U. S. CREATES CREDIT WORTH $33,000,000 TO SCREEN THEATRES

Federal government guarantees banking loans for modernization

NEWS & CORPSES

... an editorial about newsreels by TERRY RAMSAYE
YOU CAN KICK ME

for having failed to predict that “Thin Man” was going to be one of the year’s biggest hits—

BUT YOU’LL KISS ME

for tipping you off about another “Thin Man”—Yes sir, it’s

ROBT. MONTGOMERY—MAUREEN O’SULLIVAN

in

HIDE-OUT

We told you that this delightful entertainment by the writers and director of “Thin Man” was going to be a surprise sensation! Look what’s happening!

WASHINGTON, D. C. Doubles normal biz!
NEW YORK. Beats “Thin Man”!
KANSAS CITY. Biggest in months!
BALTIMORE. Beats “Tugboat Annie”!
BOSTON. Tops recent hits!
CANTON. Excellent!
COLUMBUS. Beats “Men in White!” Imagine!

ATLANTA. Way ahead of “Thin Man”!
MEMPHIS. Doing swell here!
INDIANAPOLIS. Also tops “Men in White” here!
EVANSVILLE. Excellent!
LOUISVILLE. Beats “Thin Man” by miles!
ST. LOUIS. Exceptional!
WILMINGTON. Tops “Thin Man” and recent hits!

Get going!
BRITISH AGENT

By R·H·BRUCE LOCKHART

Available for Special extended engagements after September First—

THE BOOK THAT MADE THE WORLD TREMBLE INSPIRED THIS GREAT WARNER BROS. PICTURE!
Again Warner Bros. score with the Greatest Star Combination in Show History—
**Kay Francis • Leslie Howard**
in the picture the whole world will acclaim—
"BRITISH AGENT"
will be supported by the greatest National Newspaper Advertising Campaign ever undertaken by WARNER BROS.
...and you'll admit Warner Bros. know how!
When these Lovers Quarrel... they awaken the romance in every heart!

Audiences will chortle merrily when this masquerading millionairess wrestles with pots and pans... They'll sigh contentedly when she nestles in the arms of her inventive chauffeur sweetheart. And applaud delightedly at the reunion of these two... together for the first time since "State Fair."

Janet GAYNOR

Lew AYRES

in

Servants’ Entrance

with

NED SPARKS
WALTER CONNOLLY
LOUISE DRESSER
G. P. HUNTLEY, JR.
ASTRID ALLWYN
SIEGFRIED RUMANN

Produced by Winfield Sheehan
Directed by Frank Lloyd
From the novel by Sigrid Boo
Adaptation: Samson Raphaelson

There's Nothing Worth Living For

— Maybe It's Not So Bad

It's a Great World After All!
NEWS & CORPSES

DEVELOPMENTS now underway promise some considerable evolutions and changes in the technique of newsreels to be delivered to the theatre screens of the nation. The outlook is exceedingly promising, on the premise that any change is likely to prove an improvement.

And while this period of evolutionary change is young, it will be proper to make some observations pertaining to the product and its public. The newsreel situation currently is fraught with possibilities of peril to the motion picture quite as definite as those which brought on the Legion of Decency campaign addressed at the drama.

The motion picture drama offended a considerable sector of the public by what, with a certain latitude of viewpoint, might have been called either bad morals or bad taste, or both. The newsreels have been tending to offend in taste rather than morals, but none the less dangerously.

The newsreels within a few months have regaled the public with pictures of the exhumation of the grisly corpse of Alexandre Stavsky in France, with the preliminary processes of the post-mortem evisceration, and with views at all angles of the stark body of the exceedingly dead John Dillinger on a slab in a Chicago morgue.

Within the fortnight a sound news camion was raced down into Alabama bearing a box of de-fanged rattlesnakes for a "Holy Roller" demonstration of faith, before the camera, in imitation of a demonstration of the week before when an inflamed zealot submitted himself to the ordeal of venom and came jolly well near dying of it.

A few months ago the cameras of two newsreels caught and presented on the screen pictures of the unfortunate members of the landing crew at the San Diego flying field when the Akron carried them up to a death drop. Particularly explicit telephoto shots showed the bouncing of the bodies at the impact with the field. Audiences, exhibitors and the Secretary of the Navy protested and in time the scenes were cut. Such cuts never overtake first runs.

We submit that it ought not to be necessary to explain, as it seems to be, to newsreel editors that neither a corpus delecti nor the making of it are considered by any large portion of the public to be entertainment.

It is not in general held pleasant to get up from ice-cream and demi-fasse to go to the charnel house. Skulls and reptiles may be facts; they may even be news; but they are not entertainment for persons of sound mind. The fact that they may get attention, that they may create sensations of a sort, does not make them proper screen merchandise.

Newsreels appear to be continually being led astray by their impression that they are in the news business, that they purvey news, and that they are to be classified as publications.

The real publisher of the newsreel is the exhibitor who puts it on his screen for his own portion of the theatre-going public.

The spectator knows nothing about the editor sitting in New York and is not interested. The average motion picture patron is very likely to think [CONTINUED AT BOTTOM OF FOLLOWING PAGE]
COAST PRECEDENT

The possibility of a precedent is involved in the request that a municipal court in Los Angeles this week determine whether a production talent case shall be heard by it or go to Acedemy arbitration. Lupe Velez brought action against Rowland Productions, charging non-payment of $5,000 due. A technicality, since the company claimed it never worked for it, though holding a contract, brought the case to the court.

MAJORS SUED

In U. S. district court, Omaha, Exhibitor Vern S. Brown, Iowa, has brought suit for $425,000 damages against all major companies, Omaha Film Board of Trade, two Publix units, charging conspiracy in restraint of trade to prevent him from obtaining film, claiming Publix opened a theatre with which he competes with him for that very purpose.

MEXICAN BAN

Boycotted by theatre unions of Mexico City has been the film, "Mussoni Speaks," charging it disseminates Fascist propaganda which the union calls undesirable for Mexican workers. Backing the boycott is the Peasants federation, which would indicate the ban may extend throughout the country.

JAPS ON STRIKE

Vigorously, earnestly protesting against the introduction of talking pictures, theatre employees of the city of Tokyo, capital of Japan, went on strike.

NEW ORLEANS TAX

No absorption of the new local amusement tax will be permitted by the theatres of New Orleans. The excess rate must be collected on all tickets, exhibitors have learned. The levy actually will raise admission prices, allowing the operator to show a profit, according to some exhibitors. Though the tax is one cent up to 50 cents, the actual rate is two per cent of admission, making a difference between that collected from patrons, and that required to pay the city.

CLAIMS PLAGIARISM

An injunction, accounting of profits, damages of $100,000 are asked from Fox in a U. S. district court suit this week filed by Mark Linder, playwright, alleging Fox's "Now I'll Tell" infringes on his play, "Room 349," which he claims was produced on the New York stage in 1929. Plaintiff also asks leave to settle, if he prefers, for $500 per film performance.

ACTING SINGER

With concert appearances in Europe and South America behind him, MGM player Ramon Novarro plans an attack on the American audience concert front, via early appearances in San Francisco, as preliminary to a full concert tour planned for next year. He wants to be accepted by audiences as "a singer who acts in motion pictures," rather than vice versa.

KIDNAP THREAT

Revealed last week in New York was a plot to extort $50,000 from William Fox, with a threat to kidnap Mr. Fox's two daughters if the money was not forthcoming. In Hewlett, Long Island, an unnamed suspect was taken into custody by the Department of Justice operatives.

PICKFAIR WEALTH

Disclosed in the records of the Los Angeles county tax collector last week was a drop in the taxable wealth of Mary Pickford and Douglas Fairbanks. The wealth of Miss Pickford, says the record, has dropped $734,620 in the past year, while that of Mr. Fairbanks has decreased $631,400, based on assessed valuation. The totals: Miss Pickford, $1,950,770; Mr. Fairbanks, $1,065,530.

NAZI BANNING

Since it "offends National Socialist feeling and is calculated to endanger public order," the Nazi film censor in Germany last week banned showing of the Austrian film, "Spring Voices." Also banned by the Nazi was MGM's "The Hollywood Party," though no explanation of the action was forthcoming.

SCHENCK - OBERON

To England from Hollywood shortly will go Joseph M. Schenck, president of United Artists and 20th Century, there to meet Merle Oberon, his fiancée. Returning with her, the couple expect to marry at Pickfair, Coast home of Douglas Fairbanks, Mary Pickford, in about six weeks.

NEWS & CORPSES . . . continued from preceding page

that the name of the product is "a party," considering that to be a generic noun.

The newsie never is a purveyor of news and never is likely to become one. It is a derivative of the news, related to the affairs of Page One about as the Sunday rotogravure supplement is related to them. The newsie ought to be an entertaining and amusing derivative—just so long as its avenue to the public is through the dramatic screen theatre, and along with the drama.

Newsie policies diverging from the esthetic and amusement standards of the dramatic screen would be proper and practical only in theatres in which the newsie was the exclusive or dominant product. The Trans-Lux experiment, had it come to full floreation, for example, might have warranted a divergent and high-colored newsie product. The chief influence of that project was, however, the injection of some Brisbanery into film destined to association with the drama.

The newsie never has and likely never will enjoy all the license of the press. There is no very good reason why it should need such license until it has its independent approach to the public as a specialized form of publication, not as amusement.

The reader of the printed page has some options. He can turn from or lay aside that which he finds unpleasant, uninteresting, offensive. The theatre patron must take it or forfeit his admission.

With their illusions of a publishing position and function the newsreels are inevitably influenced by the sensationalism of the tabloids, led by New York's Daily News, by the bitter sardonic and often gruesome or sadistic reports of Time and its imitators among news-magazines, and by the delving, emotional and anatomical presentations of MacFadden pages.

The printed page offers no precedents and blazes no trails for the newsreel that goes to the dramatic screen.

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U.S. CREATES A $33,000,000 CREDIT FOR THEATRE REPAIRS

Motion picture theatre owners having good credit standing, whose capital inadequacies have prevented them during the nationwide deflation from making structural improvements in their properties, are eligible to apply to authorized local banks and lending agencies for inexpensive credit for the modernization of their exhibition buildings, under the National Housing Act which assures the banks of repayment.

Eligibility of exhibitor owners under the Act was officially acknowledged this week by the Federal Housing Administration at Washington, which stated, however, that the loans will be applicable to repairs and improvements which shall become a permanent part of the property, and shall not be expended for movable theatre equipment.

The government anticipates that some $1,500,000,000 will be spent within the next 18 months in repairing and remodeling homes and business properties throughout the nation. The motion picture industry could obtain for the modernization of its theatres as much as $33,600,000, if the owner of each of the 16,800 houses that are either opened or are in idleness were granted the $2,000 to be allotted for improvements to each property.

The bulk of the applications in exhibition will, naturally, be made by the owners of the independent class, especially those whose theatre structures are in that majority group of 15,700 houses seating less than 1,500—opened or closed.

There has existed some doubt that motion picture theatre owners could take advantage of a loan under the Act for remodeling and repairing. It was felt in exhibition quarters that the Housing Act was only intended by the Administration to improve residences. An inquiry directed this week to the Federal Housing Administration at Washington revealed that the government insurance plan is by no means restricted to homes.

See Many Theatres After Loans

On the contrary, Federal Housing officials on Wednesday said that they anticipated that hundreds of theatre owners will take advantage of the opportunity to obtain medium-sized loans created by the Act at low rates for the purpose of making much-needed improvements and for alleviating unemployment—what is the basic purpose of the Act.

While the loans, to be obtained at authorized local lending agencies, are restricted to individually owned and operated properties, lease holders may take advantage of the plan under certain conditions.

The loans to theatre owners are subject to the condition that they must be used for new improvements which will become a permanent part of the property. The funds cannot be used to pay off back indebtedness for building purposes, nor can they be used for the purchase of certain types of movable equipment, generally known as operating equipment, such as projectors, carpets, seats, draperies, screens and the like.

However, it is natural to assume that the new theatre modernization movement will open wide the market for theatre equipment sales. The need for new equipment usually appears when the owner engages in a "springing up" process through remodeling, redecorating and repairing.

It is to be pointed out in this connection that while a loan for rebuilding and repaint- ing is obtained under the Federal Housing Act from local lending agencies, this is done on the owner's notes, without any endorsement and involves no mortgages or liens against the property. Therefore, the property retains its former integrity as a basis for further credit.

Thus a loan for rebuilding does not necessarily act to impair the credit of a theatre operator in the equipment market, but is actually conceived as supporting it.

Two highly important results, of considerable financial benefit to the industry as a whole and to its allied manufacturing branches, would be forthcoming from any wholesale granting of loans to theatres:

1. Increased equipment sales that usually follow theatre remodeling.

2. Better business prospects at the box-office developed by the psychological effects of the rejuvenated theatre on the minds of theatregoers.

Although fine legal questions as to the nature of some of the improvements permitted under the Act will probably have to be referred to the Housing Administration's legal division at Washington for decision, the majority of improvements to be allowed have already been specified. In the field of exhibitization, some of the improvements permitted by the Act in theatre structures—all to be of a so-called generally permanent nature—include:

**BUILDING**
- Remodeling
- Painting
- Plasticing
- Masonry
- Insulation
- Concreting
- Brick Work
- Tiling
- Ventilating
- Insulation
- Painting
- Spraying

**MACHINERY**
- Air Conditioning
- Fire Equipment
- Lighting Equipment

**IMPROVEMENTS**
- Walls
- Ceilings
- Floors
- Plumbing Fixtures
- Lighting Fixtures
- Doors
- Draperies

**ELEVATORS**
- Vents
- Stairs

**Other**
- Remodeling
- Lighting Equipment
- Ventilating Equipment
- Equivalent
- Piping
- Cabins
- Guttering
- Chimneys
- Coolers
- Ceilings
- Permanent

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stated, the loans shall not involve any mortgages or liens against the property.

After having decided what improvements his theatre requires, the exhibitor may call in a contractor, or—if it's an important job—he may get in touch with a local better housing committee, if there is one in the community. Any of these may estimate the cost. The exhibitor may engage his own labor, purchase his own materials from whoever offers the best prices. He may even do his own work. There is no limitation on how he may do the job.

Any property owner, whether individual, partnership or corporation, with a regular income from salary, commissions, business or other assured sources may apply. It is not necessary to be a depositor in the financial institution consulted. Specifically, the financial institutions subscribing to the plan may include any national bank, state bank, trust company, savings bank, or industrial bank, building and loan association or finance company approved by the Federal Housing Administration; or it may include a contractor or building or supply dealer who could accept a note to be discounted by a financial institution. The money is not loaned by the government. The government provides insurance without cost to the financial institution to cover any probable loss to such institution, and, according to the Administration, "will contribute its share to make this type of paper a distinctive investment" for the banks. Nor does borrower pay for such insurance. If not loaned directly, the bank may discount the borrower's note to the contractor.

Each Property Eligible

Loans may range from $100 to $2,000, depending on the income, for improvements on one property. A like amount may be applied for for each property owned by an exhibitor up to five. Thus, he may secure $10,000 to improve five theatres. On loans for more than five properties, the exhibitor must secure the approval of the Federal Housing Administration at Washington.

Loans may run for any number of months from one to 36. They may be extended from 37 months to five years with approval of the Administration.

A good credit record in the community is the only security required to be placed on the note.

The exhibitor must assure the bank that he owns the property. Lessees under "repairing leases" may qualify under special circumstances which the local lending institutions can explain.

Further, the exhibitor must give assurance that the annual income of the signer or signers of the note is at least five times the annual payments to be made on the note; and that the mortgage, if any, is in good standing; and that there are no past due taxes, interest or liens against the property.

The financial institution may not collect as interest and/or discount and/or fee of any kind, a total charge in excess of an amount equivalent to $5 per $100 of the original face amount of a one-year note, deductible in advance by the lending institution.

Loans must be repaid in monthly installments so that the actual total cost of the loan and interest charges will be higher than the nominal rate, but at the same time, well under prevailing commercial paper rates. Compared with ordinary 60 or 90 day bank loans, the rate is higher. Compared with the same type of loans payable in monthly installments, it is much lower than heretofore available. The reduced cost is made possible because of the government credit insurance to the financial institution, the government having set aside $200,000,000 for such loan insurance.

Loaning Agency Must Approve

While the general rule is to make regular, equal, monthly payments, farmers and others with seasonal income may make seasonal payments.

The exhibitor does not have to use specified building materials, but the methods of construction must meet the general approval of the lending agency.

The regular monthly installments will be made in person at the place of business of the lending agency; or by mail; or as otherwise arranged. No payment shall be made to any governmental office or governmental organization. The government will not insure any such loans after January 1, 1936.

The note may be paid in full at any time before maturity. A reasonable rate will be allowed for such prepayment when charges have been collected in advance.

An exhibitor may pay as many installments at one time as he wishes, but such payments should be in exact multiples of the agreed payments—that is, if monthly payment is $10, advance payments should total $20, $30, etc.—not, for example, odd sums such as $18 or $25, when the agreed payment is $10.

The maker must not permit his payments to fall in arrears. Should a payment be more than 15 days late, the financial institution's expense, caused thereby, may be reimbursed in part at the rate of not more than five cents per dollar paid in arrears.

Persistent delinquency will make it necessary for the financial institution "to take proper steps to effect collection in full." Any time after 60 days' default the bank may present the note to the Administration and receive cash.

The Administration suggests that in preparing to modernize theatre buildings, in order to ascertain what improvements are needed, the exhibitor should check the condition of the structure for general defects, sanitation, safety, attractiveness, and then consult with a contractor or architect.

Competitive Bids Urged

Furthermore, it is suggested, officially, that the exhibitor check the reputation for responsibility and the skill of the contractor or workmen engaged. It is advisable to know personally the contractor or workmen.

CRUSADES AGAINST ACT ON FRONT PAGE

A front-page crusade by the Kansas City Journal-Post, against an allegedly indecent vaudeville act at the Tower theatre in that city, this week engendered a storm of protest by Kansas City theatre men.

The newspaper's denunciation revolved around the appearance of a girl, aged four years, in a family act. The child's parents, and especially the theatre, were berated in a review of the Tower's bill—which, strangely, was printed on the paper's front page—for allowing the child to sing such "ribald" songs as "Minnie the Moocher" and to tell "vulgar" jokes. The paper ran a two-column box the depth of the full page, headed "Work For the Police," beside the review. The act was subsequently removed from the Tower bill.

Exhibitors were up in arms against the paper's stand. "We thought not been advertising in the Journal-Post, and exhibitors see in the attack a warning that they "bad better use the paper as an advertising medium, or else take the consequences."
HOLLYWOOD ALERT TO INFLUENCE OF STAR BROADCASTS ON BOX OFFICE

Fox, MGM, Twentieth Century Refuse To Permit Contract Talent to Perform on Air; Others Favor Moderation

The motion picture industry in Hollywood, through the medium of some of the large producing companies, went on record this week unofficiously, as being opposed to the promiscuous “appearance” of its contract talent on the radio for entertainment purposes alone.

Some of the studios appear to have finally arrived at a realization that motion picture theatre owners were not entirely in the wrong when, as on several occasions in recent months, they voiced their objections to frequent film star broadcasts and programs held by the two sponsored and sustaining radio programs, on the grounds that such art entertainment detracts from an immesurably degree from motion picture box-office values, which subsequently lessens receipts, and the leaks, unfairly competes with theatres during the time of the broadcasts.

Radio Exploitation Favored

Radio broadcasting by star and player talent under contract for purposes of exploitation and picture releases of the day are favored, however, in some quarters.

Some 200 to 250 Hollywood player personalities appeared on air programs during the season just passed.

With the brand new conclusion reached by some of the largest producers that radio entertainment by their contract talent is competition to the performances at the box office of their own pictures, it appears that the long-fought battle between exhibitors on the one hand and broadcasters and producers on the other may be nearing an end in favor of the exhibitors.

Exhibitors have long contended that the practice of giving free radio broadcasts to radio studios in the large cities, and also in small theatres renovated for that purpose, constituted flagrantly unfair competition. This practice, coupled with widely publicized radio “entertainment” appearances of film stars, has been the cause of reduced theatre revenue, theatre owners have charged.

MPTOA Demanded Cessation

The stars and players on independent companies, as such, rarely ever participate in radio entertainment, nor do they independently sponsor programs on the air.

Although the exhibitors’ fight against radio competition of film stars has been largely a struggle of nature, and almost wholly unorganized, the Motion Picture Theatre Owners of America, at its 14th annual convention in Los Angeles, last April, virtually demanded immediate cessation of exploitation broadcasts by film personalities under contract to studios.

A careful survey made this week of the attitude and official policies of the large producing companies in Hollywood brings to light several interesting facts pertaining to this troublesome problem, as follows:

1. Three producers—Fox, Metro-Goldwyn-Mayer and 20th Century Pictures—flatly refuse to permit their contract stars and featured players to broadcast under any circumstances.

2. Paramount and Columbia do not object to radio broadcasts featuring their contract players when those players are allowed to “plug” forthcoming pictures produced by their own company, either generally, or in connection with specific showings.

3. The RKO Radio studios, which own and operate a broadcasting studio on the lot in conjunction with National Broadcasting, naturally favor screen talent broadcasting, and it is from this studio that the Hollywood-on-the-Air program emanates each week. Universal, which has no objection to occasional broadcasting activities by its contract players, participates on this program at times.

4. Warner Brothers also operate a broadcasting studio, station KFWB, and over this its stars and pictures are exploited. Warners also permits commercial tie-ups for broadcast purposes by its stars, provided they are allowed to “plug” Warner pictures.

For many months relations between exhibitors and distributors and producers over the film star broadcasting situation have been strained. The distributors, exhibitors charged, had refused to cooperate with them in persuading Hollywood to eliminate what was threatening to become a serious competitive influence on the box-office. The attitude of the majority of distributors, however, was that the theatre man was exaggerating the situation and was not capitalizing on what distributors considered to be an effective medium of exploitation and publicity.

Thus it was that exhibitors finally decided to go directly to the producers, to attempt to influence them to put an end to the practices contractually.

Whether or not all of the producers have definitely written clauses into their contracts with players prohibiting broadcasts of any nature, whether interviews or dramatic, could not be ascertained. It is known, however, that both Metro and Fox have taken such action and it is thought that others will follow.

Indications are, however, that the exhibitor’s fight is not yet completely won. From Al Wilkie’s Paramount publicity office in New York recently came the announcement that “radio and motion pictures will continue more and more mutually to benefit each other by using stars of their sister industry.”

This statement is attributed to John W. Swallow, Hollywood director for NBC. With the new NBC studios in Hollywood now in full operation, Mr. Swallow said that it is possible for more and more radio stars to go to Hollywood during the course of a 200 to 250 Hollywood Stars and Players participated in Radio Broadcasts During Last Season; Theatres Opposed radio contract and continue their air shows while working in pictures.

“It is expected that this fall the radio world will be astounded by the number of air shows coming out of Hollywood—both with motion picture stars taking time off from their studio work and with radio stars trekking westward to take time off from their air work to be in pictures,” Mr. Swallow said.

From Hollywood have come reports that contemplated action of the producers against film talent broadcasts has stirred the colony’s acting residents into something like a frenzy, the majority of actors being of the opinion that occasional broadcasts stimulate theatre attendance rather than detract from it.

Actors Consider Retaliation

Further, the actors, through the Screen Actors’ Guild, are reported to be considering retaliatory measures against the exhibitors by turning down all offers of personal tours in theatres throughout the country. Although this movement has not received the official sanction of the Guild, the actors who are sponsoring it declare that they have helped the theatre owners’ business by making personal appearances in their houses, and therefore should be allowed to manage their own business as they see fit.

Many players have openly expressed the opinion that their appearances—particularly those of the gossip-interview variety—have done more harm than good to their reputations.

Another point of contention between some Hollywood producers and players has been over the use of radio, distribution of sound broadcasts. Some studios have assigned their players to programs for exploitation purposes, but have refused to allow the players any extra compensation. One studio, which is definitely opposed to all broadcasting, recently allowed one of its contract players to broadcast on one program, with extra salary from the sponsor, in lieu of a salary raise at the studio.

Fox Against Broadcasting

Not only is the Fox studio set against radio broadcasting, but the company’s board of directors has gone on record against the conclusion that the appearance of picture personalities, whether its own or those of others, is a direct interference with motion picture theatre business. The studio maintains that pictures make the personalities first and that when they are famous, “radio grabs them.”

Paramount permits its players to broadcast on programs boosting Paramount pictures, but objects to the general practice. This studio’s objections to the general practice are (1) It is an imposition on exhibitors and (2) When a star broadcasts, production schedules are interfered with. In the cases of Bing Crosby, Lennie Ross and Ethel Merman, contract players now but erstwhile radio headliners, they have no jurisdiction over existing contracts. These stars, however, with the consent of their commercial sponsors, usually aid Paramount’s pictures in their broadcasts.

Warners Brothers has its own radio station.
PARAMOUNT CLAIMS 50 MILLIONS; CIRCUIT HOLDINGS DOWN TO 1,280

Claims of Creditors Reduced from $282,000,000; 60 Theatres Have Been Turned Back or Were Abandoned

Creditors' claims against Paramount-Publix Corporation have been reduced some $22,000,000 since petition in the bankruptcy was filed in April, 1933, from an original claim of $282,000,000, to $260,000,000. Other interesting highlights of the corporation's financial and corporate structure that were revealed this week by the Paramount management and trustees included:

1. Circuit's holdings have been reduced from the 1932 peak of 1,800 theatres to 1,230.

2. Parent creditors' claims are: $25,800,000, held by bondholders; $25,800,000, by banks, and $11,300,000, by general creditors.

3. Parent corporation earned $5,029,252 net profit in 1933, and a net of $2,601,856 for the first quarter of 1934.

4. Cash on hand was $15,644,000 at the beginning of the summer, compared with $6,561,000 on the same date in 1933.

5. Receipts for 14 months ended June 16th, 1934, were $84,859,000, and disbursements, $78,271,000.

The reduction in claims, drastic in its scope, realizes the most optimistic hopes of all groups working for reorganization of the company and would seem to point the way to Paramount's economic rehabilitation. Many months ago, shortly after the original petition was made, known debenture holders interested in reorganization had expressed the view that the claims be scaled down to about $60,000,000, a plan of reorganization could be effected.

The present compromise comprises those of debenture holders, amounting to $25,800,000; banks, for $13,500,000, and general creditors, $11,300,000.

Among the large claims eliminated through plans of settlement are those of the Paramount Broadway bondholders for $178,500,000; Allied Owners, $23,000,000, and general creditors, $12,500,000.

One of the final points in the Paramount reorganization was, however, forestalled last week, when the 12 banks involved in the 1932 credit transaction of $13,500,000 to Film Production Corporation, a Paramount subsidiary, succeeded in intervening with a United States District Court motion to test the legality of the assignments of the officers of the banks that had served and the validity of the proposed examination of the officers. Suit had been brought by the Paramount trustees to have the transaction set aside.

The banks' test case came up in New York on Wednesday before Federal Judge Murray W. Hubert, who referred the motion to Judge Alfred Coxe, who is now vacationing and is not expected to return for another week. As a result, Root, Clark, Baekken and Ballantine, counsel for the Paramount trustees, said that the suit would not be tried until October at least. All of which lessens the expectancies of reorganization by Paramount by October 1. The leading factors in the Paramount reorganization work are understood to view the delay with exasperation.

Among bank officers subpoenaed were Thomas A. Reynolds, vice-president of National City Bank, New York; Max D. Howell, assistant vice-president of the Cities Bank Trust Company, and L. A. Keidel, vice-president of Bankers' Trust. Nine other New York, Chicago and Atlantic banks are made defendents in the Film Production suit, in which the Paramount trustees seek to have the banks declared general, rather than preferred creditors of Paramount.

Meanwhile, it was disclosed officially that Paramount Publix and its subsidiaries showed a net profit of $5,029,252 for the entire year of 1933, and a net profit of $2,601,856 for the first quarter of 1934.

The 1933 profit compares with a loss of $9,236,252 for 1932, before allowance for depreciation and amortization. After deduction of those charges, the 1932 loss amounted to $19,945,549.

Included in these comparative statements, which were disclosed last week in an official earnings report to Special Master John E. Joyce, are charges for film exhaustion, or write-offs, in 1932, of $26,994,000; in 1933, of $26,460,000 and for the first quarter of this year, $7,718,000.

Cash on hand on June 16 of this year was $15,644,000 compared with cash on hand of $6,561,000 on April 22, 1933, the date on which Paramount was adjudicated a bankrupt.

Receipts during the 14 months ended June 16th, 1934, were $84,859,000, and disbursements, $78,271,000. The receipts of picture subsidiaries were $49,227,000, and of the trustees, $4,327,000. Disbursements of Paramount Pictures Corporation amounted to $46,786,000; of other subsidiaries, $29,971,000; trustees, $1,514,000.

Small creditor groups in Paramount are understood to be contemplating opposition to the plan for fees aggregating $721,204 for services of the trustees, their attorneys, and special accountants and counselor employed by them in connection with the bankruptcy. Not represented by Victor House, Saul E. Rogers and Samuel Zinno indicated this week they would urge drastic reductions in these fees.

These groups opposed the petition for $296,000 of allowances for services during the three and one-half months of the company's receivership. These fees were eventually reduced to $105,000.

An interesting, and important sidelight on the Paramount situation was afforded this week when it was estimated that the company's theatre holdings have been reduced by approximately 600 theatres during the past 18 months. This information was contained in a report to the U. S. District Court in New York, which places Paramount holdings at approximately 1,230 houses, of which slightly more than 1,000 are in 39 American states, 200 in Canada and 30 in 11 foreign countries.

In 1933, a report to the same court had placed holdings at approximately 1,800 theatres at their 1932 peak.

Reorganization of Saenger Theatres and Saenger Realty Corp. by September 15 was made a possibility Tuesday by the approval in New Orleans Federal court of certificates of deposit for bondholders of the company. Court approval of the deposit certificates authorizes Saenger to proceed with reorganization.

OSTER HERE TO FINISH G-B PLAN

Mark Oster, at the head of Gaumont-British, important English company, arrived in New York from London this week and immediately went into conference with Jeffrey Bernard, general manager of Gaumont-British, and Arthur A. Lee, head of Gaumont in America, on the completion of plans for the establishment of a Gaumont distributing and perhaps an exhibiting organization in the United States.

On his arrival Mr. Oster was quoted as declaring the company has no intention of invading the American theatre field, but will rely on the quality of its pictures to obtain playing time in the theatres of the country. He declared Gaumont-British is spending an average of $250,000 on each feature picture.

The indications are that the company will organize a national sales force here, with physical distribution being handled by an American distributor. Also pending is a deal whereby the Roxy theatre in New York will take 16 Gaumont-British features, establishing itself as a Bway show-window for the product. Mr. Oster is expected to remain in New York several weeks.

UGRES A GOOD WILL CAMPAIGN

George P. Aarons, secretary of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, this week issued a plea to all exhibitors to adopt in future the role of goodwill ambassador among local organizations and individuals in order that a better understanding of the problems of the theatre man and the industry in general may be given to the public.

Mr. Aarons, whose appeal is timed to coincide with a cessation of general hostilities in Philadelphia on the part of the press and the church, advised exhibitors that if they do not feel inclined to speak before organized meetings he himself is ready to talk to civic organizations on their behalf.

WALSH NAMED TO EXECUTIVE COMMITTEE OF THE MPTOA

Morgan Walsh, president of the Independent Theatre Owners of Northern California, has been elected a member of the national executive committee of the Motion Picture Theatre Owners of America, according to Ed Kuykendall, president of the MPTOA.

Mr. Walsh will attend his first meeting in his new capacity when the executive committee meets in Chicago within the next few weeks. It is planned to map new double feature opposition at the session for future MPTOA action. Production changes also will be discussed, as well as the music tax.
D EATH came swiftly this week to daring James Dixon Williams, most famous entrepreneur and adventurer of the business of the motion picture.

The end was at ebb tide in a career which had carried "Jaydee" through from ainitiate with black-tent picture shows in the picuresque world of the carnival when the century was young, to high executive position as the dominant general manager of First National Exhibitors Circuit, Inc., in the days of its glory, 1917 to 23. The impress of his special genius and creative imagination lies across the screen from Australia to Britain and all the lands between.

From the abundance and effulgence of the life of a prospering showman in the bright lights of Broadway and Shailtesbury, Mr. Williams' fading resources found him, in this summer of 1934, with home a woodland cabin at Schooley's Mountain in New Jersey.

Most undismayed and still merrily following the fairy pipers of fortune, ever expect ing a turn on the morrow, "Jaynee" came to Broadway as often as one might be, eagerly alert to the flow of pictures and events, building hopes and fancying projects. In a trade press advertisement of one of his projects he insisted on the whimsical line "Night address Edison Hotel." "In the show business you've got to be around nights," he argued. "I want people to know where they can find me."

Ten days ago on one of his journeys between Broadway and Jersey he was struck with a heart attack, which upon examination proved to be coupled with a nervous disorder. A few days ago on the way to the office of a physician he was seized by another attack and was taken to Manhattan State Hospital, where he died Tuesday morning, at the age of 57. The funeral was held Thursday afternoon at Campbell chapel in New York, followed by cremation.

Mr. Williams is survived by his wife, Ethel Hope Williams, and three sisters, Mrs. Victor Fear of Sebastopol, California; Mrs. Hugh Chastfield of Catlettsburg, Kentucky, and Mrs. Clough Davidson of South Point, Ohio. He was a thirty-second degree Mason, a Shriner and a life member of the Elks.

Mr. Williams was born at Ceredo in the hills of West Virginia, February 27, 1877. When he was sixteen he left school to take

He always had to "go and see"

the box office ticket selling job at the Parkersburg Opera House. He started promoting immediately and became the editor and publisher and advertising salesman of a program house organ.

PIONEERED WITH A BLACK TENT

With the advent of the motion picture in those dim days before it had created a home for itself in the nickelodeon young Williams became one of the array of exhibitors who presented film programs in black tents as one of the attractions of the many itinerant carnival outfits which trouped the country in the period. Carnival men were violently nomadic, predatory and resourceful. He learned about the show business from them. It was the same rough but richly endowed school which contributed to the making of many another motion picture showman, including the late William Swanson and Edwin S. Porter, whose "The Great Train Robbery" founded the photoplay and gave initial impetus to the nickelodeon.

The adventures of the road took "Jaydee" and his picture enterprise presently into the big Northwest, where he was engaged in exhibition variously in such centers as Spokane and Vancouver. He opened and operated a half dozen theatres in the era when equipment consisted of a two-pin Edison projector and a set of folding chairs.

Vancouver was then as now a great port where ships come in from all that vast other side of the world. Already restless with the call of the road, "Jaydee" one day found in one of those folding chairs a remnant of an illustrated paper from Australia, apparently discarded there by some sailor. As he read the paper out in the light of the lobby, under the squawking phonograph rivalry, Mr. Williams decided that he must be going somewhere and that that somewhere would be Australia.

"I wasn't sure why I was going there," he recounted not so long ago, "but I was sure I had to see a country where the leaves grew upside down on the trees and kangaroos leaped all over the landscape. I've always had to 'go and see'."

Half-a-world away in Australia, fortune and romance were waiting this hopeful young adventurer. Luck and opportunity were with him in the land of the kangaroo. Australia, remote from resources of both the homeland and the United States, was ammnazement hungry and a perfect market for the show that comes in the can. Mr. Williams arrived in 1909 as production was just hitting its stride in its first great era of development. He founded the Greater J. D. Williams Amusement Company with a chain of continuous motion picture theatres that were—and continue—among the most successful in the world. Later he was the successful promoter of a merger of his corporation and its theatres and exchanges with Wests, Ltd., and Spencers, Ltd., under the name of Union Theatres, Ltd., and Australasian Films, Ltd., concerns which continue in active prominence in that field.

In Australia, in the midst of this rising career, Mr. Williams wooed and won the handsome and athletic Miss Ethel Jefferson Hope, a champion swimmer from England, who had gone out to Australia to be secretary to Hugh McIntosh, M. P., publisher of the Sydney Times and variously interested in theatres.

As was seemingly inevitable in the cycle of Williams' exploits and enterprises, there came a day when he wanted no more of Australia. He sold and sailed away, arriving in time to have a contact with the for-
HOW FIRST NATIONAL WAS BORN

(Continued from preceding page)

natiort of the Paramount Pictures Corporation, organized to distribute Adolph Zukor's Famous Players product and Jesse Lasky's productions. In New York he represented Colonel William N. Selig's venturesome nine-reel first feature, "The Spoilers," with which Samuel L. Rothafel, by dint of Williams' salesmanship, opened the Strand theatre on Broadway in 1914.

Thereafter Mr. Williams voyaged about the world a bit and arrived one day in Los Angeles in the significant year of 1916. Significant it was because the rising power of Adolph Zukor in the building of his mighty array of Famous Players-Lasky forces, with control of a preponderance of box office revenue in both players and directors, was exerting pressure upwards on film rentals. Here and there across the land important exhibitors, dependent on that product, were choking and growing heated. In Los Angeles it was Thomas L. Daily, who had come up from his first "theatre" in the back of a phonograph parlor in 1902 to be a first-rank exhibitor of the feature era.

GETS BIG IDEA: FIRST NATIONAL!

In Los Angeles Williams explored busy Hollywood and looked the town over, seeking an inspiration. It was the dark early hours of one morning when he bounced out of bed and started to shake Mrs. Williams by the shoulder.

"Get up Hopie, I've got a big idea!"

Mrs. Williams, having been married now for some years, was rather used to hearing about big ideas at odd hours.

As "Jaydee" breathlessly raced through a recital of his inspiration for a big theatre circuit syndicate she began quietly to reassemble the covers. As she turned away to sleep again she remarked:

"Sell that to some exhibitor and when he's ok it's I'll tell you his big, too."

A few hours later "Jaydee," all aglow, set out looking for Thomas L. Tally, exhibitor.

As Mr. Tally recalled the contact many years after, it seems that Mr. Williams, with his Australian experiences and promotions fresh in his mind, came to see him promoting notions for bigger theatres and a chain of them.

"If they don't quit trying to take my shirt away from me on film rentals for Mary Pickford, I'll have too many theatres right here," he observed. And all that right up to the Williams notion of what a chain or a federation of theatres might do with their buying power. In that conversation the exciting First National Theatres Circuit project was born.

The Williamses and Mr. Tally set out up the coast, calling first on E. Bruce Johnson of the Turner & Dahnken circuit in San Francisco. Up the coast and across the nation the Williams Expedition covered the dominant exhibitors and brought into federation the dominant first-run buying power of the land. Mrs. Williams traveled with "Jaydee" and shared his high-pressure hectic campaigns. She took up stenographic notebook and typewriter again to write his confidential mail and spent many a fevered night drafting and redrafting contracts in hotel rooms between the Coast and New York that spring of 1917.

With First National formed, Mr. Rothafel, who had started to his Broadway fame with "The Spoilers," became the circuit's first president, with J. D. Williams the executive power with the title of general manager.

THE CHECK HE GAVE BACK

First National's syndicated power was a challenge indeed to the producer-distributor concerns. Twenty-seven of the world's best customers had been converted into a buying unit, and potential competitors. Mr. Williams was invited to luncheon at the Cafe Beaux Arts by Adolph Zukor and Lewis J. Selznick, president of Select Pictures Corporation and distributors of costly product.

Mr. Williams heard at the luncheon that First National had every prospect of failing soon and leaving him without employment. It was suggested that he make a valuable member of the Select staff, and a check, said to have been for $50,000, was pressed upon him as an advance on the salary that he might expect to earn from Select. "Jaydee" carried the check a while and pocketed it now and then. Ultimately, according to his reminiscent testimony, it was returned. First National was feeling better.

The first important move of First National was in pursuit of Charles Chaplin, then the world's best box office material. John R. Freuler of Mutual, whose Lone Star Corporation was then covering a handsome profit on twelve two-reel Chaplins costing for star salary exactly $670,000, bid a million salary for twelve more. First National bid $1,075,000 for eight pictures and got Chaplin, including production costs, who proceeded to make no more two-reelers and raised the price on First National considerably. They all made money. Thence onward First National went after Mary Pickford, Thomas H. Ince and many another box-office star.

It was First National competition which sent the producer-distributors headlong after motion picture theatres as product outlets, culminating in the great circuit development leading up to the problems and decentralizations that still color the screen horizons.

RITZ-CARLTON AND VALENTINO

There came a day when "Jaydee's" word was no longer magic and law in First National—he could be neither right nor lucky all the time, and First National's federation was a set of hard task-masters, many of them with conflicting interests. Presently after a typical voting trust controversy, Mr. Williams resigned. His resignation, never made public, and a copy of which is in the writer's files, will one day be motion picture history's most heated philippic.

Mr. Williams' next venture was named, characteristically enough, Ritz-Carlton Pictures, Inc., in 1925. It was formed while the Ritz-Carlton's Crystal room was still being hired by the motion picture industry to confer aroma and luster on exploitation parties and previews. Ritz-Carlton's primary purpose was to capture and capitalize the idle box office value of the late Rudolph Valentino, who had left Paramount in a huff, or one of the huffs of his huffy wife. She got huffy almost immediately with Mr. Williams and Ritz-Carlton, too, and that concern came in time to naught. Its debts were paid in the end by Williams' share in the profits of the ensuing picture that Valentino made for Joseph Schenck on a sequel contract.


With the succeeding years the cycles of the Williams projects grew shorter. The ups and the downs were coming faster as the whole industry became more and more intensively organized and exploited.

The years of the depression came for "Jaydee," and these were all fallow, fruitless years. He who had gone all over the world "to go and see and go and see" came home again to wait and see. He worked while he waited, but it was fate that he was not to live on into a new day in the motion picture industry.

Detroit Exhibitor Honored

Jacob Schreiber, veteran Detroit motion picture exhibitor, was honored recently at the opening of his sixth film theatre, the New Forest. In Detroit exhibition for many years, Mr. Schreiber now operates the Fine Arts, Majestic, Colonial, two Blackstone theatres.

Admission Receipts Up

The receipts of the federal government from admission taxes during July were $70,000 greater than one year ago, the Treasury Department announced last week at Washington. Collections totaled $1,046,162, comparing with $972,627 in July, 1933.

Clark Over Illness

John D. Clark, Fox Film general sales manager, returned to his desk at the New York home office this week following an illness.

George Shanbaugh Dies

George Shanbaugh, of the Monogram Pictures office in Cincinnati, died in that city last week.
TEST WINS. Helen Trenholme, who survived a screen test with such vigor that Warner Brothers signed her to a long-term contract upon seeing the results.

REDUCE SPEED RATE. Boeing transport planes, capable of three miles a minute, now on regular United Air Lines’ coast-to-coast service, pictured after completing record transcontinental runs.

STAR DUE. Grace Moore, star of Columbia’s “One Night of Love,” who is due in New York for its Radio City Music Hall premiere on September 6.

MARRIED. And here are Adolphe Menjou and Verree Teasdale as they made necessary arrangements for their wedding on August 25. The bride had just finished her first starring role, in Warner Brothers’ “The Firebird.”

CARIBBEAN SHOWMANSHIP. At a party arranged for the showing of “Roman Scandals” at the Fox theatre in San Juan, Puerto Rico, arranged by Lester Sussman, United Artists manager. Incidentally, the affair proved to be a successful social event. Shown here are Governor Winship of Puerto Rico (in white suit, center), Mr. Sussman (at his right), and Rafael Ramos Cobian, president of United Theatres.

TO FILM CLASSIC. Merian C. Cooper, RKO Radio associate producer, and Mrs. Cooper as they arrived in New York from Italy, where Mr. Cooper has been doing research work for “The Last Days of Pompeii.”
CAST ANEW. (Below) Binnie Barnes, who following her first screen role in Universal's "There's Always Tomorrow," has been assigned to "What Ladies Dream," with Neil Hamilton and Paul Cavanagh, by the same producer.

ROYAL VISITORS. Prince Tsuueuori Kaya and the Princess, cousins of the Emperor of Japan, as they attended Radio City Music Hall. Shown are W. G. Van Schmus, managing director; the Princess and Prince, Renzo Sawada, Japanese consul-general and his wife; Leon Leonidoff, producer.

COMEDIENNE. (Left) Despite the profile. She is Winnie Law, appearing in several of Educational's Eastern productions.

PRODUCER AND AUTHOR CONFER. W. Ray Johnston, president of Monogram, shown in conference with Vera Brown, novelist, in Detroit, where he stopped off for the meeting while on his way to California. Miss Brown is the author of "Redhead," which is scheduled for early production by Monogram.

WITH PRIZE FAMILY. Walt Disney, producer of cartoon shorts released by United Artists, with Three Little Pigs and the Big Bad Wolf, heroes and villain of the Silly Symphony which won him award of New Movie, fan magazine, for best short subject of the year in competition just closed.
Penny-a-Seat Is
Pledged to Fight
Music Tax Rise

Eight thousand theatres on Wednesday pledged to contribute one cent per seat to a war chest being raised by the National Exhibitors Emergency Committee to prosecute a federal court battle against the American Society of Composers, Authors and Publishers in order to prevent the society from putting in effect its newly announced increased music tax schedule for theatres on October 1.

Some $60,000 is expected to be collected from the 6,000,000 seats in the 8,000 theatres operated by the exhibitors who made the pledge. Pledging support were the large circuits and theatres operated by Allied States, Motion Picture Theatre Owners of America, Independent Theatre Owners of New York, as well as local and state exhibitor organizations and the Shea, Commerford, Butterfield, Wininer and Vincent and other large independent circuits.

The pledges were delivered by representatives at a luncheon at the Hotel Roosevelt in New York, presided over by Walter Vincent, chairman of the Emergency Committee, and Leopold Friedman of Loew’s, chairman of the legal committee. Mr. Vincent and Milton C. Weisman, ITO counsel, were named custodians of the fund.

George Z. Medalie, former United States District Attorney in New York, was retained this week by the special Exhibitors’ Emergency Committee to lead the theatre owners in the fight. The exhibitors’ campaign, to be instituted in the courts, involves the pressing of an anti-trust suit, which is generally regarded as the principal weapon against new scale of reproduction taxes which ASCAP intends putting into effect October 1.

The Society said this week it does not propose a blanket increase in music taxes October 1, but will permit existing contracts to run out their terms.

Ideal Pictures, England, Will Distribute in U. S.

Ideal Pictures, of England, will expand its distribution activities in this country, having closed a five-year deal on Tuesday whereby Olympic Pictures, an affiliate, will handle Ideal product in America. Release will be either through national companies on individual pictures, or through the state rights system, according to M. J. Kandel, who just arrived from London.

Sixteen pictures comprise the first group, the first three of which include “The Wanderer Jew,” which has been sold to MGM; “Bella Donna,” starring Conrad Veidt, and “Broken Melody,” with Merle Oberon.

Kuykendall in New Orleans

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this week will attend a special meeting of the Gulf States Theatre Owners Association in New Orleans.

THE first of the Quigley Awards to be won by one of Broadway’s own showmen was presented Monday afternoon to Charles W. Curran of the New York Strand, with Governor Herbert H. Lehman making the presentation at his New York residence in Park Avenue. Curran won the July award for his exploitation campaign on Warner Brothers’ “Here Comes the Navy.” In making the presentation the Governor said:

“Mr. Curran, I am pleased to present to you on behalf of Motion Picture Herald and the Committee of Judges representing the showmanship of the motion picture industry, this plaque, the Martin Quigley Award for July, for your advertising campaign on Warner Brothers’ picture, ‘Here Comes the Navy,’ selected as the most meritorious by the judges of all those submitted to the Managers’ Round Table Club during July. You are honored, too, as the first New York theatre manager to receive the Award in this world-wide competition.”

Others present at the presentation were Colvin Brown, vice-president of Quigley Publications; Gradwell Sears and Andrew Smith, Warner Brothers sales executives; Arthur Jeffrey, Irving Windisch, Phil Laufer and Sig Nagler, Warner publicists. Shown in the picture are Governor Lehman, Mr. Curran, Mr. Smith, Mr. Sears and Mr. Brown.

RCA Wins Royalty Action in Kentucky

Judgment was entered in the United States Court in Owensboro, Ky., last week, awarding $1,225.86 to the Radio Corporation of America in its suit against the Ken-Rad Corporation. The order states the judgment is to be credited with $887.05. The suit had to do with royalties, the Ken-Rad contending it was being discriminated against in the matter of paying royalties. The judgment will be appealed to the United States circuit court appeals.

Music in Films Held Aid to Their Appeal

Music and dances in motion pictures have been responsible for an increase in the world circulation of films from approximately 50 per cent to 90 per cent, according to Dave Gould, RKO Radio dance director who is in New York on a vacation.

More than half of radio's product for the 1934-35 season will include music in some form or other with appropriate dances wherever that may be possible, Mr. Gould indicated.
Hundreds of Exhibitors Will Be Affected by Surprise Ruling; Flood of Appeals on Zoning

The Motion Picture Code Authority "cracked down" on hundreds of exhibitors this week when it made a surprise ruling that so-called "bank nights," a form of merchandising stunt involving prizes, are violations of the motion picture code's lottery and reduced admissions provision.

This ruling, which established a Code Authority precedent in cases of the kind, was based on an appeal by the Englewood theatre in Chicago from the local grievance board in that city which had held that a "screen" game involving the distribution of a cash prize by the theatre was a violation of the reduced admissions clause. The Authority upheld the local board's finding. Complaint was brought against the Englewood by the Balaban & Katz Southtown theatre.

The ruling follows a previous decision by the Code Authority allowing each local board to rule on "bank nights."

Authority Flooded with Appeals

The Code Authority this week literally was flooded with clearance and zoning appeals from practically every key city in the country. For this reason, in order not to retard new season selling, the Authority has designated a committee to investigate the advisability of abandoning attempts to draft new clearance and zoning schedules on appeals, instead of which, the local boards would be reconvened to resume the hearing of protests against existing schedules. The committee consists of George J. Schaefer, Paramount; Charles L. O'Reilly, T. O. C. C.; R. H. Cochran, Universal; Nathan Yamin, Allied States, and Harold S. Bareford, Warners.

In the meantime, all scheduled hearings by the Code Authority on clearance and zoning appeals have been postponed.

U. A. To Contest Ruling

Preliminary plans for drafting a new assessment schedule for producers and distributors, and arrangements for more equitable exhibitor assessments were discussed at a Code Authority committee meeting in New York this week. A report was scheduled to be made to the Authority later this week. Division Administrator Rosenberg must approve any new levy and all companies affected also must endorse it before it is put into effect.

United Artists will go through with its original plan to contest the Code Authority's ruling that United Artists' pictures are subject to the code's 10 per cent cancellation clause, by filing a test case in United States District Court, New York. The suit was scheduled to be filed this week.

The Code Authority's decision, rendered several weeks ago, points out that the cancellation provisions of the code are intended to be remedial in nature, providing exhibitors with some leeway in making program arrangements to conform to the requirements of local services and conditions.

The Authority finding held that United Artists' individual contracts are the same as those of other companies except for their designation of film cost and the manner of payment. It cited a clause in the company's contract giving the distributor the right to cancel all contracts in the event of a breach of any one as creating a situation in respect to United Artists "which does not differ from the usual practice in the industry of executing a single contract for all pictures with varying rentals and playing arrangements for each individual picture."

"Surely," the Code Authority decided, "in so far as this clause is the distributor's and the obligations of the exhibitor are concerned, the difference is only in form."

The XRA in Washington this week, as part of its general program of improvement, announced a sale of its printing operation, which involves code groupings to conform to a new fundamental classification of all industries and trades. Henceforth, all amendment codes, including the motion picture, will be listed in the Service Industries groups.

In Atlanta last week the GFTA Independent Theatres Association issued a plea for the small exhibitor, and in a document entitled "The Declaration of Independents," scored the motion picture code as favoring the large interests.

Copies of the declaration were sent to President Roosevelt, General Hugh S. Johnson, Will H. Hays, Sol A. Rosenberg, John C. Flinn, head of the pricing companies, local code boards, the Atlanta exchange managers, the trade press and all individual "of any prominence in the industry."

Local code boards during the past 10 days were reversed by the Code Authority on all but four of 19 cases brought before it on appeal.

MPTO To Hold Annual Session in Pittsburgh

The annual convention of the MPTO of Western Pennsylvania, Allied affiliate, will be held at the Shanley Hotel, in Pittsburgh, October 1-2. The present roster of officers is expected to be reelected, in addition to three directors whose terms expire this year.

The present officers are: Dr. C. E. Her- man, Carnegie, Pa., president; William Lipsci, Blainsville, Pa., vice-president; Joseph Gillman, Duquesne, Pa., treasurer; Fred Herrington, Pittsburgh, secretary.

Ohio ITO Joins Allied

At a meeting of the board of directors of the Independent Theatre Owners of Ohio in Columbus last week, it was voted to affiliate with Allied. P. J. Wood, secretary, was instructed to wire Abram Myers to that effect. Mr. Wood is now alternating between Cleveland and Cincinnati from week to week.

Charles Haarman Dies

Charles H. Haarman, 73, father of William Haarman, brother at the Omaha Paramount exchange, died in that city last week.

"Bank Nights" Violate Code, Rules Authority

Motion Picture theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware this week issued a warning to exhibitors against major distributors who are allegedly charging 40 and 50 per cent of the gross for their pictures. With new-season contracts still being written in most sections, the organization urges exhibitors not to sign contracts having such high percentages with any distributor.

"We all know that exhibitors cannot make money playing these kind of percentages," the MPTO said.

Meanwhile, during the past week, further production plans for the 1934-35 season were announced.

Blue Ribbon Pictures was formed and has leased space at General Service Studio in Hol-lywood, to make from 20 to 25 "newsworthy" pictures. C. C. Burr, former Educational producer, will produce an undetermined number of features for the independent market.

UB pictures is about to launch a new series of "Comicolor" cartoons for release through P. A. Powers' Celebrity company. And, within one and two reels from the company's new season program have been completed in New York by Educational, Tom Howard has been re-signed for a new group of two-reeler.

Wanger May Return to Paramount


Fox will make 10 quota pictures in England during the new season. Domestically, aside from previously announced plans, Fox will release a new picture produced by Earl Carroll and Harold P. Franklin, former theatre executive, will make two for Fox, entitled "Gamin-bling" and "Three Sisters." Negotiations are understood to be nearing completion whereby Walter Wanger will return to Paramount, where he formerly was production manager. Mr. Wanger is scheduled to make six features for the 1934-35 program, the first to be "The President Vanishes."

United Artists' revised program totals 21 features. Ten will come from 20th Century, three from Goldwyn, two from Reliance, three from London Films, two from British & Do- minion and one from Charlie Chaplin. Mr. Goldwyn's third production for the season will be "Broken Soil," with Anna Sten and Gary Cooper. Ronald Colman signed last week to a contract with 20th Century, the company announced this week.

A report from Hollywood on Tuesday indi- cates that a new company, Adventure Pictures, is being organized there to produce 26 features and six serials, with financing by Agfa Anseco, which is reported to be investing $2,000,000 in the venture. However, this report was later denied by Charles Cannon, New York manager for Agfa, who claimed knowledge of any financial connection between his company and the new producing enterprise.
Mexico Assists
Home Producers,
Shifting Tariffs

The Mexican government has answered still another quest for aid in their uphill struggle made by native motion picture producers by slashing to the minimum import duties on materials that benefit the home folk and elevating the tariffs on articles that made the going of the national industry more difficult.

Under a decree signed by President Abelardo L. Rodriguez, the ministry of finance, which has charge of the budgets, has put into effect the following film and accessories import duties:

Blank films for cinematographic cameras, 50 centavos (about 14 cents) the kilogram (2.2046 lbs.). Positive films intended for cinematographic purposes, the width of which does not exceed 20 centimeters, eight pesos (about $2.25) per kilogram, and those wider than that from 10 to 18 pesos (about $2.80 to $5) the kilogram, according to their classification.

Spanish dialogue and music films are given the edge over those in other languages. The levy is fixed at eight pesos the kilogram for all positive films that have Spanish talk or music impressed by the Movietyk or sound on film systems. But if these impressions are in any other language, the import ranges from 35 to 45 pesos (about $9.75 to $12.50) the kilogram, according to the film's classification. If importers fail to comply with the film quotas they register with the ministry, the duty on these latter films can be placed as high as 75 pesos (about $21) per kilogram.

Discs in Spanish dialogue or music intended to be used with films pay a duty of one peso (some 26 cents) each.

Podeyn Heads Radio at
Donahue & Coe Agency

George J. Podeyn has joined Donahue & Coe, Inc., New York advertising agency, in complete charge of all radio activities. He entered radio in 1923 and his experience includes that of sales manager of WEA-F, development of a network in five Pacific coast cities, western sales manager of NBC, and director of radio at Batten, Barton, Durstine and Osborn, agency.

Mr. Podeyn has produced many radio shows, among them the Gold Dust Twins, Goodrich Silvertown Cord Orchestra, Cliquot Club Eskimos, Happy Wonder Bakers, and the Atwater-Kent hour.

Lichtman Theatres Chartered

Lichtman Theatres, Inc., has been chartered in Dover, Del., to manage and operate theatres. Incorporators are A. E. Lichtman, who operates 10 theatres in Washington, D. C.; E. J. Haley and W. E. Cumberland, also of Washington.

Webb Fully Recovered

Stuart Webb, president of Pathe Exchange, Inc., has returned to his New York office, after having been confined to his home through illness for several days.

Industry in India Will Demand Importation Duties

A demand for duties on film imports will be made in the forthcoming session of the legislative assembly of India, at Bombay, which will convene shortly. B. V. Jadhav, member of the assembly, has declared the industry needs the assistance of the government if it is to compete with importations that are shown to a large extent in India.

Griser Heading Sign Group

Orville Griser of Denver was elected last week as president of the Associated Sign Contractors of North America at the annual convention held in St. Louis. Other officers are: Fred A. Zimmerman, Dallas, vice-president; M. J. Seibert, Cincinnati, secretary; W. N. Mackay, Cincinnati, executive secretary.

Eastman Kodak Profit
Reported Up 55 Per Cent

Eastman Kodak has reported net earnings of $6,745,676 for the 24 weeks ended June 16, representing a gain of 55 per cent over profits of $4,138,624 for the same period in 1933. This year's figure is equal to $2.91 per share as compared with $1.84 last year.

Otterson Returns

John E. Otterson, president of the Espi, returned from a European trip last week and declared business, in his opinion, had undergone an upturn.

Glucksman Leaves Mentone

E. M. Glucksman has resigned as an executive of Mentone Productions. His future plans are to be announced later.
Academy Groups Name Candidates

Candidates have been selected to represent the technicians' branch and the assistant directors' branch in the forthcoming elections of the Academy of Motion Picture Arts and Sciences on the Coast.

Named by the nominating committee to represent the technicians, for the Academy board of governors, of whom three are to be elected are: George Barnes, Carl Dreyer, Parnicot Eadewart, Nathan Levinson, Walter Mill, Bill H. Nichols, Max Parker, Van Nest Polglase, and Karl Struss. For the technicians branch executive committee, of whom seven are to be elected: John Arnold, George Barnes, Gerald Best, John Boyle, Harry Cohan, Harris Ensinger, Charles D. Hall, Fredric Hope, John Hughes, Nathan Levinson, Wesley C. Miller, William B. Moll, Emil Oster, Van Nest Polglase, Loren Ryder and S. J. Twining. Selected as candidates for the seven executive committee positions among assistant directors are: Al Alborn, Edgar Anderson, Scott Beal, Sid Bowen, Sid Brod, Doran Cox, Robert Fellows, Horace Hogue, Percy Herd, Charles H. McDoonah, Jay C. Marchant, William J. Keiter, Arthur Rose, Lester Selander, Frank Shaw, Charles Stallings, Eric Stacy and Cullen Tate.

General Register Executive Honored

Thomas P. Drew, newly appointed vice-president and general manager of General Register Corporation, who arrived in New York from London this week to commence his new duties, was guest of honor at a dinner Tuesday night at the Waldorf-Astoria. Percy Phillips, president of the company, was host. Among those present were: Mrs. Phillips, C. Foster, vice-president and treasurer, and Mrs. Foster; I. S. Lamm, New York representative, and Mrs. Lamm; H. D. Finke, Chicago representative, and Mrs. Finke; C. Roth, New York representative, and Mrs. Roth; F. Hall, factory manager, and Mrs. Hall; R. Dupont, Philadelphia manager; O. Hodneck, Boston manager, and Mrs. Hodneck; E. Mann, purchasing agent, and Mrs. Mann; S. Fiore, auditor, and Mrs. Fiore; A. Siegel, Chicago salesman, and Mrs. Siegel; William Massie, the company's shipping agent, and Mrs. Massie; C. Ginnell, American representative of Barclay's Bank, and Mrs. Ginnell; E. A. Powers, advertising manager, and Mrs. Powers, and Red Kann.

Rowland Story Head

Richard A. Rowland, RKO Radio associate producer, has temporarily taken charge of the story department in New York during the absence of Katherine Brown, who has been granted a leave. Mr. Rowland will assume his production duties when Mrs. Brown returns.

Discuss Cooperative Buys

Cooperative buying of film to cover all member theatres of the Independent Theatre Owners Association was discussed at a regular meeting of the group this week.
“We are predicting a tremendous year for them...”
WATCH RKO-RADIO NEXT SEASON!

RKO-Radio made remarkable strides during the last three years and we believe that 1933-34 was the greatest year they ever had. Those who still have their SRT issue of Aug. 26th, 1933, will find that we said, “Keep an eye on Radio Pictures next season . . . we will be very surprised if they fail to live up to the promise . . . their new product holds out.”

Our judgment, apparently, was pretty accurate for this company when we analyzed their product for the season now drawing to a close. They were headed, to all appearances, for a big year and those who played their pictures will testify that they achieved what they were going after.

So much for the announcement book of the new 1934-35 product. But again we say, “What about past performances? RKO-Radio’s was O. K. For two straight years they have delivered strong product. They seem destined to continue their upward stride.

At this stage of the game we are predicting a tremendous year for them.
THE BIGGEST SCOOP IN THE EXISTENCE OF PATHE NEWS
FIRST TIME ON ANY SCREEN!
THE FAMOUS CANADIAN DIONNE QUINTUPLETS
EXCLUSIVE IN PATHE NEWS NO. 9

Exclusive and comprehensive pictures of the FIVE BABIES that all the world wants to see! How they live, how they eat, how they bathe, intimate glimpses of their home, their mother, their father, their nurses, guardians and themselves.

A BOX-OFFICE FEATURE UNPARALLELED IN THE HISTORY OF NEWS REELS!
LABOR DAY WEEK ATTRACTION AND 200 LEADING THEATRES

The one story chosen from thousands to open a year of finer screen entertainment! Charles Morgan's notable novel of three lives caught in a whirlpool of passions...a glorious woman and two men who loved her!

A HUMAN DRAMA THAT LEAPS FROM THE DEEPEST WELLSPRINGS OF YEARNING HEARTS!

ANN HARDING

with

BRIAN AHERNE
PAUL LUKAS
JEAN HERSHOLT

CHARLES MORGAN'S GREAT NOVEL BROUGHT TO THE SCREEN AT THE HEIGHT OF ITS WORLD ACCLAIM!

DIRECTED BY JOHN CROMWELL
A PANDRO S. BERMAN PRODUCTION
AT RADIO CITY MUSIC HALL OVER THE COUNTRY!

Twenty minutes of enchantment! . . . The Little Feature in radiant Color that is the year's big screen sensation! Romance, melody, drama, dance and ravishing beauty!

LA CUCARACHA

Produced in the Perfected NEW TECHNICOLOR

Scenes created in color by ROBERT EDMOND JONES
World's Foremost Designer of Stage Settings
with STEFFI DUNA
DON ALVARADO . PAUL PORCAS
EDUARDO DURAND and His Orchestra

"YOU WILL PLAY IT AGAIN AND AGAIN!"

Produced by Kenneth McGowan
Directed by Lloyd Corrigan

A PIONEER PICTURE PRODUCTION
RKO-RADIO PICTURES
Reasons why—

PRESS AND EXHIBITORS ALIKE ARE PREDICTING A TREMENDOUS YEAR FOR RKO-RADIO . . . . . .

IRENE DUNNE and JOHN BOLES in "THE AGE OF INNOCENCE"

MIRIAM HOPKINS "THE RICHEST GIRL in the WORLD"

FRED ASTAIRE . . . GINGER ROGERS "THE GAY DIVORCEE"

J. B. PRIESTLEY'S WORLD FAMOUS PLAY "DANGEROUS CORNER"

THE "LITTLE WOMEN" OF THE NEW SEASON "ANNE OF GREEN GABLES"

THE ARISTOCRAT OF ALL MUSICAL SHOWS "ROBERTA"

HEPBURN . . . "THE LITTLE MINISTER"
THERE IS A DRAMATIC STORY behind the recent vote of the Code Authority which resulted in the elimination from zoning and clearance schedules of all penalties on contrast exhibitors engaging in the practice of double bills. It is a story that is a highly flattering indication of the integrity of some people in the business and the sacrecity of a gentleman's promise. The vote was a victory for both independent distributors and independent exhibitors.

The story began last summer, when, during the code drafting proceedings at Washington, Robert H. Cochrane, sterling vice-president of Universal, fought larger companies against the inclusion of any dual bill ban in the code. There were other vexatious questions which arose in the secret chambers of conference, and in many of these Universal's position was opposed to several others of its large colleagues. Universal's agreement was not the same as that of Mr. Sidney R. Kent, president of Fox, and Nicholas M. Schenck, president of Metro-Goldwyn, pledged their word to Mr. Cochrane that if he would vote their way on the other questions, they would vote his way on double featuring.

When the question of double bills eventually came up again at the recent Code Authority hearing in New York, the promise made by Mr. Kent and by Mr. Schenck to Mr. Cochrane was wholeheartedly recalled by them, and they both redeemed their promises one hundred per cent, voting against the inclusion of any penalties for exhibitors showing two features.

The vote was a close one. Had Mr. Kent and Mr. Schenck not penalized for the future of some independent distributors and the operations of some double bill theatres would have been in jeopardy.

More than a dozen years ago, the lanky and aging Charles Ray—he's now 43—brought to Hollywood the English butcher, to preside over the domesticities of the Ray household when his home was one of the show places of the movie capital, and Charlie's money bags were well lined with gold. The film folk about town used to sneak up, ring the front doorbell and then hide in the bushes just to see the English butcher open the door. Ray has had some tough sledding since then and now he opens front doors the while trying to make a comeback in Paramount's "Ladies Should Listen," in which he has a small part as a hotel doorman.

"Member "Baby Marie" Osborne?—that sweet and chubby little "shirley Temple" of yours few years ago? Well, she's now the "stand-in" for the sophisticated, fiery Ginger Rogers; that is, Maria has grown tall enough to stand in the place. During rehearsal for Broadway, where Ginger eventually stands after the concerts are set for position and focus.

George Raft, the Franco-Italian screen star, has petitioned the Los Angeles Supreme Court to change his name to George Raft. He doesn't like the family name of Ranft.

Hollywood producers, says Joe Cook, the funnyman, are going as far as possible to obtain stories that will be nice and sweet. "They have arranged to take the entire Cuban sugar crop for the making of a picture. The sugar will be made into syrup and used to fill the scenario writers' fountain pens."

Nathan Burkan, general counsel for the American Society of Composers, answered exhibitors' complaints against the Society's public announcement of intention of raising the scale of music royalties in a written statement: "Exhibitors are under no compulsion to use music. If the price is too high, let them leave it alone."

If any exhibitor taking Mr. Burkan's advice literally has any trouble separating the music from the words on the sound tracks of the prints, write to him at 1501 Broadway, New York. He will no doubt be glad to explain how it can be done.

Fox studio property men, needing a Japanese bazaar for authentic scenic material in "Marie Galante," rented the entire store of a Japanese merchant in Los Angeles and transported it to Movietone City intact, which convinced the editor to trust the following notice in the store window:

MY STORE HE HAVE GONE IN MOVIES.
I HAVE GO FISHING. OPEN IN ONE MONTH. THANK YOU. PLEASE.

Tall, bronzed, athletically-constructed Charles W. Bunn, Erp's general sales manager, has turned his keen business eye to the commercialization of frogs for marketing, having set aside a sizable plot on his rural place in the quiet of Milton, New York, where he will raise these tadpoles leaping amphibians of the genus Rana to satisfy the tody taste of the toony who hold the frilly legs of the frog so highly in esteem as a delicacy of their finger floured dinner tables. Frog-farmer Bunn is in the market for a wide-range frog that has good possibilities for amplification.

The tabloid gossip column of Jacob Winchell's son, Walter, will be 10 years old on Tuesday. It first appeared in the unsuccessful Bernarr MacFadden tabloid Graphic on the afternoon of September 4, 1924.

There still prevails a deep sense of superstition in Hollywood. No producer would accept the Production Code Administration's certificate No. 13 from Joe Breen.

This is Director King Vidor's 18th year in Hollywood. Comments Time: He arrived on the coast in a rattletrap Ford, borrowing gas and tires on the way.

William Fox, who complained so bitterly that the bankers forced him out of Fox Film, is currently accredited with possessing some $200,000,000. Hardly enough to make both ends meet.

A dozen dead stars are acting again. Warner Brothers have brought them back in a short, showing glimpses of Marie Dressler, Rudolph Valentino, Fatty Arbuckle, Liliyan Tashman, Lew Cody, Milong Sills, Mabel Normand, Dustin Farnum, Jack Pickford, Larry Semon, Gladys Brockwell and William Russell.

Cl Cecil Blount DeMille still remembers when he walked around Hollywood some 20 years ago with a pocketful of money which local bankers refused to accept. He didn't, because they would not do business with "those wicked movie people."

'TABLECLOTH MILLIONAIRES'—that gay coterie of motion picture magnates who, in the lusty days of the industry's infancy, ate each day in the Hunting Room of the Hotel Astor at New York's Times Square, and kept a young army of waiters busy changing the tablecloths as they figured out the earning possibilities of future moguls in zeros counting into millions, now have a chapter of that organization in Hollywood.

Daily and weekly a group of producers and studio gents gather together at the eating place on La Brea near Wilshire, known as Ray's Delicatessen (adv.). In the corners, over salami, herring, or cheese cake, the tablecloth linen fills with fancy figures—production costs, star salaries, royalties, dividends, booties and whoopee.

In the evening the scene changes, however. Being one of the better eating places in Hollywood, dinner at eight and after-part supper at midnight is the custom of some of the town's epicureans partaking of their favorite dishes, which are authentically reported as follows:

MANNY COHEN, Knedel Soup and Gefilte Brst.
JOE SCHENCK, Borst and Blnitzes.
ARCHIE MAYO, Kiske and Gefilte Fish.
JOE REILLY, Roast Duck and Apple Strudel.
LOUIS B. MAYER, Kiske, AL KAUFMAN, Gedempfte Brust.
EDDIE CANTOR, Smoked Whitefish, Borst and Blnitzes.
EDWIN SMALL, Gefilte Fish.
JEAN HARLOW, Chicken Soup and Strudel.
NILS ASTHER, Wiener and Sauerkraut.
IRVING CUMMINGS, Calf's Liver, Lots of Onions.
MERYN LE ROY, Chicken and Noodles.
FANNY BRICE, Herring, Blnitzes and Strudel.

Thirty Mexican radio crooners, announcers and air performers of station XEAL, at Mexico City, are on a hunger strike and are determined to croon themselves to death by continuously broadcasting, day and night, until they receive four months' back pay. The crooning, music and dialogue goes on and on without a pause for even a pretzel. What a splendid opportunity they offer Bruno Seltzer for a headache-proof trip.

We sympathize with the Mexican public. They are becoming a passive people. A few years ago an endless broadcast would have started a revolution. But, then, maybe they're getting some encouragement from the knowledge that the end may not be far.

Old, but clean, and apropos of the effect of the Legion of Decency drive, is the story going the Broadway rounds about an elderly lady who purchased a ticket to see "Cleopatra," celluloid vamp, on the Paramount theatre screen, and was passing the doorman when he noticed that she had a dog tucked in her arm under her coat. "Sorry, madam," he said, "but it's against the rules to bring the dog into the theatre." The old lady turned round and said, "All right, but I'll keep it under my coat." she retaliated. "What possible harm can 'Cleopatra' have on my dog?"
Corporate Identity of First National Ended

Certificates terminating the corporate existence of First National Pictures Corporation, First National Pictures Distributing Corporation and Vitaphone Distributing Corporation were filed in Albany, N. Y., on Tuesday in the office of the secretary of state by Warner Brothers Pictures Inc.

This action has no bearing on the operation of the company in production and distribution. The subsidiaries named above are wholly-owned by Warner and their elimination is in line with the current Warner policy of consolidation of such corporations for simplification of the tax structure. Last week the various Stanley theatre companies were merged into the Stanley Company of America.

Independents Are Back of Clean Pictures Drive

Independent producers have "fallen solidly into line" behind the drive for morally clean pictures, W. Ray Johnson, president of Monogram Pictures, and a member of the Code Authority, said Monday in Seattle.

The independents, at a late hour last Wednesday, finally agreed to accept the code certificate and machinery of the Production Code Administration, headed by Joseph I. Breen.

Members of the Independent Motion Picture Producers Association have agreed to combine their strength to maintain right moral standards with the MPPDA members and to this end they last week appointed I. E. Chadwick as official representative of the independents to sit with the Production Code Administration at all times.

Mr. Breen's department has approved 73 feature pictures of all companies since the reinforced formula became operative under his administration July 13. Eighty short subjects and six serials likewise have come under the code's eye.

Dr. Vincent Hart, eastern assistant to Mr. Breen, has approved 11 features, 92 shorts.

Johnston Given Luncheon During Tour of Exchanges

W. Ray Johnston, president of Monogram Pictures, touring Monogram exchanges, was tendered a luncheon this week at the William Johnston, located in San Francisco, attended by leading circuit operators and independent exhibitors. Floyd St. John, western district manager, arranged the luncheon. From San Francisco Mr. Johnston is touring the Sheffield exchange system in the west.

A. G. Edwards has joined Monogram as manager of the Denver office in the Sheffield exchange system. Redz and J. H. Sheffield have been named salesmen working out of the Denver office and F. W. Sheffield will act as booker.

Columbia Dividend

Columbia Pictures, Inc., has declared a regular quarterly dividend of 25 cents on its common stock, payable October 1.

Status of Fox Theatre Circuit Still in Doubt

This week's principal development in the Fox Theatres bankruptcy situation was the filing of a petition requesting the removal of the corporation from receivership in order to organize under the Section 77-B of the new Federal bankruptcy laws by three of the corporation's creditors.

In U. S. District Court, New York, Louis L. Seidman presented claims for $35,000, the Theatre Group Inc., $40,000 for alleged breach of contract, while the third creditor instituting the petition, Merriam Rogers, claimed $430,941. The petition was filed by Charles L. Kelby, New York attorney.

The creditors asked that the company be removed from receivership on the ground that it could be more economically operated under a plan of reorganization and that it would be faced with fewer difficulties than under a receivership.

The petition of the trio listed current assets as $1,050,751 and set the book valuation of $28,145,152, with $19,465,631 as the receiver's valuation. Total liabilities were listed at $5,774,398 as of December 31, 1933. The current deficit was given in the petition as $25,842,646.

Other creditors this week filed an answer to a petition questioning its good faith, opposing the petition with the allegation that debts of Fox Theatres aggregate $49,000,000 and that current assets are virtual without value. The answer alleges that any reorganization is impossible.

Alleging that its ownership of all of the capital stock of Fox Metropolitan Playhouses constitutes a valuable claim against the corporation, Fox Theatres Inc. on Sunday filed an answer to the involuntary petition for reorganization.

The creditors who filed response to the petition are Newsprint Publishers Inc., Baldwin Piano Company and R. C. Cherry.

Meanwhile, new short-term operating contracts for Fox Metropolitan Playhouses, on a revised basis, are being signed in New York with Slouors Brothers and Randikore by the circuit's bondholders' committee. The new contracts are understood to provide for a six-months' operating arrangement to cover the period of the Fox Metropolitan reorganization under the new bankruptcy laws.

The future status of the Fox Metropolitan circuit is still undecided. So far there have been no further bids for the 87 theatres in the chain, although it is expected consumers may make another offer for the Fox New Jersey houses, in which territory Warners have considerable interest.

Other theatre deals in the New York territory included the acquisition of two more theatres by Harry Brandt, thus increasing his total local holdings to 20 houses.

Si Fabian's remaining interest in the Stanley, Jersey City, was sold last week to the Stanley Co. of Portland.

Under the terms of negotiations completed this week arrangements have been made for the merging of the Elit circuit of nine Staten Island houses with the Paramount, St. George.

Paramount and Warners last week concluded a pooling arrangement binding together the Paramount and the Strand, Brooklyn, and making available to both houses the product of each company.
NEW WAR BREWING OVER DUAL FEATURES

California Owners Threaten to Take Their Fight Against the Practice to the President

Ben Berinstein's powerful southern California exhibitor group will take its fight against the double bill practice to the President, if necessary, in order to retain penalties against dual shows in code clearance schedules. The Code Authority recently ordered that all penalties for double feature theatres be removed from the new schedules. Mr. Berinstein was on route to New York from the headquarters of his Associated Exhibitors organization in Los Angeles, with orders from his independent theatre members to carry the fight to a "last ditch stand."

The Code Authority's recent ruling that theatres playing double bills must not be penalized in clearance schedules, was based on the point that the motion picture code does not penalize those who run double bills as a trade practice and, therefore, clearance boards stipulating penalties for theatres indulging in the practice are exceeding their authority.

Golden Attacks Dual Ban

In Atlantic City, at a convention of Allied States Association, Edward Golden, sales manager for Monogram Pictures, launched an attack at the exhibitor organization for cooperating with the Motion Picture Theatre Owners of America in its fight to eliminate duals.

"The time is coming shortly when there will be a showdown. If you conspire with the MPTOA on elimination of duals you are destroying the independent," Mr. Golden said.

Mr. Golden told the convention that the MPTOA's agitation against duals is the most destructive force in the fight of the independents for their salvation.

Meanwhile, Mr. Berinstein, passing through Kansas City, declared that if the Code Authority rejected the California exhibitors' demand for penalizing duals in clearance schedules we will take the fight directly to the President, because relief is imperative in view of the dual bill situation involving both circuits and independents.

Believes Code Authority Will Shift

In commenting on the Code Authority's resolution invalidating double bill penalties in the recent Milwaukee board case, Mr. Berinstein said he anticipated the Authority would reverse itself.

"If the Code Authority is playing politics, we want to find out about it," he said. "Elimination of duals was agreed to by all but 22 theatres in the Los Angeles territory, independent circuits are holding out, while the circuits are holding out. California exhibitors have been threatened by women's clubs with single feature legislation unless duals are eliminated, because of their effect on children."

"At the Code Authority hearing, scheduled for Thursday, the Berinstein group will set forth a demand for all the pictures in the theatre showing vaudeville in conjunction with pictures.

"The double feature situation in other sections of the country during the week involved the threat of a campaign against the practice in Buffalo by the local Legion of Decency. The Buffalo group cited three reasons why duals should be done away with: (1) Double features usually mean at least one second feature and people who want to patronize a theatre are left with a good one hesitate to do so because they wish to avoid the second feature. Double feature programs are too long and tire the audiences, and (3) They make a double demand in the industry for product, which must fill in the gap with "cheap trash."

In Kansas City dual bills were abolished at all first run houses, Friday, according to pre-arranged schedule. In Milwaukee, the scene of the Code Authority's clearance ruling, Warners' Strand first run was slated to September 1 with a dual feature policy. Indications are that before the end of the year 75 per cent of the houses in Milwaukee county will be playing double features.

In St. Louis, another duals fight was brewing, with the decision of three first runs—the Ambassador and Fox—to cut prices and feature two pictures on one bill. These houses are operated by Fanchon and Marco, and the decision to return to twin bills is considered to definitely end all attempts to ban duals in that city. Warners is the only holdout on agreement signed by all other theatres and Fanchon and Marco, charges that Warner is responsible for cutting the prices and the return to duals.

DeMille Hits Censor Boards at Luncheon

The general public does not want censorship, Cecil B. DeMille said at a luncheon in his honor at the National Press Club in Washington last week. Mr. DeMille intimated that censor boards were too much concerned with the formality attached to their jobs to function with much real efficiency.

"The public wants clean pictures, not censorship," the director said. "The churches have done the industry a great service in forcing the deletion of inexusable vulgarity from the screen."

Mr. DeMille deplored the mass of misinformation now purveyed to the public through the screen. If produced in good taste, he said, any subject can be filmed and producers lacking such taste will be automatically eliminated through the "inherent decency" of audiences.

Form Merger Company

Tri-Consolidated Corporation of New York City has been chartered at Albany with capital of 20 shares no par value stock. Broadcast Pictures has also incorporated, to operate the Tri-Consolidated Company which covers the joint operation of the Consolidated Circuit, operated by Lawrence Bolognio, and the Springer and Cocalus houses.

Famous Canadian Takes House

Famous Players Canadian, with headquarters in Toronto, has purchased the Capitol Theatre, Welland, Ont., from the S. L. Lambert Estate, for $60,000. It is indicated the circuit is in the market for acquisitions.

Denver Police Stop Lotteries

Denver theatres indulging in the practice of lotteries and other give-away devices last week received a setback when the local police department ordered an immediate cessation of such activities. A letter addressed to Harry Huffman, exhibitor, by the department, similar to letters sent to all local officers, follows in part:

"Our attention has been called to the fact that you are conducting an automobile lottery in your group of theatres. This is in violation of the laws of the state of Colorado and the order of the city and county of Denver. Therefore, we wish to advise that if any such lottery is conducted in the future, you will be prosecuted according to law.

Within the past nine months, the Huffman group of eight theatres has given away 31 Ford cars, with a value in excess of $22,000.

Wisconsin Amusement Plans Acquisitions

Acquisitions planned by the Wisconsin Amusement Enterprises, Inc., Milwaukee, on operating agreements, include the Paradise Allis theatres in West Allis; the Fox and Strand theatres in Marinette; the Lloyd in Menominee; the Rex in Oshkosh and the theatre in Menasha.

Gene Phalen will serve as resident manager of the West Allis houses, while Martin Thomas is slated to preside over the Marinette and Menominee theatres. The Rex in Oshkosh has been operated by Etta Weisner, Charles Loewenberg, advertising and publicity manager for the circuit, will supervise the circuit's state houses, and Robert Frenzel, who recently joined the organization, will serve as supervisor of suburban theatres.

Receiver Is Named for Two Cincinnati Houses

Ben L. Heidingsfeld, Cincinnati attorney, has been named by the U.S. district court at Columbus as receiver for the Shubert-Cox Theatres Company, Cincinnati, upon petition of Trebua Realty Company, New York. The petition indicates that, while the company's assets exceed liabilities by nearly $500,000, it is not in a position to meet maturing obligations.

Creditors will be enjoined from bringing suit to satisfy their claims in order to prevent dissipation of the assets. Assets are listed at $1,500,000 and current liabilities at $1,149,107.88. The Shubert and Cox, legitimate houses, also play pictures during the regular season.

More Theatres Joining Detroit Booking Group

Tom Lancaster, operating the Grand theatre, Delray, Mich., and the Lancaster, River Rouge, has joined Ray Moon's Co-operative Theatres of Michigan, formerly Midstates Theatres, in Detroit.

The booking combine is moving to larger quarters in the Fox Theatre Building, new accounts and additional business making the move necessary. The eight Sam Brown theatres are now being booked by the combine.
MOTION PICTURE HERALD

September 1, 1934

Universal Plans More Production in Hungary City

During a recent visit to Budapest, Carl Laemmle, president, surveyed Universal's Central European production and appeared so greatly satisfied with the results of Joe Pasternak's producing activities, in Budapest particularly, that he intends to concentrate Universal's producing affairs in increasing in the future. Expenses, Mr. Laemmle declared, were about $20 per cent lower than in most other available places and more advantageous even than in Vienna.

Of the 22 German films and one Hungarian picture produced by Universal during the last four years, there has been a profit of $30 to 40 per cent. This average has been reached mainly since Francesca Gaal, Universal's Hungarian star, started work in German pictures, of which "Miss Paprika" and "Farewell Veronika" as well as "Scandal in Budapest" have been lucrative hits.

Mr. Pasternak's latest production with Miss Gaal, "Spring Parade," was previewed by Mr. Laemmle in Budapest and judged so satisfactory that he intends to have an American version made in Budapest with American actors next spring. The next picture scheduled for production is an adaptation of a Hungarian one-act play in which Miss Gaal had a huge success on the stage.

It is called "Little Boy in Big Shoes" and is to be done in German and Hungarian versions.

Joseph M. Schenck, United Artists executive, was also in Budapest recently and arranged for the production of an East European distributing center locally, where all prints for Roumania, Yugoslavia and Poland will be made and shipped, for reasons of economy.

Four Theatres Pooled in New Cleveland Deal

The Allen theatre, until recently Cleveland's only independently operated first run theatre, will be operated by a local committee under a pooling arrangement between RKO and Warner. Affected are the RKO Palace, the Allen, Warner's Hippodrome and Warner's Lake. All are downtown first run houses.

It is understood they will share losses and profits. Warner, Fox and Radio pictures are to be played. The booking committee for the four houses will include Nat Holt, RKO; Nat Wolf, Warner, and Herbert Greenblatt, local RKO branch manager. The Allen will reopen early in September.

RKO Leases More Space

RKO Radio Pictures has leased additional space in the RKO Building, Rockefeller Center, New York, in order to afford adequate mailing facilities for various departments.

Warner Java Firm Chartered

Warner Brothers-First National Pictures (Java), Inc., has been incorporated at Dover, Del., with a capitalization of $10,000.

LEWIS JONES, An Eastman Official, Dies in Rochester

Lewis B. Jones, vice-president of the Eastman Kodak Company, and a Rochester, N. Y., citizen for many years, died suddenly last week at his country home near the city of a heart attack. He was 68 years old. Though apparently in good health when he left his office to go to his country place, Mr. Jones was seized with pain and suffering from a heart ailment for some time. His body was found in one of the barns at his farm, indicating the swiftness with which death had struck.

Born in Dansville, N. Y., in 1866, Mr. Jones entered the Eastman Kodak Company in 1883 and was also one of the pre-Thursday field Academys and the University of Rochester. He came to the Eastman Kodak Company in May, 1892, as advertising manager, and in 1918 was named vice-president and charge of advertising, a position he held at the time of his death. He was regarded as the one individual in the organization, with the exception of George Eastman himself, who was responsible for the international popularity of the Eastman Kodak name.

It was Mr. Jones, who, finding little advertising being done when he came with the organization, developed that phase of Eastman Kodak promotion. He was active in developing foreign distribution and the establishment of stores in all parts of the world. He was director of the audit bureau of circulation, and consequently his name was widely known.

Personally, he had a great interest in cattle breeding, and operated a large dairy farm, giving personal attention to his most modern equipment. He was also a member of the most prominent members of the Rochester Yacht Club, and was the owner of the schooner Naomi III.

Surviving are a daughter, Mrs. Horace S. Thomas, and a son, Robert F. Jones, a broker, and three grandchildren. His wife, Alice French Jones, died a year ago.

Mr. Jones was a member of the Genesee Valley Club, Country Club, Rochester Bar Association, Phi Delta Theta fraternity, Rochester Historical Society and Association of National Advertising.

Mrs. Felix Feist Dies; Was Author

Mrs. Bertha E. Feist, wife of Felix F. Feist, general sales manager and director of Metro-Goldwyn-Mayer, died late last week at their New York home, after an illness of several months. She was 48 years old. The funeral, held early this week, was attended by numerous film executives, headed by Nicholas M. Schenck, president of MGM and Loew's.

Mrs. Feist was the author of numerous children's books, including "Grumpy Grunts Indoors," "Grumpy Grunts Outdoors," "Smiley Smiles Indoors" and "Smiley Smiles Outdoors," which met with considerable favor. She was also an authority on sports.

Mrs. Benjamin Warner, mother of the Warner Brothers, died on Monday of this week at her home in Hollywood of a cerebral hemorrhage. Seventy-six years old, she had just celebrated her fifty-eighth wedding anniversary with her husband. At the bedside when death came were one of the four remaining brothers, Jack L., and his sister, Mrs. Louis Halper. David, Harry and Albert, en route by chartered plane from New York, which they boarded when it was learned of the death of their mother, arrived after Mrs. Warner had died. With them were two other sisters, Mrs. Harry Charnas and Mrs. David Robbins.

Mrs. Pearl Warner was born in Poland and came to America with her husband, Benjamin, after her son Harry, now president of Warner Brothers, was born. In Youngstown, Ohio, at the home of the mother, the brothers' entrance into the movie business was decided upon 27 years ago. A fifth brother, Sam Warner, who had been in the bicycle business in Youngstown prior to the motion picture venture, died several years ago.

From her home in Beverly Hills, where they had lived for the past 10 years, Mrs. Warner had in recent years interested herself in various charities, of which her favorite was said to be the clinic of the Los Angeles Sanitorium.

Funeral services were to be held Thursday at B'nai B'rith Temple, Los Angeles. Simultaneous services were to be held at the New York Warner office, which was to be closed for the afternoon. Interment was to be in the Warner mausoleum at Home of Peace Cemetery, Los Angeles.

Griffith, Falls Plan Circuit Gain to 103

Within a short time R. E. Griffith and Horace R. Falls of the Griffith Amusement Company, R. E. Griffith Theatres, Inc. and Consolidated Theatres, Inc., operating in Oklahoma, Texas and New Mexico, plan to increase the circuit from 97 to 103 theatres. Recently they have opened the New Lindsay, Lubbock, Texas; New Rex, Hobbs, N. M.; New Cactus, Carlsbad, N. M. A consolidation was recently effected between Griffith and Hodges in Midland, Texas. The six houses to be acquired will be in Texas and Oklahoma.

Takes Fourth Theatre

Louis S. Bach has leased the Ponce de Leon theatre in Atlanta, which will be remodeled and refurbished immediately. Mr. Bach operates the Hilan, Alpha and Bankhead theatres in Atlanta.
Warner's Launch "America" Series

Some 100 government officials, film executives and others gathered in Washington on Tuesday to attend a preview of the first four motion pictures in the Warner series entitled "See America First," followed by a luncheon held at the Mayflower Hotel. The subjects were photographed by E. M. Newman.

The reception and showing was attended by cabinet members, army and navy officers, officials of patriotic societies, educators and others. Among those who attended were: Secretary of Commerce Daniel C. Roper, Lewis T. Douglas, chairman of the Kwiatkowski Club of Washington; Dr. Stephen C. Kramer, superintendent of schools of the District of Columbia; Honorable Faye Bentley, Judge of the Juvenile Court; Brigadier Frank T. Hines, Administrator of the Veterans' Bureau; Brigadier Alfred P. Smith of the Military Intelligence Division of the War Department; Clarence McDonough of the Public Works Administration; Col. James A. Moss, President-General of the United States Film Association; Major General Arno A. Fries of the National Society of Sons of the American Revolution; Fleming Newman, President of the Washington Evening Star; Joseph Melea, business manager of the Washington Post; Mrs. William Smith, former president of the Parent-Teachers Association.

The "See America First" series comprises 13 one-reel Vitaphone shorts each based on an historic period in American history. The entire series covering the founding of the country and important events leading up to present-day America. The four films shown at the luncheon were "Pilgrim Days," "The Boston Tea Party," "Hail Columbia" and "Dixie Land."

Germans Censored 221 Films; 68 Were American

Germany censored 221 feature films during the 1933-34 season, according to a report to the United States Department of Commerce from the commissioner George R. Canty, at Berlin. Of the total, 117 were German, 68 American and 36 other foreign pictures.

In the 1932-33 season, 205 were censored, including 133 German, 43 American and 29 other foreign films. The 1931-32 season found 237 censored, of which 139 were German, 62 American and 36 other foreign films. During the past season foreign films accounted for 37 per cent of the total as against 35 per cent in the previous season and 42 per cent in the 1931-32 season.

Seattle Circuit Changes

Frank L. Newman, Jr., former manager of the Fox in Seattle and more recently manager of Evergreen State Amusement Company homes in Spokane, has assumed direction of the Mt. Baker and American theatres in Bellingham, Wash. He succeeds Arthur Hile, resigned, Morrie Nimmer, assistant to Harry Woodin, of the Paramount, and Marc Brown, as manager of the Liberty in Wenatchee.

MGM Renews Brown Contract

Clarence Brown, director, has signed a new three-year contract with MGM. He leaves shortly for a European trip, in search of stories and screen personalities.

Independents Sitting on Local Code Boards Urged to Resign, as Eastern Convention Ends

Allied States Association brought its three-day eastern regional convention to a close at Atlantic City over the weekend with a demand for a thorough Congressional investigation of the motion picture NRA code. At the same time it was urged upon the independent exhibitor members and upon all unaffiliated members of the board and general participation in the code and that all such members sitting on Local Grievance or Clearance boards resign.

The Allied's resolution demanded that Congress "look into all phases of negotiation, drafting and administration" of the code and that, in recognition of legislation extending the NRA, "it provide for negotiation for a new and fair code for the film industry with the aid and assistance of fair and unbiased representatives of the government." Allied's tirade against the code was not a new one.

Myers Calls for Action

The convention pledged itself to work "unceasingly" to this end and called upon independent exhibitors throughout the country, whether they be affiliated or not, to join that organization in its fight for Congressional investigation of the code.

Last Thursday, at the meeting, Abram F. Myers, chairman of the board and general counsel, called upon the nation's exhibitors "to rise up in arms against their enemies." "Action must be taken," said Mr. Myers, "if the independent exhibitors are to survive. They must roar like lions." Mr. Myers asserted that the motion picture code had been imposed upon the independent exhibitors and that they "must never again allow themselves to be ravished in this fashion."

A second resolution pledged the independents to seek revision of the copyright law, "which will neutralize the arbitrary and destructive power possessed and exercised by such combinations as the American Society of Composers, Authors and Publishers, and restrict copyright owners to privileges and protection reasonably contemplated by constitutional grant."

Asks All Independent Support

A third resolution asked for the unified support of all independent units, while a fourth urged that further erection or licensing of dog racing tracks be stopped, that no giveaways be distributed and that the racing season be limited to four weeks, with betting restricted and racing be confined exclusively to afternoons.

Sidney E. Samuelson, president of the national Allied, was re-elected president of Allied of New Jersey at a salary of $5,000 annually. This is the first time that that post was made to carry a salary.

During the session considerable discussion was given to the sales practices of three companies which were said to be insisting that exhibitors buy all short subjects and pay for them on a guaranteed basis regardless of the number played. Heretofore, payments for shorts were made only when the subjects were played. The three companies accused are Fox, Paramount and MGM. The complaints, which are based on protest unanimously, charging violation of the code, and insisting that some action be taken to halt the practice of tying in shorts with features.

Little hope was seen by many Allied members of effecting any change in policy in New Jersey. The original starting date of a dual ban in Jersey—agreed upon by the state unit for September 3—already has been set back to September 20. The Skonras Circuit, which signed that agreement, has double ball bookings already dated until October 16.

Discuss Double Features

The double feature question was discussed at the banquet on Thursday night by Edward Golden, Monogram sales manager, who accused Allied of cooperating with the Motion Picture Theatre Owners of America policy of "driving independent producers and distributors out of business" by favoring elimination of doubles.

Mr. Golden hit the MPTOA's agitation against duals as the most destructive force in the fight of independents for their own survival.

Aaron Saperstein, head of the Chicago Allied unit, proposed a plan which would set up six district appeal boards under the Code, one for each of the following localities: Chicago, Iowa, Milwaukee, Minneapolis, St. Louis and Indianapolis. Only in the case where an appeal comes up for final decision should the Authority be concerned, said Mr. Saperstein.

Would Provide Special Boards

The Chicago leader's plan would provide for appointment of special boards to be represented by exhibitors and distributors from surrounding territories. One man from each of the following localities—Chicago, Iowa, Milwaukee, Minneapolis, St. Louis and Indianapolis—would, for example, make up the Chicago district board. Districts should be set up in the west, north, south, east, middle west and probably New England. Each board would sit once weekly. Decisions should be final, but where there is a difference of opinion and the vote is divided, the Code Authority would be the final arbiter.

In addition to being re-elected president of Allied of New Jersey, Mr. Samuelson was named business manager. Jerome Kridel, East Orange, was named a fourth vice-president; Louis L. Brown, Jersey City, re-elected treasurer. W. C. Hunt, Wildwood, and R. Wilkins, Pittman, were re-elected directors for a three-year term, while Frank P. Gravett, Atlantic City, replaced P. Mortimer Lewis on the directorate. Other independents were returned to office.

The next eastern convention of the Allied units will be held, possibly next month, in Boston.
BRITISH CENSOR SEeks ANIMAL FILM CONTROL

Annual Report Stresses Need
For Action; More Scripts Are
Submitted; Newsreels Defined

By BRUCE ALLAN
London Correspondent

Two points of special interest to American producers are olivious in the report of the Board of Censors. Margaret is re-
* the Cooper "All's That Jazz" section, published in September stated. On one of the matters which concerns Hollywood, the permissibility of
"animal films" which reveal or suggest cruelty. No less than 6½ of the 23 pages of the report are devoted to this problem.
The final conclusion of the Board is that international action is the only method by which a complete control of animal films can be established, and it is therefore convening a conference of interested organizations. In the meantime, the policy of the B.B. of the F. is to allow no incident to be screened which either depicts cruelty, or which can reasonably be assumed to have involved cruelty in production. On the other hand, it is ex- plicitly declared that the board has no power to prohibit a film on the grounds that cruelty has been employed unless the fact is re-
vealed on the screen.

Board Congratulates Itself

Another feature of this section of the report on which some rather poignant criticism may be expected is the self-congratulation in which the authors (Edward Shott, president, and J. Brooke Wilkinson, secretary) indulge in regard to the number of objectionable scenes which have been eliminated. "The Board is judged by what is seen in the cinema throughout the country, but it is a little unfortunate that it cannot also be judged by what it saves the public from seeing," they remarked proudly—and somewhat naively. The objection to the animal film is not that it shocks the public, but that it hurts the animal. Censorship which conceals the abuses of this type of production while allowing the producer to retain his profits and his reputation is not likely to meet the desires of the animal welfare organiza-
tions of England.
The board's references to this question are, in general, far behind public opinion in this country, as well as being slightly dishonorable, but the fact that they go so far as they do should carry its own warning to Hollywood.

American Firms Submit Scripts

The other outstanding feature of the report is the indication of the extent to which producers are submitting scripts to the board for approval before production. "Three years ago," it is stated, "it averaged about one in every five or six weeks, whereas today it averages three a week. The producer is steadily realizing that American producers have also become alive to the advantages of this system, with the result that more and more scenarios are being sub-
mitted from overseas." Out of 139 scripts submitted during the year, 32 were regarded as being definitely unsuitable for exhibition, it is stated.

A more rigid definition of newscasts is another feature of the report. As a result of legal advice, the board is to regard as outside
the newscast category (and therefore subject to censorship) any combination of old newscast scenes with a commentaries in order to provide a "story." It is incidentally revealed that the inclusion of a commentary in any newscast legally removes it from the board's jurisdiction and renders it liable to censorship. The point is of considerable future interest, owing to the tendency to use "news-
films for propaganda purposes, but the board does not at the moment intend to ask for a general censorship of newscasts which include commentary.

An interesting part of the general statistics regarding censorship is the revelation that in 1933 only one silent feature film was cataloged. Of 263 features passed, 253 obtained "universal" certificates and 420 "A" or adult certificates. Totally rejected subjects numbered 25, out of 504 as which objection was taken in their original form.

Reasons for Rejections

"Things the censor does not like" are indi-

cated in the following list of reasons for rejection:

Offensive burlesque of the marriage service.

First Night scenes.

Maternity homes and intimate details thereof.

Mutilational complications coming within the prohibited degree.

Comic suicides.

Excessive nudity and suggestiveness.

Cruelty to animals.

Crime methods capable of imitation.

Industrial union advertisements.

Physiological arguments treated too frankly.

Promiscuous immorality.

Bestiality.

Misrepresentation of the British Empire.

British officers in reprehensible situations.

New W. E. Studio Installation

A significant indication of the extent to which American producing concerns are expected to use British studio space in 1935 is to be found in the announcement that the Warner Hall Studio, Isleworth, is to be re-equipped by Western Electric. It will be the fourth British studio to install WE recording equipment and, according to the managing director of the owning company, Mr. E. R. Gourdeau, the expenditure is being incurred with a direct view to placing the studio on a "service" basis.

There is a possibility that MGM may use the Warner Hall plant in connection with its expected policy of making films here for full world release.

In the English Studios

Marcel Varnel is to direct Somerset Maug-
ham's "The TenTh Man" for B. I. P. Frederick Kohner is writing the adaptation.

Merle Oberon and Leslie Howard have done first scenes for "The Scarlet Pimpernel," Ro-
land Brown directing, at London's stage at B. & D. studio, Elstree. The opening set show-
ing the Paris concomerige in which condemned aristocrats waited the call to the guillotine, is one of the biggest ever built at Elstree.

Stanley Lupino is starring in "All's Fair
In Love" at B. & D. for Allied Film Produc-
tions, Ltd., who have secured distribution through United Artists.

Sixteen juvenile roles, mostly filled by prom-
ing newcomers, are a feature of "The Girl in the Crowd," current production at Warner First National, Teddington.
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Charlie Chan's Courage

(Mythical)

The whole engaging and delightful Mr. Charlie Chan, Chinese detective from Honolulu, and one part of the western ideal. Chan, as usual, comes to the screen, this time uncovering the nefarious activities of criminal practitioners in and about San Francisco. In that he offers the well developed solution of a crime and protects a valuable necklace, provides pleasant humorous relief by his indulgence in his now famous pet cabbages, Chan, watches and lends his aid to a subordinate romance, the exhibitor has pleasant and active entertainment to sell to his patrons.

In addition the fact that the film is the screen adaptation of the late Earl Derr Biggers' novel, "The Chinese Parrot," is worth the distributor's attention, since many thousands undoubtedly have read that particular adventure in the series of Charlie Chan investigations. The selling, obviously is the opportunity picture, with the emphasis, of course, on the fact that here is another in the Charlie Chan series, again with William "Nestor" Chan in the leading role. In support of Oland are Drue L. Kennedy and Donald Woods, attractively maintaining the romance, with Woods as unofficial assistant to the international police officer. Warner Oland, as Charlie Chan, needs no introduction to the patronage. In all probability the screen connection should serve as sufficient drawing power. The development of the yarn itself should hold the attention of the audience without difficulty, and though the mystery is not particularly involved, at least in the later stages of the investigation, the film as a whole is entertaining, and for the most part will defy ready solution. A very valuable necklace is sold to Paul Harvey, wealthy San Francisco business man, by Woods' father, jeweler, acting as agent. Charlie Chan is the messenger who brings the necklace from Honolulu to its owner in San Francisco. Harvey orders it delivered in New York or to anyone elsewhere. Later phone call, in Harvey's voice, orders the necklace brought to the Harvey ranch, located in a desert part of the western United States. Chan is commissioned to deliver the necklace safely, and to no one but Harvey. Woods goes on ahead to make certain there is no company, since suspicion remains that all will not be smooth in the closing of the necklace deal. Woods arrives at the ranch in the company of Miss Leyton, who is location agent for a motion picture company, seeking Harvey's permission to shoot scenes at the ranch. They are mutually attracted to one another. Chan arrives, disguised as a cook out of work and is employed by Murray Kinnee, claiming to be her brother. Chan and Woods dis- cover evidence pointing to the murder of a visitor to the ranch, and when Harvey's Chinese-speaking parrot, capable of divulging important information to the willing ears of Chan, is found poisoned, and the former cook at the ranch is also rapidly disposed of on his return, the mystery takes a more active turn.

From that point things move rapidly until the revelation, worked out by Chan, that the man posing as Harvey is in reality a double, works in cahoots with Kinnee, to obtain the necklace. The real Harvey is discovered kidnaped and a prisoner in a nearby desert mine, where he is released by the kidnaped Miss Leyton. Chan solves the mystery and Woods and Miss Leyton complete the romance.

Chained

(MGM)

Drama

The showmanship value of the entertainment elements with which this picture deals is long established and will not be lessened. Joan Crawford and Clark Gable, are among the foremost exponents of the type of romantic theme which is its motivating power. "Chained" is the love story of one woman and two men. Elaborately and colorfully presented, it includes many salable assets in addition to name and story quality. Modernized, the locales being New York, shipboard, a ranch in Argentina, New York again and an Adirondack hunting lodge, it concerns itself with a condition that is peculiarly modern.

Treating the novel subject of divorce, no effort is made at justification or condemnation. In its triangle, which has a fourth angle, a man prevails upon his wife that he might marry another woman. As complications arise, the woman is sent on an ocean voyage to South America. Aboard ship she meets another man. At his ranch she falls in love with him. To square with the first man, she returns to New York to tell him of her new love. This man, now divorced, sweeps her off her feet and only a curt note tells the second of their marriage. A year passes. The now married woman again meets the second man. Although both are reluctant, they go to Hawaii to get married. The woman, realizing her folly, insists that her husband take her to his mountain lodge immediately. The man, no longer willing to deny himself of what he thinks is rightfully his, follows. In a dramatic sequence the two men meet; the girl corroborates the story that the second man tells her husband. Although the man is willing to surrender that which is his, the hus-
MORE THAN A CROWD RADIO CITY

- Second week way above first-week average business in the world’s largest city.

- Tremendous hold-over weeks, too, in medium-size cities... the STRAND, LOUISVILLE, the NEW, BALTIMORE... Playing an extended first-run at the STRAND, ATLANTIC CITY...AND ALREADY DATED IN for a third week at ATLANTIC CITY’S CAPITOL!

- Off to a sensational start at the WARFIELD, SAN FRANCISCO... the PARAMOUNT, ATLANTA... the APOLLO, INDIANAPOLIS... the POLI, NEW HAVEN.

- IN EVERY LOCALITY... with every type of audience... “The Cat’s Paw” is proving Harold Lloyd’s mightiest hit.
QUARTER OF A MILLION PEOPLE*
MUSIC HALL IN TWO WEEKS!

According to authorized estimate

HAROLD LLOYD
in
The Cat's Paw

From the Saturday Evening Post story
by CLARENCE BUDINGTON KELLAND
PRODUCED BY THE
HAROLD LLOYD CORPORATION
A FOX release
band decides that lest three lives be wrecked it is best that he consent to divorce.

Of the fate of the lead names and the story, it is only necessary to remember that they, personally, and similar yarns, have been the occasion of sensation box offices.

Under the current circumstances, the film’s moral significance is one that only a thorough understanding and appreciation of the whole of it can evaluate. Selling it for what it is, a modernly presented romantic drama, without succumbing to any temptation to make it a challenge of any viewpoint, appears to be the most logical means of presenting it to the public.—McCarthy, Hollywood.


She Was a Lady

(Drama)

CAST

Diane Loring — CAST

Joa Crawford
Mike Bradley — Clark Gable
Richard — Otto Kruger
Johnnie Smith — Stewart Erwin
Amy — Una O’Connor
Pete — Alm Tamiroff

A down-to-earth story of a girl who had to fight for her man in order to prove to herself, as well as to an startling feature in this picture has been the dramatic and effective treatment of the four main characters. Romance, drama, comedy have their places in the story, with the locale shifting from the western desert country to the earlier sequences to a circus background, then New York, a touch of England and New York again.

It is likely will have its greatest appeal to the feminine element of the patronage, but the western portions, as well as the active scenes, should offer something to all patrons, of whatever social standing. One of the story’s theme as indicated with the title should immediately remove any possibility of wrong presentation, and at the same time convey sufficient of the theme to make the picture attractive, especially to the women.

Headline the cast is Helen Twelvetrees, with Donald Woods and Ralph Morgan leading the support. Other familiar names are Monroe Owsley, Irving Pichel, Hallwell Hobbes and young Jackie Searl. Since the names are not of the strongest for marquee purposes, the selling should concentrate more on the stories, and with the emphasis on the element by indicated by the title interpretation. The fight of the girl to maintain the heritage which her dead father left her offers the way for attractive copy lines in the selling of the picture.

The film opens in a small ranch town in the west, with Morgan, dissolved son of a wealthy English family, living in a state of more than occasional inebriation, with his headache, who was his mother’s maid, and their three children. The oldest child, played by Karol Kay, is the thoughtful, retiring youngster who is the favorite of the father. She develops a deep affection for the little boys, and during the course of the film she becomes a mother to them.

The film was photographed on location in the desert country, and the story is told in a realistic manner. The scenes, while somewhat melodramatic, are well done, and the acting is uniformly good. The cast is well chosen, and the production is well handled.

The Case of the Howling Dog

(Warner)

Mystery

This is a detective-crime show with several times the amount of mystery ordinarv incorporated in this type entertainment. Romantic love-interest is given its share and the drama is particularly because of the manner in which it is handled in dialogue, action and situations by the leading players, a lawyer-detective, protects its own comedy.

Without being a terror picture, it is checkful of wierd and sometimes eerie mystery. As such it offers an unusual attraction for the baffling-crime addicts and satisfactory entertainment for that class of fans who appreciate something a little different in cleverly constructed melodrama.

A dog howling is the idea on which the yarn is premised. Cartwright, driven mad by the ominous woeblings, calls upon a lawyer-detective to investigate. Perry Mason to do something to stop it. He then writes a will, leaving his property to the woman living next door, the spot where the dog is kept. Suspense, generated at the start, is intensified as Mason takes a strange interest in the case, with a sort of waspish contempt for the man, played by James Cagney. A dog, played by one of the chief stars, is the center of the plot. The case is solved by combining the best qualities of the two leading men, and the film is a real success.

The Orphans’ Benefit

(United Artists)

Entertaining

As Mickey Mouse entertains a crowd of orphans at a benefit show in this animated, Papa Disney takes the opportunity to introduce a new chimp character, Uncle Bud. Donald Duck, who recites in quacking fashion, becomes angry very easily, and is wholly enjoyable. An adagio by Miss Cow, Mr. Mouse and a third party, and an operatic rendition by Miss Chuck, the large boys, are amusing parts of Mickey’s show. The subject is certain to meet with approval, especially of the younger set.—Running time, 9 minutes.

The Picnic Perils

(Universal)

Fair

Featuring the gangling Sterling Holloway, the everlasting Betty Hutton, it is a pleasant company, in general it rates little better than fair. For those who have a fondness for the comic antics and the cartoon figures, it should be more enjoyable. Sterling and Sylvia Pickett are secretly married, attempt to keep it from her folks, and plan a picnic just for the two of them. After a picnic, the two go swimming, and with the beach mother has cut out for Sylvia. They run into bandits, there is considerable excitement in an empty house, and the folks change their minds about Sterling when he wins a reward.—Running time, 21 minutes.
### THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending August 25, 1934, from 96 houses in 19 major cities of the country, reached $1,089,921, an increase of $150,306 over the total for the preceding calendar week, ended August 18, when 94 houses in 19 cities reported an aggregate gross of $939,615.

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#### Theatres

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<tr>
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#### High and Low Gross

<table>
<thead>
<tr>
<th>City</th>
<th>High and Low Gross (Picture, Gross)</th>
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<tr>
<td>Low's State</td>
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<tr>
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<tr>
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<tr>
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<tr>
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<td>Detroit</td>
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<td>Fisher</td>
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**THEATRE RECEIPTS—cont’d**

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<td>“Romance in the Rain” (Univ.)</td>
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<td>“The Man With Two Faces” (F. N.)</td>
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<td>Tower</td>
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<td>Uptown</td>
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</tr>
<tr>
<td>Paramount</td>
<td>Picture: 2,700</td>
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<tr>
<td>RKO</td>
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<tr>
<td>W. B. Downtown</td>
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<td>State</td>
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<td>World</td>
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<tr>
<td>Princess</td>
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<tr>
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<tr>
<td>Strand</td>
<td>Picture: 3,000</td>
<td>Gross: 25c-65c</td>
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</tbody>
</table>

**High and Low Gross**

- **High**
  - “Handle With Care” | $13,000
  - “Fugitive Lovers” | $1,500
  - “‘The Big Shakedown” | $7,000
- **Low**
  - “Call It Luck” | $2,000
  - “The Man Who Would Be King” | $1,500
  - “The Sign of the Cross” | $2,500

(Total receipts cover periods from January to March.)

- **High: $4,7-34—“Riptide”** | $28,500
  - **Low: $4,7-34—“Coupling”** | $4,670
- **High: $3,7-29—“No Man of Her Own”** | $13,000
  - **Low: $3,7-29—“15th Avenue”** | $9,000
- **High: $3,7-29—“Who’s Who In The Jungle”** | $16,200
  - **Low: $3,7-29—“Mr. Smith”** | $5,500
- **High: $4,7-34—“Stamboul Quest”** | $8,000
  - **Low: $4,7-34—“Cavalcade”** | $2,500
- **High: $5,7-34—“Private Life of Henry VIII”** | $10,000
  - **Low: $5,7-34—“The Constant Nymph”** | $1,000

**September 1, 1934**
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td><strong>Oklahoma City</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>1,200</td>
<td>2,000</td>
<td>High 1-3-44 “Going Hollywood” 4,400</td>
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<tr>
<td>Criterion</td>
<td>1,700</td>
<td>2,500</td>
<td>Low 5-31 “From Hell to Heaven” 1,250</td>
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<tr>
<td>Liberty</td>
<td>1,800</td>
<td>2,700</td>
<td>Low 6-11 “College Coach” 1,125</td>
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<tr>
<td>Midwest</td>
<td>1,500</td>
<td>2,500</td>
<td>Low 5-31 “Cleopatra” 1,250</td>
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<td></td>
<td><strong>10c-35c</strong></td>
<td><strong>25c-40c</strong></td>
<td>Low 6-30-34 “Blind Love” 7,750</td>
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<td><strong>10c-35c</strong></td>
<td><strong>25c-40c</strong></td>
<td>Low 6-30 “The World Changes” 7,750</td>
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<tr>
<td><strong>Omaha</strong></td>
<td>1,200</td>
<td>1,912</td>
<td>Low 6-30-34 “Easy to Love” 7,750</td>
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<tr>
<td>Brandeis</td>
<td>20c-35c</td>
<td>2,500</td>
<td>Low 5-26-34 “Sweepings” 5,000</td>
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<td>Oryxtheim</td>
<td>3,000</td>
<td>4,500</td>
<td>Low 6-30 “Perfect Understanding” 7,750</td>
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<tr>
<td>World</td>
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<td>3,500</td>
<td>Low 6-30-34 “Little Hearts” 3,375</td>
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<td><strong>10c-35c</strong></td>
<td><strong>25c-40c</strong></td>
<td>Low 6-30-34 “The Littlest” 1,800</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>2,275</td>
<td>Low 6-30-34 “I Love That Man” 4,000</td>
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<td><strong>Philadelphia</strong></td>
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<tr>
<td>Arcadia</td>
<td>600</td>
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<td>High 1-3-34 “Duck Soup” (7 days) 6,500</td>
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<td>Low 6-2-34 “The Trumpet Blows” 1,500</td>
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<td>2,000</td>
<td>1,100</td>
<td>Low 6-2-34 “Little Women” 3,000</td>
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<tr>
<td>Fox</td>
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<td>1,000</td>
<td>Low 6-25 “Where Sinners Meet” 10,000</td>
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<td>Karlton</td>
<td>1,000</td>
<td>5,000</td>
<td>Low 4-23 “Claybald” 29,000</td>
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<td>3,700</td>
<td>2,700</td>
<td>Low 7-14-34 “Charlie Chan’s Cigarette” 12,000</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>2,800</td>
<td>Low 7-27-34 “The Hollywood Party” 8,000</td>
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<td><strong>25c-40c</strong></td>
<td><strong>35c-45c</strong></td>
<td>Low 6-30-34 “Little Hearts” 1,800</td>
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<td><strong>Portland, Ore.</strong></td>
<td>1,913</td>
<td>2,500</td>
<td>Low 6-30-34 “The House of Rothschild” 9,800</td>
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<td>Broadway</td>
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<td>3,500</td>
<td>Low 3-11 “Little Women” 1,500</td>
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<td>Music Box</td>
<td>3,000</td>
<td>4,000</td>
<td>Low 6-30-34 “Sin of Nora Moran” and “Fraya of the Hollywood Garden” 15,500</td>
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<td>2,500</td>
<td>Low 4-8-34 “Sin of Nora Moran” and “Fraya of the Hollywood Garden” 15,500</td>
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<td>Pantages</td>
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<td>Low 5-1 “White Shadows” 1,800</td>
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<td>94c-25c</td>
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<td>Low 5-1-34 “The Great Ape” 3,500</td>
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<td><strong>25c-40c</strong></td>
<td><strong>35c-45c</strong></td>
<td>Low 6-30-34 “Kiss Me Deadly” 3,500</td>
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<td><strong>25c-40c</strong></td>
<td>Low 4-14-34 “Morgan’s Nest” 12,500</td>
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(Tabulation covers period from January, 1934.)
BOY, OH, BOY! IS UNIVERSAL STEPPING OUT!

**Gift of Gab**
A 30-Star musical screenshow, with EDMUND LOWE, RUTH ETTING, Gloria Stuart, Phil Baker, Chester Morris and dozens of other famous names of screen, stage and radio.

**The Human Side**

**Romance in the Rain**
There's Always Tomorrow
With FRANK MORGAN and the radiant new star, BINNIE BARNES; Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Story by URSULA PARROTT. Directed by Edward Sloman.

Imitation of Life
FANNIE HURST'S novel. Starring CLAUDETTE COLBERT, with WARREN WILLIAM, ROCHELLE HUDSON, Ned Sparks, Henry Armetta. A JOHN M. STAHL PRODUCTION.

One More River
JOHN GALSWORTHY'S NOVEL. Starring DIANA WYNWARD, with Colin Clive, Frank Lawton, Jane Wyatt, Mrs. Patrick Campbell, Lionel Atwill, Reginald Denny, C. Aubrey Smith, Henry Stephenson, Alan Mowbray. A JAMES WHALE PRODUCTION.

Night Life of the Gods
THORNE SMITHE'S novel. A Great Novelty Comedy. A LOWELL SHERMAN PRODUCTION, with Alan Mowbray, Florine McKinney, Peggy Shannon, Henry Armetta and many others.

Million Dollar Ransom

Wake Up and Dream
Names carry the news out of Hollywood this week.

Darryl Zanuck, just back from hunting lions, elephants, and rhinos in Africa and traveling over twelve thousand miles by aeroplane, birdseye-viewing all of Europe, visiting the film capitals and getting first-hand the film facts on the continent, said:

"England is the ‘white hope’ of the film business. The English, today, are as movie-minded as the Americans used to be. Admission prices are high and British producers show profits from distribution in the British Isles alone."

"Twentieth Century, with eight pictures of last season suitable for release in England, will take out over five million dollars by the British Isles, exclusive of Canada, New Zealand and Australia. Ronald Colman and George Arliss, big favorites there, are largely responsible for that figure."

"Some English films are grossing close to a million dollars in native gross. English producers do not need to depend on their foreign business for profits."

"If it weren't for our foreign business, every American company would show losses. Something must be done about raising American admission prices to make American films self-sustaining in America."

"We'll get $200,000 out of Italy on ‘Rothschild’ alone—that's like found money."

"My first three pictures for Twentieth Century for this season will reflect life in England, France and America. ‘Cleve in India, by Ronald Colman, is a sort of ‘Cabaret’ of India. It's being adapted from the stage play now running in London. ‘Folies Bergere’ is our French contribution. Wallace Beery in ‘The Great Bareum’ will cover America."

"We plan to make 10 this season, and have entered into an exchange agreement with Korda films for plays and players."

"My hunting trophies are being stuffed and shipped here for final taxidermy. No, I don't intend to display them in the lobby of the Chinese."  

United Artists To Release 21

Joe Schenck, another international traveler, scouted the recurrent idea that Mary and Charlie may not make further films for United Artists, by his flat statement that their contractual obligations are such that all films they appear in are for that company’s release.

Inasmuch as all the United Artists owners-members are now in Hollywood, with Doug and Mary holding secret conferences, Schenck will call the annual meeting as soon as Chaplin gets back from his vacation.

For next season, United Artists expect to release 21 and maybe 22 films. Twentieth Century will provide 10, Samuel Goldwyn three, Reliance two, Korda three, British Gaumont two, Chaplin one, and if Doug Fairbanks finishes his Chinese production in time his will be the twenty-second.

"Chaplin’s film is promised for January, 1935," said Mr. Schenck, "or it may be 1936."

Kent Denies Rumors

Sidney Kent, here for about three weeks, is working out current studio problems, getting pictures started, and giving production units value of sales and theatre contacts. He said he was not going fishing, which story was spread locally.

"Commenting on his reported resignation from Fox and his taking over another unannounced production, he said: ‘The entire fabrication is a series of vicious lies without the least foundation in fact. These stories were palpably circulated for the purpose of creating trouble, but have been unsuccessful in shaking the morale of this organization. I emphatically deny all the scatter-brained effusions being broadcast here by agitators."

"The statement that Fox intends distributing through Paramount or vice versa has never been discussed in either the Paramount or Fox councils. We are pleased with our distribution, and I feel certain that Paramount is with theirs."

"Fox today is distributing at a cost lower than at any time in its history. There are more accounts on our books today and more being added each week than at any time since Fox started in the business. Facts such as these give the lie to any intended distribution mergers."

"With rumors rife, Adolph Zukor scotched the one about Mann Cohen’s resignation in blunt fashion by stating:

‘Rumors such as this crop up every day and I am sure I would like to put an end to them by stating definitely and finally that Paramount does not want to lose Mr. Cohen, and I am sure Mr. Cohen does not want to leave Paramount.’"

News Flashes

Both “Chained” and “The Green Hat” were previewed by MGM for the press without the Code Committee passing them first.

In both cases the response from the preview audience was suggested “added scenes.” Both films were later cleared and Code seals granted.

After Zeppo Marx departed from the four Marx Brothers act to become an agent, Groucho in the report goes, went into Mann Cohen’s office and doubled the salary for the three remaining Marx Freres—now that Zeppo was out of the troupe.

Hal Roach and the Los Angeles County Park Commissioner are in a huddle about the city making use of the huge set now being used at the Roach Studio for “Babes in Toyland.”

The entire set was created by the members of the Roach art department.

Following several sessions during which the Independent producers argued the pro and con of code seals, they finally agreed to get their picture okays from Joseph I. Breen. For a while it looked like there would be a split in the independent ranks on this matter. However, I. E. Chadwick is now firmly convinced, with one look at his desk of a salary, to aid in the quick issuing of seals. In view of Mr. Chadwick’s long activity as an independent, the appointment constitutes formal recognition of that sector of the industry in the Breen office.

Nine Pictures in Work

Nine pictures were started and six completed during the past week. Currently there are 39 pictures in work as compared with 43 during the same period last year. Paramount and Warner have two of the newly started pictures; titles being credited to United Artists. Columbia, Liberty and the newly formed Beacon Productions. Of the finished product, Warner has thirteen, nine at MGM, Radio, Universal and Paramount.

Of interest in the new product at Paramount is the actual starting of the long deferred “Lives of a Bengal Lancer.” The cast includes Gary Cooper, Henry Wilcoxson, Guy Standing, Col宁 Tapley, Monte Blue, Katherine DeMille and C. Aubrey Smith. Second feature is “Limehouse Nights,” featuring George Raft and Jean Parker in the leads, with Anna May Wong, Montagu Love and Billy Bevan heading the support.

At Warner, “Babbitt,” adapted from the Sinclair Lewis novel and featuring Guy Kibbee, Aline MacMahon, Glen Boles and Maxine Doyle, was put before the cameras. Another one started for James Cagney, “Perfect Week End,” with Patricia Ellis, Allen Jenkins, Robert Barrat and Dorothy Dare.

Universal’s new series, “Mae Tommmy,” is a serial, featuring Maurice Murphy, Patricia Farr, Noah Beery, Jr., and Grant Withers.

Beacon Productions makes its bow with a western, “Thunder Over Texas,” in which Big Boy Williams and Marion Shilling are featured.

With “Evelyn Prentice” starting, MGM continues the “Thin Man” team as William Powell and Myrna Loy. The new team’s new activity is “Police Ambulance,” with John Mack Brown, Sally Blane, Bradley Page and George Meeker heading the cast. Liberty Pictures started “Without Children,” with Bruce Cabot, Marguerite Churchill, Evelyn Brent, Dickie Moore and Cora Sue Collins as the inquiring players.

Finished at Warner are “The Firebird,” featuring Vere Teasdale, Ricardo Cortez, Lionel Atwill, Anita Louise, Spencer Charters and Douglass Dumbrille. Also “Gentlemen Are Born,” in which Jean Muir and Franchot Tone are starred, and Ann Dvorak, Margaret Lindsay, Charles Starrett and Marjorie Gateson are featured.

MGM finally completed “Sequoia,” a story of California wild animal life, featuring Jean Hersholt and Russell Harcourt, with a deer and mountain lion being the actual stars. Radio completed and previewed “The Richest Girl in the World” this week. Leading players are Fred MacMurray, George Meeker, Henry Stephenson and Fay Wray. The completed Universal feature, “What Ladies Dream,” has Binnie Barnes teamed with Pauline Goddard in the leads, with Baby LeRoy featured, winds up the list of completed pictures.
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

SEQUOIA
MGM
Adapted from a book by Vance Holt, noted author of animal and nature stories, this is an unusual kind of outdoor picture. Fundamentally it is the dramatic adventures of man and the peculiar human interest attached to the struggle of wild creatures in native habitat. Adaptation was by Ann Cunningham and Sam Armstrong, with dialogue care by Carey Wilson. Direction was divided between Chester Franklin and Edwin L. Marin.

Two Men of the Monocounty of California's High Sierras, the locale, are the principal figures. The humans who are a part of their story interpretation are Jean Parker, currently in 'Caravan' and 'Have a Heart'; Russell Hardie, seen in several MGM pictures of which 'Men in White' is most recent; Paul Hurst, Samuel Hinds, Ben Hall, Harry Lowe, Jr., Willie Fung and Edward Brophy.

First demonstrating that natural enemies can become friends is Jean Parker, who returns to the cabin and a fawn, raises them to maturity in companionship, the animals are released again to the forested forests. When danger comes to the doe, the cougar saves her. As her mate is killed, the doe leads her fawn to Jean Parker's cabin with the protecting cougar tagging along. When hunters, looking up for a deer, would kill the deer and fawn, it is the vicious lion that rushes to their rescue.

Accompanying these features is a human interest love story between Jean Parker and Russell Hardie. For spectacle, there is the beautiful photography of the wild Sierra Mountain country, the excitement of animal conflict and the spectacles of nature as it is unleashed in blizzards, thunder and lightning storms, forest fires and earthquakes. One publicist has said that should not be overlooked in connection with this is the recent radio address made by President Roosevelt calling attention to the national parks.

THE FIREBIRD
Warner
An advance consideration of this indicates it to be one of the most dramatic adventures subjects to be utilized for screen purposes in some time. It is adapted from a play that was sensational in Europe and as produced by Gilbert Miller in New York's a popular metropolitan success. The screen play is by Charles Kenyon, recently credited similarly on another continental vehicle, 'Petruchio,' and previously 'Journal of a Crime,' 'Mandally' and 'I Loved a Woman.' William Dieterle, originally trained in Europe, but maker of 'Souls Adorable,' 'Grand Slam,' 'Fashions of 1934' and 'Fog Over Frisco,' is the director.

The cast is composed almost entirely of well known screen names. Verree Teasdale, Lionel Atwill, Ricardo Cortez and Anita Louise are the featured principals. In support are C. Aubrey Smith; Hal David, stage actor seen in MGM's 'Another Language'; Spencer Charters, Hobart Cavanaugh, Etienne Giradot, Helen Trenholme, Robert Barrat, Russell Bowers, Florence Fair and Nan Gray.

Moderately timed, locale is Vienna. In theme, the ultra modern story reveals the secret love of a young girl, who, shielded by her conventional aristocratic family, creates a situation charged with dramatic tenseness by falling in love with a man who has been spurned by her mother. As the man is murdered, the mother not knowing of her daughter's relations with the man, confesses to the crime, one directed at her daughter, who has been long repressed, acknowledge her responsibility. Court trial proving that the killing was accidental and the girl's own, the trial cast off the family shackles and announces that she will live her own life.

The value of the story, its situations and notice, indicate the type of applicable showmanship.

WEDNESDAY'S CHILD
Radio-Macgowan
This picture is adapted from a stage play of the same title which had a successful New York run. It is a modern dramatic study of a poignantly realistic character, a boy, the son of divorced parents whose life is bereft of all home influences, and the effect this circumstance has on his character and naiveté. The play was 'The Crone Doctor,' which Robertson directed; Edward Arnold, whose work in 'Sadie McKee' made him deftly known to many who passed him without, made the comedy drama and Robert Shayne, a newcomer, who was seen in a bit part in 'Keep Em Rolling.'

The story, the character indicates a strong appeal to mothers and fathers, yet being rather deep, possessing a quality, because of the boy, that should interest juveniles everywhere, and the fact that every kindness by his mother and step-father, thinks only of the happiness he could have with his real father who forgetfully disappointed him once. The boy is taken to military school, after being sent to military school, his life is not the vibrant exciting thing of his playmates. The father, visiting him, becomes the one who has loved him, deciding never to marry again and keep his love undivided for the boy.

The father love theme has long been a standby entertainment element. Thus, while there is certain value to cast names, the story and its moral is the outstanding showmanship feature.

KENTUCKY KERNELS
Radio
In this, the familiar comedy Wheeler-Woolsey antics which continually get the boys out of the woods and trouble are exacted against a different background. Authors of the original and screen play are Bert Kalmar and Harry Ruby, who are credited as astutely as are seen by 'Duck Soup,' 'Hips, Hips, Hooray' and 'The Circus Clown.' George Stevens, long experienced in handling comic situations such as 'The Boys Friends' series of shorts, 'Cohens and Kellys in Trouble,' and the current 'Bachelor Bait,' is directing.

Principal players are Robert Woolsey and concert soup are 'Spanky' MacFarland, seen in the 'Our Gang' and also the child who taught Baby LeRoy those funny tricks in 'Miss Fane's Baby Is Stolen'; Mary Carlisle, now in 'Handy Andy'; Noah Beery, last with W. W. and in 'Conquered Cavaliers.' Announcement is made that film has been cut recently and the dramatics have been given in a director's cut by Ernst Lubitsch. Additional there are scores of character players and extras.

Music and girl glamour being eliminated in this yarn, the story is straight comedy drama. While the title suggests something with a po- rayed by the Cincinnati Enquirer, a New York paper, is a part getting mixed up in one of those gory Kentucky mountain feuds. Their adoption of a child, Spanky, whom they eventually is from the state, but quick- on-the-trigger Milford, puts them right in the line of fire of the battles which they generate themselves. To make up the tabloids and novels are possibilities for novel comedy being evident, there is of course an accompanying light romance that becomes complicated, but its outcome establishes peace between the warring factions. One of the adaptable showmanship running gags in the story, supplementing the comic, is the famous natural Wheeler-Woolsey draw in the dark with which Spanky smashes any kind of glass he comes in contact with. At this time, the story looks to be one of the best vehicles which the film pair have had.

WHAT LADIES DREAM
(Tentative)
Universal
This story, second American picture for Binnie Barnes, is a modern comedy romance. The film of an exotic female novel, it is tinged with light but exciting drama. It is moderately timed and located in a continental city. Production is commensurate with the popularity of the story. Screen play is by William Hurlbut, who did "Secrets of the Blue Room" and "Ladies Must Live," with added dialogue by Samuel Ornitz, Ernst L. Frank is the director.

Miss Barnes, one of the principals in "Henry VIII," who made her American screen debut in "There's a Girl for Every Man," is the star. In support are Neil Hamilton, Paul Cavanagh, currently in "The Notorious Sophie Lang," Grant Mitchell, now in "The Prisoner," and Eugene Palette in "Drunken Murder Case.

The story pursues the trail of a fascinating woman, who steals valuable jewelry just for the thrill of it. In her wake she carries both clever and dumb detectives, a super-crook and, of course, romance. The film flashes with humor, is gay with love interest that is both intriguing and deceptive in the love interest of a woman who will take anything she can lay her hands on but keeps her heart forever. To the tune of these clues are built the exciting drama. These elements, combined with the production the story is being given in sets and backgrounds, plus the unusual number of ultra-stylish sets worn by Miss Barnes, suggest a type of showmanship that should capitalize upon both entertainment quality in the story and the value of the personalities interpreting it.

READY FOR LOVE
Paramount
In this story, the motivating element—an innocent girl crucified by small town gossip and later subjected to the torture of narrow minded Puritanism—is not only illustrative of the quality, but vividly indicative of the manner of
PICTURES IN THE CUTTING ROOM

showmanship that can be adapted to its selling. Based on a Published novel, titled "The Whipping" by Roy Flannagan and Ethelke Spence, it was adapted to the screen by J. P. McCroty, noted by Virginia Van Up and William Slavens McKeen. A murder mystery, and in association had worked on many Para-
mount pictures. With drama, which does not ignore the detail in showing comedy, musical love interest, predominating direction is by Marion Gering, who made most of the Sylvia Sidney pictures.

The story gives Ida Lupino, young British actress seen in two Paramount's "Come on, Mar-
ines," in which she was teamed with Richard Arlen for the first time, and "Search for Beauty," a chance to definitely establish herself as much as reversible about which remains is Arlen making his first appearance since she "Made Lives For Us," featuring support as Marjorie Rambeau, Trent (Junior) Dorkin, Ienadab Bondi, Esther Howard, Ralph Renley, Charles Selton and Fred Sanult.

The modern story has a definite entertainment and showmanship merit in its premise. As a punishment for running away from board-
ing school Miss Lupino is sent to her small town aunt by vaudeville star mother Marjorie Rambeau. Because of the circumstance and rela-
tionship, tongues start to waggle. As Editor Arlen falls in love with her, the town wants to banish her and he is none too enthusi-
astic in her defense as the fanatic women give the girl an old-fashioned ducking-stool treat-
ment. The incident and Arlen's reporting of it make both famous, and as she leaves temp-
orarily to stage, she both get together again for the expected happy ending.

ORCHIDS AND ONIONS

Columbia

Something new in the line of exciting modern comedy looks to be on fire in this produc-
tion. In story content, the character personali-
ties and the atmosphere of its motivation, it appears to be of the quality of "Lady for a Day," the picture which zoomed May Robson to stardom.

Original story is by Dwight Taylor, author of "Today We Live" and "Long Lost Father." Screen play is by Jo Swerling, who did "Man's Castle," "No Greater Glory" and "Sisters Under the Skin." David Burton, maker of "Let's Fall in Love" and "Sisters Under the Skin," is directing.

Carole Lombard, currently in "20th Century" and "We're Not Dressing," has the lead, shar-
ing the spotlight with May Robson. Included in the support are Roger Pryor, now in "Belle of the Nineties"; Walter Connolly, currently in "Whom the Gods Destroy" and "35th Century"; Arthur Holm, in many Warner pictures and now in "Bulldog Drummond Strikes Back"; Ray-
mont Walburn, in "More Original" and "Great Flirtation," and Kathleen Howard, seen in "Death Takes a Holiday" and "You're Telling Me!"

Furce comedy motivating, Miss Robson is cast as a frowzy hag whose continued appear-
ances in police court finally land her in the old ladies' home and Miss Lombard is a fun dance, whose press agent-inspired brazeness has also made her a public nuisance. On Mother's Day as a publicity gag, the p.a., Walburn, sells to Carole that he is getting a mother and a new-
ly forming. Miss Robson, for whom Carole has formed a bond of attachment, is selected. As they go about things, the story starts to romance them-
self between Miss Lombard and Pryor. The former would do a little gold-digging with wealthy Pryor and when the affair goes on the rocks, Miss Lombard would go back to fan-dancing only to have her adopted mother fake an ar-
est, the sentence for which is marry Pryor or go to jail.

The showmanship and exploitation of this show can be keynoted to the two principals and
Miss Robson's cast name.

365 NIGHTS IN HOLLYWOOD

Fox

This is a different kind of story about Holly-
wood. While it has much behind the scenes material, it is more a topical romantic drama, than a satire or burlesque of the town and its folk. Yarn is based on a book of short stories by James Starr, well known syndicate columnist. Screen play is by William Conselman and
Henry Johnson, recently teamed on the "Handy Andy" and "She Learned About Sailors" scripts. Direction is by George Marshall, who made "She Learned About Sailors" and "Wife of a Gold." Music and lyrics, featuring two num-
bones for Alice Faye, "Yes to You" and "You're My Future Star," are by Richard Whiting and Sidney Clare. Girl dance sequences are di-
rected by Sammy Lee.

The principal players are well known screen personali-
ties, particularly seen in "Scandals," "Now I'll Tell" and "She Learned About Sailors," is starred. James Dunn, last in "Baby Bulldog" is the hero. Fox's new comedy team, Mitchell and Durant, seen in "She Learned About Sailors," are featured, as are the villains, seen in "Serves' Entrances, Grant Mitchell and "Cat's Paw," John Bradford and Frank Melton.

Given a comedy motivation, the while not ig-
oring romantic love interest, becoming so colorful in action and situations, yarn deals with a police star. Becoming the professor of a screen train-
ing school, story dips into the manner in which the film-struck potential stars are given the works just as their money lasts. He has for his pupils Miss Faye, Mitchell and Durant, ice men, but nevertheless embryo headlines, and Bradford. A would-be producer roped and taken for a sucker, ostensibly, but with Dunn keeping a watchful eye open, a picture is made and shown to a big exhibition gross is okay but the climax. Dunn showing the story it should be done is photographed in the part and upon its preview, he is again acclaimed a great star.

Story is one making possible all that familiar and colorful ballyhoo associated with Holly-
wood-based pictures.

WHAT EVERY WOMAN KNOWS

MGM-Thalberg

Consideration of this production, what it is, who's in it and those who are behind it, should establish its potential entertainment quality. The
modem story is by James M. Barrie, author of "Peter Pan," "Kiss (for Cinderella)," "The
Admirable Crichton" and "Sentimental Tommy," and as popular here as in his homeland. The screen play is by Monckton Hoff, who did "The Mystery of Mr. X," and John Meehan, responsible for the scenarios on "When Ladies Meet," "Mr. North," and "Let's Talk It Over." The director is G. W. Pabst, who made "Gallant Lady" and the current "Affairs of Cellini."

Helen Hayes, the star of "Sin of Madelon Claudet," "Arrowsmith," "White Sister," "An-
other Language" and "Farewell to Arms," is the central figure. Opposite her Brian Aherne, who was with Fox in "Song in Song," and now is in "The Fountain." Included in the cast are Madge Evans, "Stand Up and Cheer" and "Grand Canary"; Lucille Wat-
don; Dudley Digges, now in "Caravan"; Don-
ald Crisp, recently in "Vergie Winters"; David
Torrente, Henry Stephenson and Boyd Irwin.

Generally the story is one of potent appeal to woman. Located in Scotland, it deals
with a woman who knew she didn't have "it" and consequently philosophically accepted the manner in which men passed her by. How-
ever, as a result of a family business deal she marries. Her mate, a rabid egomanic the-
re of her inspiration, encouragement and sympathy, climbs political heights, but effec-
tively does the woman remain in the background that he considers that he has accomplished everything himself. Even when he would daily with the elite, his wife permits, knowing full well what the result of his self-centered run-
tings will be. When it is revealed to him that his wife has managed everything he desired, he rages, but even in that she is able to bend him to her way.

"IT" is a very provacatively valuable title tune, through story merit to the prestige of the star and principal players, the potential merit of this production is evident.

MENACE

Paramount

This is one of those suspense-packed mystery thrillers. Many things in connection with it make it even more to be developed to the limit. Its author, Philip MacDonald, wrote "The Lost Patrol" and "Charlie Chan in London. The screenplay is by An-
thony Veiller, who did the current "Notorious Sophia Lang." It is being produced by Bayard Veiller, who wrote "The Trial of Mary Du-
ne," "Within a Year," the director, Ralph Murphy, recently made "Private Scand-
dal" and previously "She Made Her Bed" and "Glorification."

In the cast Gertrude Michael, the menace of "Murder at the Vanities" and recently teamed with Paul Cavanagh in "The Notorious Sophie Lang," again features. In support are Henrietta Crosman, Berton Churchill, Montagu Love, John Lodge and Halliwell Hill.

A disarming opening prolonging the story's real character, a young construction engineer, building a dam in the jungles, is invited to a social gathering. A storm comes up, the engi-
neer is notified that the dam is weakening. Taking a plane, he is lost in a storm and killed before reaching his destination. Time elapses. Then the principals at the party get notes from the brother of the man that he holds them re-
sponsible for the tragedy, and that he will be revenged. Eventually all are gathered in a house, the avenger gives them but an hour to live unless the one whom he believes is respon-
sible for his brother's death confesses.

Therein is both the entertainment and show-
manship of the picture. As it is worked out, it promises something new and different in the line of mystery thrillers as much as its climax and revelation is something that even the shrewdest crime-sleuths will have difficulty in anticipating.

Mexican Company Starts

The Company Impulsa Cinegrafica, new Mexican producing company, with headquarters at Mexico City, has already started in work with its first film, "Cancion de Ayer" ("Yesterday's Song").

Joseph Axt Dead

Joseph Axt, 73, father of William Axt, musical arranger for MGM, died in Holly-
wood last week.
Have you heard about our new feature "Babes in Toyland"? You will!
The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 238.—(A) How would you calculate the amount of keystroke distortion, projection distance and projection angle being known? (B) How would you determine the amount of distortion due to side view of screen, angle of view being known? (C) How would you calculate the added height of screen image due to projection angle, projection angle and projection distance being known?

Answer to Question No. 232

Bluebook School Question No. 232 was:
(A) What is the speed of light per second? (B) In an electrical formula, what do the letters I, R and E represent? (C) Suppose I = 20. Suppose I wrote .25±7, how would you solve it? (D) In a common fraction what does the horizontal line mean? (E) What is the rule of thumb and how is it applied to Ohm's law calculations? (F) What is the length, in fractions of an inch, of one mill?


(A) D. Danielson says that light travels at a speed of 186,360 miles per second in air. I believe modern scientific research has altered the figures somewhat. C. Oldham says it travels 186,380, very many say approximately 186,000, and J. J. J. Dal puts it at 2,998 x 10^18, which figures out approximately 190,000 miles per second.

Well, gentlemen, I'm not going out and count 'em, but as Danielson says: "Quite recently new figures, differing somewhat from the formerly generally accepted ones, have been set up." Exactly what they are I have as yet been unable to ascertain, save by newspaper statements, which I would not regard as sufficiently reliable to be quoted.

(B) In stating this question I inadvertently stated it as E, C and R. It should have been E, I, R. I therefore alter the "C" to an "I" in the answer. So many hundreds answered correctly that it would be unfair to single out any one of them for publication. I therefore will reply to Section B myself, as follows:

In electrical formulas the letter E represents electromotive force, or voltage; I represents current flow, or amperes; and R represents resistance, in ohms.

(C) S. Evans and C. Rau say: "The equation E = 20 means that after 20 has been subtracted from the applied voltage the remainder must be divided by I, which is the current flow in amperes."

L. J. O'Melia says —— would mean that I after 20 had been subtracted from the voltage represented by E, the remainder is to be divided by the current in amperes, the latter being what is represented by I.

(D) S. Evans and C. Rau say, "To solve this problem it would be better to make both divisor and dividend whole numbers, which would be accomplished by making the dividend 125 and the dividend 7,000 (multiplying each by 1,000). We then have 125 ± 7,000, which carried to four decimal places, would result in .01785714285714285.

D. Danielson gave .01785714285714285 as the result, which is wrong, for he omitted the plus sign! However, he gave proof by multiplying that mess of figures by 7, which resulted in .12499999999999, and so on ad infinitum if the division be carried forward.

G. E. Doe says, "To multiply a fraction, say .125, by a whole number, say 7, we divide the 125 by 7 as in whole numbers. Then in the dividend affix a decimal point as many figures to the left as the decimals in the dividend exceed those in the divisor; in this case, regardless of how far the division be carried, the point would come before one cipher placed to the left of the left-hand figure. It really is exactly the same as with whole numbers, except for affixing a decimal point. The answer is .01785714285714285."

J. J. J. Dal says, "To divide.125 by 7, I would divide.125 by 7. It might be written 1 1 — , which would equal — or 8 7 .01785714285714285."

And that is that. My idea was to have the exact method of making such a division set forth, and Brother Doe came much the closest to doing that.

(E) The answer to this one was unanimous. The horizontal line in a common fraction signifies that the number above it is to be divided by the number below it.

(F) C. Umphrey answers thus: "The rule of thumb is designed as a convenient guide to memory in applying Ohm's law. It is written ——. If one desires to know one I R of the factors, one covers the letter representing it up and what remains tells how to obtain it. For example, did I wish to know the resistance I would cover up the R, whereupon I would see that E (voltage) divided by I (current flow in amperes) would be the answer. Were it voltage I wished to calculate, I would cover the E and see that I X R would produce the value of I."

L. J. O'Melia answers, "The rule of thumb as applied to Ohm's law is ——. In the event one desires to calculate one item, it may be done by covering up the letter representing it and proceeding according to the directions of the formula. Covering R we see its value would be equal the current in amperes times the resistance in ohms. In using the formula, all that is necessary is to cover the letter representing the desired quantity and proceed. However, in making calculations in which the projection light source is involved, a change must be made, E — arc voltage as follows: ——."

(I R)

(G) Again the answer is unanimous, as follows: One mil is equal to one one-thousandth (.001) of an inch.
DEAR HERALD:

Say Ezra, and you too, Certie, how would you like to sit in your B.V.D.'s and write this colyum when it was 90 in the room and no breeze and while you were having the intestinal and felt like a dishrag? Well, that's our case, and we had resolved not to write this colyum at all, knowing that there would be so little sense in it that you would get along as well without it, but knowing also that a Catholic school of importance would be sending us a special air mail letter wanting to know how the fishing is and when we expected to go back to work.

Yes, we are right in the midst of the intestinal, but fearful neither else we have had, and for 15 days the mercury has ranged from 90 to 100 between the hours of 10 a.m. and 10 p.m. and it has not rained enough to lay the dust for three weeks and it looks like it wouldn't rain until after the ducks started south.

Can't Raise Enough for Chickens

Listen, people, this long protracted dry and hot spell has played — with the crops out here in the breadbasket. In most places they won't raise enough to feed a chicken. The corn has about all dried up and is practically dead, except in a few spots, and the farmers are getting rid of their cattle because of the scarcity of feed and the people are pretty generally broke, or badly bent, and if you can see any very brilliant outlook for the theatre business, that in this kind of a condition you have better eyesight than we have, and this condition we are told covers the most of Iowa, Missouri and Kansas and just about all of Nebraska outside of the irrigated districts. Then there is South Dakota, but she can tell her own story, if we'd tell it you wouldn't believe it anyhow. We are holding night schools teaching one another the history of Job.

Supporting Clean Pictures

A few weeks ago we called on a lady who is operating a theatre in a town that is composed mostly of Catholics. They have a local priest and a Catholic school of importance and, of course, her picture audiences were made up mostly of Catholics and because the Catholic ladies were instrumental in forming the "Legion of Decency" she became much excited because she thought they were going to ruin her business.

We asked her if she wanted to play sexy, dirty and suggestive pictures and she said she didn't. Then we asked her what she was kicking about that was just what the Legion was going to try to prevent.

We called on this same lady last week and asked her if the Legion of Decency had put the picture business, and she said, but on the contrary, her business had improved because the Catholic father was cooperating with her and that he was urging his congregation to support decent pictures and that she had eliminated the off-colord ones as far as she could ascertain what they were and that, on the whole, she thought her receipts had increased and would increase so long as she played clean pictures.

That's the answer to objectionable pictures in this spot. We don't know what it will be in other places, but we do believe that it is not the intention of the Legion to hurt the picture business, but rather to help it, as they see it, and we believe that it is their intention to support clean entertainment just as this Catholic father and his congregation do in the town we just mentioned.

Sometimes we get unduly excited and can't wait for the train, and we are apt to forget that the train seldom comes in ahead of schedule, but it comes in. Sometimes we thought we saw a nigger in the woodpile when it was only Jake splitting kindling for the morning fire. Prevention kills more bedbugs than flea powder.

George Couldn't Remember

According to a report in the press today, Mrs. George Bancroft has brought suit against George Bancroft, the film star, for $1,000 a month as temporary alimony pending her divorce action. It seems to have developed that George had a former wife whom he had neglected to divorce before taking on the second one.

On examination it developed that George's memory has had some holes in it since he said he could not remember to whom he was married and when and where they were married, but he did remember that he had secured a divorce from her previous to his second marriage. His first wife must have been a dinger if George couldn't remember her.

If Reno doesn't watch her step Juarez, Mexico, is liable to take first place as a popular divorce center. The press today carries a report from Hollywood that Mr. and Mrs. Conrad Nagel have been separated by divorce brought by Mrs. Nagel in Juarez on the grounds of "protracted absence" by her husband. It seems that this couple were the ones generally known in Hollywood as 'the ideally married couple' and the report says that they have agreed to always remain "good friends."

We are glad to know that they are going to remain "good friends," it sounds so good and sensible to the public to know this.
MONOGRAPH PICTURES
Presents
Louise DRESSER
Marian MARSH
Ralph MORGAN
in
GENE STRATTON PORTER'S
"A GIRL OF THE LIMBERLOST"

A WILLIAM T. EACKLEY PRODUCTION
Directed by CHRISTY CABANNE
Screen Play by ADELE COMANDINI
In this, the exhibitors' own department, the theatres 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 address. All communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

First National

CHESTERFIELD

BY APPOINTMENT ONLY: Lew Cody, Alben Pringle—This is the true picture. Played Aug. 7-8—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

COLUMBIA


HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—Very good action picture that pleased nearly 100 per cent. Clean and entertaining from start to finish. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELL, BENT FOR LOVE: Tim McCoy, Lilian Bond—This is a better picture. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable, Claudette Colbert—This is a good picture. Buy it, play it, advertise it, and then see them walk out really entertained.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

MAN'S GAME, A; Tim McCoy, Evalyn Knapp—If you want action this is it. McCoy better in this type than he is in a western and business pictures. Played Aug. 11-12—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This is a good picture. Buy it, play it, and advertise it, and they will come and see it.—J. H. Stallings, Moon Theatre, Henderson, N. C. General patronage.


MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—A very good picture, but poor material. Sold well everywhere. Her son and not let him know who she really is, besides the hired help. Sold well everywhere. Played Aug. 6-7—Albert McCormick, Rialto Theatre, Hot Springs, New Mexico. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—There is a lot of action in this one. Played on bargain nights.—Sammie Jackson, Jackson Theatre, Plottam, Ala. Small town patronage.


PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—What a picture! Dog我没有 has some pretty good action shows than I have had in the last six months. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—What a picture! Dog我没有 has some pretty good action shows than I have had in the last six months. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


TWENTIETH CENTURY: John Barrymore, Carol Lombard, Walter Connolly—This picture did not live up to its possibilities. Sold well throughout the house. Played Aug. 12-13—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SMOKY: Victor Jory—Proved a good draw though rather old. Local pictures of folks about town helped them. Played July 30-31.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio.

STAND UP AND CHEER: Warner Baxter, Shirley Temple, Madge Evans, Jimmy Dunn—Fox does not have the knack of keeping a musical running smoothly. A slick stuff that does not really belong in the picture, where they repeated songs after they drug the acrobats that don’t have a thing to do with the picture and also did the sequence of Stephen F. Austin and the prairie as Jimmy Durante. Durante is a pain to 95 percent of the audience. They are forcing Jimmy’s stuff do not help any. To cap it off, the weather with their dragnet of clouds. Some other theatre had a chance to make a real picture with the cast. But with his marvelous voice there is always a possibility that this stuff will not belong in the picture in any way. The thing that bored them the most was a lot of stuff. Top price picture and not worth it.—A. E. Hancock, Columbus Theatre, Columbus City, Ind. General patronage.

Majestic


MGM

HOLLYWOOD PARTY: All Star—Not much of a party; too many stars, a lot of film material. Miss Wayne was wonderful. Durante seems to be out or at least my customers feel that way. Just a fair program pattern. Playing fairly well. Played Aug. 4-5.—Wm. T. Biggs, Ada Theatre, Ada, Iowa.

LAUGHING BOY: Ramon Novarro, Lope Velpe—We read somewhere that the church had condemned this show and after seeing it we agreed with them. Recording not so good. Show dragged in places. Do not care to run this type. A real red patronage picture. Played Aug. 17-18.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farmer and small town patronage.

LAUGHING BOY: Ramon Novarro, Lope Velpe—This is another picture that should make Leo bow his head. If Metro is trying to kill Novarro, this is one way of doing it. Entirely too sexy even for adults and all of my patrons were displeased. This could have been a great picture with a few changes, but the great Metro does not care to please the public. Played on bargain day to poor business. Running time, 78 minutes. Played Aug. 1-2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAZY RIVER: Jean Parker—Leo didn’t bother much about this one. Hardly took in film rental for one day. I couldn’t sit through it myself. Pretty bad for Leo’s reputation, like this one. Played Aug. 7.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.


FIVE ARE ADDED TO CONTRIBUTORS

The reportorial staff of the "What the Picture Did for Me" department continues its rapid growth, as five new contributors send in their initial reports this week. The new and welcome reporters are:

R. W. CORBIN, Grand Theatre, Deshler, Mo.

J. H. STALLINGS, Moon Theatre, Henderson, N. C.

E. W. KUNDER, Ryan & Kunder, Emmaus, Pa.

ALBERT MCCORMICK, Bailey Theatres, Hot Springs, N. Mex.

A. P. WEBERNER, Princess Theatre, Lewistown, Ill.

VIVA VILLA: Wallace Beery—So many adjectives have been used up by reporters that it seems hardly worth while to add to them. Whether I, personally, care for this type of show or not, it is the kind of pictures you must show before it is time to start the show, because there is not enough for more people to see in the show of the exhibitor peers. Running time, 112 minutes. Played Aug. 9-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

VIVA VILLA: Wallace Beery—A great picture despite its extraordinary length. We did a pretty good business on it for three days in the hot weather and low rentals. Played Aug. 9-10-12.—W. O. Powell, Grand Theatre, Pearl River, N. Y. Small town and suburban patronage.

BROKEN DREAMS: Randolph Scott, Buster Phelps—A very nice, clean family picture, the kind you can boost and everyone will enjoy. Played 3-1/2 hours. Running time, 79 minutes. Played July 29-30.—Fred E. Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.

JULY CITY: Ray Walker, Sally Blane, Frank Craven—The biggest program picture, lots of action and interesting story.—Bert Silver, Farm- ville Theatre, Greenville, Mich. Town and country patronage.

HE WOULDN’T TAKE IT: Ray Walker, Virginia Merrill—Another very mediocre picture from Monogram, with no stars in it. Our Monogram sees in this fellow Walker. Sound very bad in that we received the picture, a real lark. Running time, 68 minutes. Played Aug. 7-8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

Lucky Texan, THE: John Wayne—A western with more than the usual amount of action in it. Played 4-1/2 hours. Monogram westerns would be okay if they were about 3 1/2 hours. Played Aug. 11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—Above the average Monogram picture. This is the best we have seen from that outfit lately from this company. Not an outstanding picture but it will get by as acceptable entertainment. Running time, 72 minutes. Played Aug. 16-17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—This is a fair program picture that will please the average picture fan. It is the story of a young man who, though innocent, is accused of murder, tried and sentenced to the penitentiary, but escapes and proves his innocence by trapping the real murderer. The picture is in the usual scenes, this is not concise and does not connect thoroughly, but otherwise okay. Business good. Running time, 78 minutes. Played Aug. 15-16.—R. T. Biggs, Ada Theatre, Ada, Iowa.


MYSTERY LINER: Nosh Beery—Fair mystery picture to see how sorry a picture could be. Not one favorable comment on this one. It is just a waste of time and money.—Bert Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.


SWEETHEART OF SIGMA Chi: Buster Crabbe, Mary Carlisle—Not an extravagant show, but a clean little picture. It may be a fair picture. It seems to be doing well. Very honest, clean, true to life picture. Played Aug. 19-20.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

PARAMOUNT

GREAT FLIRTATION: Elissa Landi, Adolphe Menjou—Not an extra good play. Not much to it. Adolphe Menjou is charming in this. He is good in this. His good acting was the play was a flop. Running time, 62 minutes. Played Aug. 12-13.—Robert Wile, Grand Theatre, Dunlirk, Ohio. General patronage.

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou—The same picture as the last, and we had a few pictures of the year. The few patrons we did have either walked out or just stayed to a vote. I just a waste of time and money. I think that this will always remain a mystery. Played one day

MONORAM

WE WILL RESTORE YOUR FAITH IN HUMANITY: Robert Armstrong, Dixie Lee—A real picture, and is being done by the Monogram company and is quite well produced. Played Aug. 11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MYSTERY LINER: Nosh Beery—Fair mystery picture to see how sorry a picture could be. Not one favorable comment on this one. It is just a waste of time and money.—Bert Johnson, Cardington Theatre, Cardington, Ohio. Town and country patronage.
to worst business in twelve months. Running time, 71 minutes. At the J. M. Jedlik, Orkney-

HERE COMES THE GROOM: Jack Haley—Funty
play. Jack Haley was comic. He is a good com-
dee. He was a good catch. This is an all around
play and did not have the special effects in it.
patronage.

HERE COMES THE GROOM: Jack Haley, Patricia
Ellis—Hit low mark with this and glad of it.
Nothing to it. Neither the cast nor the impres-
sion. Played Aug. 6—P. G. Esse, S. T. Theatre,
Parker, S. D. Small town patronage.

HERE COMES THE GROOM: Jack Haley—A nice
little program picture that pleased most everyone.
Not a big one, but it was the best of its kind.
Business average. Running time, 64 minutes.
town patronage.

LITTLE MISS MAKER: Shirley Temple, Doro-
they Doll, Adolph Menjou—They fall for this
bible story. Shirley Temple is as good as ever
and everyone went out smiling. All were capable
actors with the film being the best even without Shirley. Played Aug. 8—P. G. Es-
se, S. T. Theatre, Parker, S. D. Small town
patronage.

LITTLE MISS MAKER: Shirley Temple—This
is one of the finest pictures that I ever had the
privilege to see. Shirley Temple is a genius. I cannot imagine any location where it
would not please. Business was very good. Played Aug. 7 and 9. It is necessary to
thank you personally for their splendid evening. Run-
ing time, 79 minutes. Played Aug. 7—W. F. Fish, Blue Water Theatre, Kincardine, Ont., Canada. Small town and country patronage.

LITTLE MISS MAKER: Adolph Menjou, Dor-
they Dull, Shirley Temple—This is one of the
greatest hits of the year. Shirley Temple is the
greatest kid actress the screen has ever had

LITTLE MISS MAKER: Shirley Temple—My
first picture with this little bundle of heaven. I
did not identify myself. It did not have an excellent business and pleased all who saw it. This little Shirley Tem-
ple already is established. The picture is very good and the story is so simple and interesting

LITTLE MISS MAKER: Shirley Temple—This
one brought them in and pleased them too. Monday was a bit bad. But Tuesday and Wednesday
were so many fops they don't even average up with a good one like this. Played Aug. 5—Robert Wise, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

MANY HAPPY RETURNS: Guy Lombardo, Burns
and Allen—Nice picture, wonderful music, but

MANY HAPPY RETURNS: Grace Allen, George
Burns—A mighty fine show and one that pleased
my audience. Leon Errol and Ethel Merman excep-
tively good. Crosby better than in most of his
shows. There is one bad mistake I think producer
made. They took a good east, fine acting and then hurt it by lack of continuity, jumping from one situation to an other with no explanation whatever. The picture does not show an orchestra at any time, but every time Bing sings single江江es on, or whenever the ship
wrecked on a tropical isle, the audience is interested and living the scene, partly forgetting that it is just a picture, but the minute Bing starts to sing, a 9-piece orchestra breaks out, and the effect is spoiled. If the guy has to have an orchestra to sing with, then he might as well sing with a symphony orchestra with them! Nevertheless, it's a good show and the above is no fault of the actors, but shows lack of brains in direc-
tion and story, which seems to be quite common.
Played Aug. 12—B. J. Vanderly, Palace Theatre,
Doland, S. Dakota. Small town and county patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole
Lombard—Good picture, good songs, good acting. Would like to see a couple of the kind. There is only one fault to find with Bing: he spoils our chances with the girls for weeks after. As for Carole Lom-
ard, hm—such women are dangerous. Guess the
girls, too, didn't have many chances with the local boys for some time after this showing. Played July 20—Bob W. Allen, Aven Theatre, Pearl River, N. Y. Small town and suburban patronage.

RKO

ACES OF ACES: Richard Dix—Personally I did not
like it but it really pleased the Friday-Saturday
crowd and that all that counts—Sommie Jackson,
Jackson Theatre, Flomaton, Ala. Small town pat-
ronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—
Starts out as though it would be light opera with
the cast singing their dialogue better than their last
two, but audience divided on this and they ap-
pear to be wearing out with the public. Average
business—A. E. Hancock, Columbia Theatre, Colum-
bia, S. D. Small town patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey—
This is a satisfactory Saturday night show. Please-
ased now and they are going strong. We see what we have been receiving on Saturday nights.

MAN OF TWO WORLDS: Francis Lederer, Elisa
Lyon—Some good acting, but did not appeal. This
tow that saw were dissatisfied—H. J. Stallings,
Moon Theatre, Henderson, N. C. Small town pat-
ronage.

MEANEST GAL IN TOWN: ZaSu Pitts, Port Kel-
ler—Their comedy. Running time, 63 minutes—W. G. Held, New Strand Theatre, Griswold, Iowa. General
patronage.

KEEP YOUR ROMANCE: Ann Harding, Ilesch Au-
cher—A good program picture that gave general satisfac-
tion. The star always fine. Story good, but our busi-

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1790 Broadway

New York
MOTION PICTURE HERALD
September 11, 1934

APPRECIATION FROM CANADA

From Douglas Miller, of the Rex Theatre, Tabor, Alberta, in Canada, comes a brief word of appreciation of "What the Picture Did for Me."

"I surey appreciate the HERALD, especially the department called 'What the Picture Did for Me.' I have never contributed to this department because I am in a small town and not able to get them so early. However, I want you to know that this department means a lot to me and I hope that it grows."

We suggest to Mr. Miller that reports from him would be welcome even though he gets his pictures later.

MOTION PICTURE HERALD
HOLLYWOOD ON PARADE: No. 9—This is the poorest Parade we ever ran. Recording awful and poor. P. G. Estes, S. T. Theatre, Park., S. D. Small town patronage.

LOZEBYONS—Screen Songs—Good song reel with hall cartoon and hall Minnevisch and his Harmonica Ray, Estes, S. T. Theatre, Park., S. D. Small town patronage.

LET'S YOU AND HIM FIGHT—Popeye, the Sailor Man—These are all excellent cartoons. P. G. Held, New Strand Theatre, Griswold, Iowa, General patronage.

LOVE THE NEIGHBOR—Screen Song—A very excellent single reel that brought excellent comment from the patrons. Johnson, Avon Theatre, Avon Park, Fl., General small town patronage.


SHOEIN' HOSSES—Popeye, the Sailor—As always, these Popeye cartoons are good. This one went over and pleased. Running time, one reel—H. M. Johnson, Avon Theatre, Avon Park, Fl., General small town patronage.

WILD ELEPHYNKS—Popeye, the Sailor—Pretty good. Running time, 10 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa, General patronage.

LOVE AND ART—Popeye, the Sailor Man—These are still excellent. This afternoon, 10 minutes.—R. W. Corbin, Grand Theatre, Desloge, Mo. Small town patronage.


OLD MAID'S MISTAKE, THE—Headliner Series—A very clever comedy that pleased. I presume that this is the kind of action and interest that the other theatre man would like it—these are all something like it happen. Of course not as bad as that, but you'll get the idea. Present running time, two reels.—H. M. Johnson, Avon Theatre, Avon Park, Fl., General small town patronage.


WASHINGTON ON THE BOAT—This is an excellent one-reeler all in beautiful color. It is a good one-reel cartoon comedy and will especially please the adults. The running adds 100 per cent to the entertainment. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


BEAUTY AND THE BEAST—Merrie Melodies—This is an excellent one-reeler all in beautiful color. It is a good one-reel cartoon comedy and will especially please the adults. The running adds 100 per cent to the entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


EAST INDIES—Musical World Journeys—This is another interesting and education traveller, showing me beautiful and interesting scenes of the habits of the East Indies, their ways of living and the ways of earning a living. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

EDDIE DUCHIN AND HIS BAND—Melody Masters—A fine Melody Master. This series is always good, and the Melbourne hotel is pleased with it—all patrons. —Gladys E. Mc Ardle, Owl Theatre, Lebanon, Kan. Small town patronage.

FOILED AGAIN—Popeye, the Sailor is a very good comedy starring Ben Blue. It is full of laughs and pleased my patrons. This is the kind of shorts the public wants. The 10 minute reel is one of the best Blue comedies we have and here's hoping there will be many more. Running time, 15 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JOININ' TO HEAVEN ON A MULE—Merry Melodies—Excellent cartoon. Play it by all means. Running time, 7 minutes.—Herbert Miller, Texas Theatre, Seguin, Texas. General patronage.


"NO MAN, THE—Broadway Brevities—Not as good as many of them previous. Running time, 10 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa, General patronage.

SALTED SEASONS—Chas. Jobels, George Grifh. A very good two-reel comedy of the slapstick variety that brought many laughs from our audience. In spite of the many musicals on comedy. Running time, 29 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.
PUBLIC WILL NOT PAY FOR "A" FILMS

To The Editor of the Herald:

Why all the hullabaloo of A and B runs, when the past two seasons have not had ten per cent of those that were even approaching the A classification—at least we have not had them to date.

The fact remains that the public today are not driving to the larger centers for their entertainment as they did when money was plentiful and will not pay the prices that the A pictures would demand.

Further, the movie public will resent this method of protection. Most of them are loyal to their home town theatre, because they are taxpayers and because the money that comes into the box office stays in town, with the single exception of the film rentals. This idea is not so new. Always there have been roadshow pictures that have been held out on the subsequent run until the water has gone over the dam on them.

The grand old man of the Herald, J. C. Jenkins, in this week's issue, finds and enables balanced man that views this business from the exhibitor's angle.

I suggest that all of the producers find other J. C.'s and send them out into the sticks (so-called) to find what it is all about in this time of decreased business, so that they could produce the pictures that would go in small towns.

If the producers can make enough money on the A runs, they will go and good, but I have never seen the time, when the buying season comes 'round, that they are not anxious to sell any and all of their pictures.

They are plumb crazy to think that the exhibitor is a bundle of cash to play in his house and let them get away with all the gravy—not if he is in his right senses.

Further, I have found that when you do not play a certain producer's product for two or three years, the public forgets all about the line.

There was a time in this industry when the public would call for a certain star, but no more; they do not care who is in it, if the picture is good. There are a few exceptions, but not many.

The stars that pulled some two years ago are as dead as a doornail in these small towns. It all resolves into this: when you have an outstanding picture, they will come, but they have been disappointed so many times in the last three years that they have got cagey.—A. E. Hancock, Manager, Columbia City Theatre Company, Columbia City, Ind.

LONG MAY JENKINS WAVE, SAYS WESLEY

To Mr. J. C. Jenkins:

Sorry to say I have not met you personally, but have read your "Column" in the Herald from the beginning, as I am a very old subscriber, beginning almost with the first issue.

Was an "exhibitor" in the early days—sold out just in time about 12 years ago. I operated three small theatres in three small towns in west central Kansas, I made fair money in the game. The parties buying me out did well for a time but now the places are all closed. Well, I am starting to write a history—that was not my object in writing. I want you to tell me if you appreciate your "Column" in the Herald above anything else. Your good work for the cause of "clean pictures" is fine—and more power to you. Enclosed am sending some clippings, showing which way the wind blows. [The clippings were of newspaper articles in which was voiced an appeal for higher standard pictures.—Ed.]

Raising your voice in behalf of the small exhibitor and the industry in general is another fine act. I know it's hard to get proper credit for this kind of work in this material world, but am sure it's making up for a full paid admission ticket to the place where St. Peter stands at the Gate of the One Grand Theatre, where gold standard, silver or scrip will not buy an admission ticket.

Although I have been out of the industry for a long time and may never have the chance to re-enter it, I am with you in heart and spirit. When you are in Wichita on one of your trips I would be pleased to have you call and I would appreciate very much. With best wishes and "May you live long and prosper."—F. A. Wesely, Wichita, Kan.

CALLS EXCLUSIVE POLICY ONE-SIDED

To The Editor of the Herald:

It appears to me, after listening to several arguments about exclusive run houses and the picture business, that I am one-sided, because the independent man can never compete in buying exclusive runs on account of the limited buying power, and therefore it is the syndicates that will again be able to take the cream of everything, by being in this enviable position to tell Mr. Exchange Man where he comes off and must have their material exclusive or else.

If the door were left open for every buyer and certain price placed on this material, also a demand made to charge a certain price of admission, it would be plausible to get things lined up, so that the independent exhibitor might have a chance to give his patrons a chance to see the good pictures in his house a little later at a moderately reduced price of admission, which should not be so low as to put the feature in the second or third week.

On the other hand, there are many patrons of picture shows that cannot stand a 40 or 50-cent admission charge, but would spend 20 cents or 25 cents even if they did see the picture a little later. This would eliminate class legislation.

HERE'S A BOW FOR "BABY TAKE A BOW"

To The Editor of the Herald:

We played "Hollywood Party" on a double bill with "Baby Take a Bow."

If we had a lot more pictures like "Baby Take a Bow," as clean and with heart and home interest, we would not have much trouble with the Legion of Decency, and after seeing Eddie Quillan in "Hollywood Party" I am wondering why we don't see more of this talented young performer. Instead of having a "bit" in the picture, he should have been starred.

Let us have more of Eddie Quillan!—C. S. "Doc" Crews, Manager, Fox Cabrillo Theatre, San Pedro, Cal.

FILM SERVICE UP TO 62 PER CENT

To The Editor of the Herald:

It is amusing to note some of the smaller eastern exhibitors complain that their film service runs up to 25 per cent of gross box office receipts. They should be doing business this district, in order to appreciate how well off they are.

This is how it works with us. The average service has not been less than 47 per cent for more than a year, and up to 62 per cent. This isn't a case of a program here and there selected to make this showing; it's the average for the full month, and many of our mid-week programs don't gross the film service.

We have taken in to the distributors statements showing the business, right to the nickel. All we have got is a diplomatic horsewhip. We are compelled to buy all the shorts and news they make, whether or not we need them, and they cost plenty.

Although it's unavoidable, we should accept part of the responsibility, as every one of the smaller houses shows two features because two or three won't agree to anything. Then, we have some ten cent houses, also double featuring, together with the usual shorts; of course they show old stuff, and not of the major product. But that doesn't seem to matter, just so it's "cheap."

-P. O. Uter, Long Beach, Cal.

NOTES VALUE OF BEST SELLER LISTS

To The Editor of the Herald:

I am taking this means of advising you how valuable the statistics and data on box-office pictures, best selling books, legitimate plays, programs of the year's outstanding road-shows, sales of songs, etc., are to myself and others in the legitimate, motion picture and newspaper world, which your July 7th issue contained.

It is the consensus of opinion that these records will be of invaluable assistance from time to time. After carefully examining them, the only opinions we have been able to find are: in "Outstanding Road-shows," "Ten Nights in a Barroom" and Denman Thompson in "The Old Homestead," and on the total figues for songs sold the omission of "Silver Threads Amongst the Gold."

Taken all in all, however, it is as near accurate a record as it is humanly possible to gather and Mr. Fred Ayer must have spent considerable time in its compilation.—Joe Lee, 154 West 46th street, New York City.

Paul Lukas Sued

Paul Lukas, actor, has been sued for $5,025 by a Hollywood law firm, in behalf of Ben Blumenthal, Budapest theatrical man, and the Theatre Syndicate of Hungary. It is claimed Mr. Lukas borrowed 207,772,000 crowns and paid back 672,000 crowns.
Motion Picture Herald

Wabash Avenue

Chicago

Local exhibitors have suddenly evinced an interest in putting their houses in first-class shape and a number of spots are or will soon undergo rejuvenation. Out at Kedzie & Lawrence, Robert Templar is making a first-class house of the old Capitol, which was originally a theatre and later a billiard hall. Harry Babian has made over money into remodeling the Windsor on Clark Street. Then there is the LaSalle on Madison Street which Jones, Linick & Schaefer are going into. Varsity in the loop style. Note to mention the remodeling of the Midway by Gollos Bros., Warner has a brand new theatre scheduled for erection in the Beverly Hills district. Aaron Saperstein is remodeling the Lexington at Harrison and Crawford. Schoenstadt's are doing likewise with the Shakespeare. Dave Dubin, it is understood, is rejuvenating the Logan Square to open under the name of the New Rio.

D. H. Finke of the General Register Company made a quick trip to New York to attend a testimonial banquet at the Waldorf Astoria given in honor of Thomas P. Drew, the new general representative of the company.

Robert Templar announces that October 10 has been set as the date for the opening of the Capitol Theatre at Kedzie and Lawrence. More than $25,000 will be spent in converting the present premises, formerly used as a theatre, into a motion picture house.

M. B. Libman is headquartering at the Ben Judell office in connection with exploitation and promotion of the Frankie Darro stamp out which ties up with the serial "Burn 'Em Up Barnes," which Judell is distributing.

Paul Miller long associated with the Broadway and Roosevelt in Gary, Ind., passed away last week and was buried on Monday.

One of the highlights of the week was the testimonial dinner for George Brown, president of the Alliance of Theatrical Stage Employees and Motion Picture Operators at the Stevens Hotel Monday night.

Jack Miller has installed systems in 10 of his seats at the Lido Theatre for the hard of hearing. The installation was made by the Commonwealth, 110 S. Wabash Avenue, and Miller is well pleased with the extra patronage resulting from the installation.

It appears to be almost a certainty that Jones, Linick & Schaefer will come into possession of and operation of the McVickers Theatre about November 1, although no official announcement is forthcoming from either Publix or J. L. & S.

J. L. & S., by the way, will open the LaSalle Theatre October 1 and this week are changing the policy at the Rialto to vaudeville and pictures. The circuit has acquired an interest in the Monroe and Clark theatres from Lubliner & Trinz and will book these houses in the future.

Shauer Estate $261,820

The estate of the late Emil Shauer, former vice-president of Paramount International Corporation, was valued last week at $281,542 gross, and $261,820 net. The beneficiaries are Julia K. Shauer, the widow; Melville A. Shauer, of Paramount, the son, and Mr. Shauer's mother.

Motion Picture Herald

Hattrick Sets Complete Hearst Reel Coverage

The reorganized newsreel staff of Hearst Metrotone News will go into action early in September, as E. B. Hattrick, in charge of the Hearst film interests, has completed the new international lineup. The first of the new reels will be released on October 3.

Unberto Domagnoli has been placed in charge of the Rome bureau, Henri Cabariere will have charge of the office covering France, Spain and Belgium, Carl Schubert will be in charge at Berlin, and Arvil Vargus, in the Far East. Gaumont British will cover England for the reel, with Leslie Wyand as special representative in London. All International News Service headquarters will be available to Hearst reel men. About 40 cameramen will cover the United States.

Pathé Reel Has Exclusive Films of Dionne Children

The first newsreel pictures of the famous Dionne girl quintuplets, born a few months ago in a backwoods Canadian village, were taken by Pathe Newsreel, by special appointment with the Canadian government. The clips appear in the Pathé reel of the current week.

Dr. A. R. Daloé, who officiated at the delivery of the unusual brood, had refused to permit photographs of the quintuplets. The Canadian government assumed control of the situation when demands for photographs became insistent, and named Pathé Newsreel to take the pictures. The Dionne scenes run eight minutes, occupying all but two minutes of the reel, which is Number 9, International Photography Congress in Paris Next Year

The Ninth International Congress of Scientific and Applied Photography will be held in Paris next year, from July 7 to 13, 1935. The first such congress was held in 1889 with ensuing meetings at intervals of three to five years in various European cities. The active organization of next year’s congress will be in the hands of a French committee, headed by the French Photographic Society.

Dr. Walter Clark, of the Research Laboratories, Eastman Kodak Company, Rochester, is secretary of the American committee. Two sub-committees in the United States deal with scientific standardization and motion picture standards.

New York Legislator Asks Censor Inquiry

Investigation of film censorship in New York state is provided in a resolution introduced into the state legislature at Albany last week by Assemblyman Jay E. Rice, New York City, so that the public "may enjoy clearer and more wholesome pictures." The resolution provides for creation of a joint legislative committee and an appropriation of $25,000.

Columbia Meeting Next Month

The annual meeting of the board of directors of the Columbia Pictures will be held in New York September 20. Harry Cohn will travel east from the Coast for the meeting.

Short Product Playing Broadway

Week of August 25

Mayfair

In the Islands of the Pacific, Columbia Fads and Fancies. Universal Tripping Through the Tropics, Columbia

Paramount

Poor Cinderella. Paramount

Water Rodeo. Paramount

Picture No. 2. Paramount

Rialto

Axe Me Another. Paramount

Mad House Movie No. 1. Paramount

Water Rodeo. Paramount

Rivoi

Far Manday. Fox

Orphans’ Benefit. United Artists

Pagliacci. Educational

RKO Music Hall

Dumbell Letters No. 1. RKO

Rox

The Wia Little Hen. United Artists

Strand

Buddy of the Ape... Vitaphone

Camera Speaks. Vitaphone

Agents and Stars Join To Aid Jewish Benefit

With virtually all of the leading stars of radio, the stage and screen already having promised their services for the "Night of Stars" benefit for the relief of Jewish exiles, to be staged at the New York Yankee Stadium on September 20, theatrical and motion picture agents in New York this week joined the movement.

Some of the people who have volunteered are: Boris Morros, Paramount; Leon Leonidoff, Radio City Music Hall; Johnny Hyde of the William Morris office; Harold Kemp of NBC; Paul Ross, Columbia Broadcasting; Marvin Schenck and Sidney Piermont of Loew’s; Charles Allan; Ned Donson; Nick Kenney, Arthur and Sam Lyons, A. W. Werblen of Music Corporation, and Irving Mills.

Brecher Heads Board of New York Independents

Louis Blumenthal was succeeded last week by Leo Brecher as chairman of the board of the Independent Theatre Owners’ Association of New York.

Mr. Brecher has for years been active in the independent exhibitors’ fight against the large interests. His principal property is the little Carnegie, on West 57 Street, New York.

Constanti, Exhibitor, Dies

Dominick Constanti, theatre owner of the Pacific northwest, operating houses in Tacoma, Puyallup and Sumner, Washington, died suddenly at his home at Tacoma of pneumonia. He is survived by his wife and two daughters, who will continue to operate the theatre.

James Tynan Dead

James J. Tynan, 43, scenarist, died in Hollywood last week.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>“Orchids and Onions”</td>
<td>Original by Dwight Taylor. Screen play, Jo Swerling. Director: David Burton.</td>
<td>Shooting</td>
</tr>
<tr>
<td>FOX</td>
<td>“Marie Galante”</td>
<td>Based on novel by Jacques Deval. Screen play, Reginald Berkeley. Director: Henry King.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td>“Music in the Air”</td>
<td>From operetta by Jerome Kern and Oscar Hammerstein II. Screen play by Howard Irving Young and Billy Wilder. Director: Joe May.</td>
<td>Shooting</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>“Ready For Love”</td>
<td>Screen play, Franz Schub and Billie Wilder. Director: Hans Schwartz.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td>“Enter Madame”</td>
<td>Original operetta, Victor Herbert. Director: Gus Meins.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td>“The Painted Veil”</td>
<td>Original play by Sir James Barrie. Director: Gregory LaCava.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td>“Menace”</td>
<td>Story, Philip McDonald. Screen play, Anthony Veiller. Director: Ralph Murphy.</td>
<td>Shooting</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>“Great Expectations”</td>
<td>Story by Charles Dickens. Screen play, Gladys Unser. Director: Ralph Watter.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td>“Imitation of Life”</td>
<td>Story by Fannie Hurst. Screen play, Wm. Hurlbut. Director: John M. Stahl.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td>“Bordertown”</td>
<td>Original, Manuel Reischi. Screen play, Beth Remhardt. Director: Howard Breithorn.</td>
<td>Shooting</td>
</tr>
</tbody>
</table>
What’s Wrong With Business?

A RECENT visit from one of the old time, long experienced exploiters with years of fruitful endeavor on small town and big city campaigns, in circuit and independent theatres, brought out the disquieting fact that for many months he has had to exist on part time assignments. As anxious as he is to attach himself to a regular payroll, that more eager is he to place his hard won knowledge at the disposal of those theatre executives who cry and cry again for “manpower.” He knows most of the answers, is ingenious, a hard worker and has excellent publicity contacts. But no one seems to want him.

* * *

In Jim Cunningham’s “Code Question Box,” issue of April 18, page 42, query No. 60, an assistant manager writes that when the code went into effect, orders from headquarters were given that assistants should be listed under “General Utility,” and were to work the same number of hours at 40 cents per hour that their original salaries called for.

However, this complainant states that actually he is working the same number of hours as he did before the inception of the code, performing the same duties including taking charge during the absence of the manager, sometimes for days at a time, still at 40 cents an hour. He asks if this is not an evasion of the code, and if he is not entitled to back pay, concluding with the information that a sign in the box office states that the theatre supports the provisions of the motion picture code.

Answering, Cunningham, in part, has this to say:

“The situation described in the question above wherein the assistant’s classification was changed to that of general utility worker, might be a subterfuge to effect evasion.”

* * *

We were discussing salaries across the lunch table, and one of those present, a manager who has been doing a wholesale of a big-time job and whose word we have no reason to doubt, stated his assistant, a very able and dependable worker, was paid the princely wage of $11 weekly.

* * *

Another fast-stepping showman who usually works from early in the day to late at night and clicks consistently in putting over his attractions, is authority for the statement that he has never had a regular day off in his present assignment. When he feels the imperative need of a day’s rest, this relief must be obtained through a request to his superiors and is granted only after a lot of needless red tape.

* * *

These few instances are offered as pertinent answers to the universal question—“What’s wrong with business?”

They are significant straws that show which way the wind is blowing. Worried executives and bankers who ponder far into the night need go no further for solutions to some of the theatre’s urgent problems.

The discarding, for one or all of a score of trivial reasons, of seasoned, productive theatre manpower is one of the most serious indictments against the industry. To toss aside showmen with years of experience and knowledge is a terrific waste that needs immediate correction.

Apparent evasion of the voluntary obligation to pay what the code makers have set as living salaries for theatremen, is another charge to be squared before there is any general occasion for hair tearing due to bad business.

A competent assistant is a valuable property, and even though the inadequacy of his code-set salary is open to question, placing him in the classification of utility worker in order to save a few dollars is a short-sighted policy that is proving as ruinous as bringing down the manager’s salary to the unfair figure set by the same unsatisfactory code.

And as guilty are those who turn a deaf ear to the necessity of a regular day off for the manager. They are guilty not only of “working a willing horse to death,” but also stand convicted of contributing to the loss suffered therefrom at the box office.

No man can go on, seven days a week, month after month, without running down. There can be no permanent improvement in grosses until these sweatshop conditions are alleviated.

Good pictures are not alone the cure for whatever is wrong with this business. Consideration for the well being of those entrusted with the stewardship of the theatre and the proper exploitation of the product shown therein, is another unifying remedy recommended highly in many very important quarters.

A. Mike Page
SHOWMEN'S LOBBY LAFFS!

MOTION PICTURE HERALD September 1, 1934

“Mouse” Club Party Clicks for La Rose

Although many of the Mickey Mouse Clubs are being encouraged profitably by showmen in many spots, Manager Joe La Rose, Eastown Theatre, Detroit, Mich., is doing an outstanding job in keeping the interest in this organization at a high pitch in his sector. A tipoff on Joe’s success is that with a seating capacity of over 2,200, on Mickey Mouse days he fills his house completely one hour after opening with plenty of standees.

One of the most potent stunts La Rose puts on in conjunction with his neighborhood newspaper is a cartoon coloring contest. Paper has been running a series of two-column line cuts of the cartoon favorites such as Mickey Mouse, Popeye, Betty Boop, etc., taken from ads in Motion Picture Herald, and 50 gold tickets are given to the youngsters who color these most artistically. The accompanying photo shows one of the five panels displayed in the lobby of some of these entries.

Featuring the club meetings is a Mickey Mouse cartoon party in which an hour’s show of the animated shorts is given before the regular performance. Much neighborhood activity is stirred up what with brass bands to welcome the children, street parades and other gags.

Joe says that the cartoon parties have been so successful that they are being continued indefinitely, one a month, and indicates that if other members are interested in the stunt he will be glad to furnish any further needed details.

Work For a Quizley Award!

Maizlich Borrows “Du Barry” Coach for Society Event

Smart advance stuff was the stunt put over by Harry Maizlich, Warner West Coast Theatres ad chief, who borrowed from the Warner studios the coach used in the production of “Madame Du Barry,” and sold prominent San Francisco socialites on planting it on program of swanky horse show.

Equipage was spotlighted in the proceedings carrying leading social folk in costume and driven by coachman, also costumed. Papers covered the party breaking a lot of copy and photos.

Work For a Quizley Award!

Nice Break for Lamm

It seems that while Louis Lamm was vacationing in New York with brother Julius and families, the national “Riptide” contest judging committee selected one of Louis’ patrons to receive the second prize of $250. Mayor of Elyria, Ohio, did the honors from the stage of the Capitol and papers ran stories. Slogan that won the second prize was “Crest of Emotion.”

La Rose’s Panel of “Mouse” Entries

Curtis Receives Can At Farewell Party

by DUNCAN MACINNES
Special Correspondent

More than 150 of the motion picture fraternity in Montreal gathered at the Mount Royal Hotel on August 20 at a banquet in honor of Gene Curtis and Harry Dahn. Curtis is leaving to assume new duties as director of publicity and in charge of sales for the Famous Players Canadian Corporation in Toronto. Mr. Dahn has returned to Montreal as manager of the Capitol Theatre, a position which he formerly held.

The meeting was presided over by George Rotsky, veteran manager, who is now back at the Palace Theatre. Mr. Rotsky contributed largely to the success of the evening.

Following the dinner, Mr. Rotsky opened the meeting by stating that while the business of the evening was to say goodbye to Mr. Curtis and to welcome Harry Dahn, they were also there to have a good time. “We are all familiar,” he continued, “with the achievements of Mr. Curtis as manager of the Capitol, and then as guardian of the Palace Theatre. We are all proud that he has brought great luster and fame to the motion picture industry in Montreal.

“I now take pleasure in presenting Mr. Curtis with the keys to his new Hudson eight, a token of the high esteem with which he is held by his colleagues, employees and the many friends he has made during his stay in Montreal.”

Mr. Curtis then responded to the speech and thanked the members of the industry present for their kindness. In remarking on his work at the Palace Theatre during the past eight or nine months, Mr. Curtis paid high tribute to his assistant, Ken Finlay, whose hard work and ability as a publicity man had contributed largely to the success of the theatre during that period. Mr. Curtis stated that he expected that Mr. Finlay would also go to Toronto to work with him.

Among the prominent guests present were J. A. Hirsh, president of the Consolidated Theatres, and George Ganiotakis, managing director of the United Amusement Corp., Ltd., and the managerial staffs of the theatres and exchanges in Montreal, together with many local newspapermen.

Work For a Quizley Award!

PAPERED 93 CITIES. One of the posting jobs arranged by Paramount ad chief Bob Gilliam on “Cleopatra.” Ninety-three cities in the metropolitan area were included. Alec Moss was in charge of the routing.
Lloyd Assists On
"Cat's Paw" Opening

Quite a lot was done by Hazel Flynn and Jim MacFarland to put over the New York premiere of the Radio City Music Hall of Harold Lloyd's "The Cat's Paw," their campaign featured by a raft of publicity breaks and spot photos touting the bespectacled star in person. For the Harold Lloyd Corporation, Monte Frasser and Marc Lachman cooperated ably.

Among the stunts, were appearances with Babe Ruth and Mickey Cochran at the Yankee ball park, meeting Doug Fairbanks on his arrival with additional breaks secured on Lloyd's visit to Atlantic City where he received the key to the city from the Mayor. Many other exceptional newspaper stories were reported on the date.

Featured, a metropolitan tieup was made with Macy's where Lloyd visited various departments, this occasion stopping store traffic as the event was plugged in store ads, window and counter announcements. Leading Broadway haberdashery shops also cooperated, as did millinery manufacturers on One Merkel tie-in.

Also clicking was a special showing the day before opening for the Chicago Consul General, his staff, and high officials of the Chamber of Commerce, netting strong endorsements that were used in the campaign.

Work for a Quigley Award!

Best Seller Authors
Write "Cellini" Series

Another departure in newspaper publicity is credited to United Artists on "Cellini" where six leading name authors were engaged to each write on an episode in the career of that historical personage. Together, the completed series has been made available to papers to run in advance of local showings. Dailies no doubt will go for this, as the authors comprise John Erskine, Konrad Bercovici, Richard Halliburton, Faith Baldwin, the late Thorne Smith and Ursula Parrott. Hald Horne has also put out a series of free one and two-column promotion mats for use by papers, with generous space for title, theatre and date.

For the advance in the New York Metropolitan, distributing the serialization has been planted with the Mirror, and also with two of the leading Italian dailies. In Philadelphia, the Daily News has also inaugurated this feature.

Work for a Quigley Award!

FALL SEASON SPURS
BATTLE FOR AWARDS

Thursday Deadline Still Allows
Time for August Campaigns;
New Product Peps Managers
by A-MIKE VOGEL

On Monday, Aug. 27, in a ceremony at his New York residence, 820 Park Avenue, Governor Herbert H. Lehman, of New York, presented to Charles W. Carran, of the New York Strand, the Quigley Award for July, for his campaign on "Here Comes the Navy".

Complete story and picture is carried in the news section of this issue.

As announced in last week's Club section, the deadline for August entries is midnight of Thursday, September 6. Campaigns must be at committee headquarters before or at this time to receive consideration for the August Award.

Thus, there is still time to get that campaign into headquarters as there is almost a week remaining. For the information of those few who perhaps are not familiar with the Quigley Awards, complete rules and information are again carried in column to the right. As is noted, managers everywhere in the world are invited to enter the competitions, now recognized as the greatest step forward in the history of the industry to obtain proper recognition of the efforts of talented showmen.

New Season Stimulates Entries

On the threshold of September, the coming of cool weather and stronger box office attractions should spur managers on to greater efforts in the remaining months of the Quigley competition. The response over the hot summer months has been gratifying, for in spite of the obvious difficulties the quality of entries in the Quigley Awards during the heated spell have maintained a high standard.

Some exploitation pictures have already been released in the past few weeks and many more will be soon available, and showmen who have not previously entered into the Award competitions perhaps of their unwillingness to send in campaigns unless on first rate attractions, may now get aboard with some ace campaigns.

We look forward to a keen battle for September—so let's go.

Work for a Quigley Award!

Kassul's Trick Season Pass

Lindy Kassul, Valley Theatre, Spring Valley, Ill., used the old "don't let the stars pass without seeing . . ." card with a little different twist. At the bottom of the card where copy read "Admit Two," Lindy had printed in smaller type "things: Our shows are great, our prices reasonable."

Kassul reports great success with his Saturday afternoon kiddie club. Acts are put on by the various members and those attending ten consecutive performances are presented with a "Lindy" glider.

Clever, These Chinese. Part of a seven column "Palo Alto" newspaper ad in Chinese, published by J. Kriel, United Artists China representative, for the Shanghai showing. Strip to right illustrates some of the action.

A Quigley Award — a silver plaque, is presented each month during 1934 for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month . . . .

The Quigley Grand Award will be presented at the end of 1934 to the theatre manager submitting, in the opinion of the judges, the most meritorious campaign on any pictures played between Jan. 1 and Dec. 31, 1934. . . .

Campaigns should be forwarded as soon as completed, but may be forwarded after the last day of the month, providing they are on pictures played during that month. This may include attractions played on the last days of one month and the first days of the following. . . .

Theatre Managers everywhere in the world are eligible and campaigns may be on domestic or foreign products, from major or independent producer. Campaigns from foreign lands will be given consideration to make up for the difference in mailing time. . . .

Every Campaign entered must contain visual evidence of everything used, such as tear sheets, photos, heralds, etc., etc. Managers must obey this ruling to be eligible for Awards. . . .

Equal Consideration will be given all campaigns, irrespective of their origin. Managers with small budgets have the same break as those with unlimited appropriations. Remember, "it's not how much — but how good." . . .

Forward all campaigns to Quigley Awards Committee 1790 Broadway, New York

Rules and Information
McManus Plugs "Drummond" With Radiogram Contest

That team of Johnny McManus, manager, Loew's Midland, Kansas City, Mo. and William Bernfield, U. A. exploiter, went to work on "Bulldog Drummond Strikes Back" with the thermometer hovering around 108. Among their highlights was a newspaper contest consisting of a mysterious radiogram, the secret code using numbers instead of letters. Each number represented a letter of the alphabet and there were ten words in all, which, when translated, read "See Ronald Colman in Bulldog Drummond Strikes Back at Midland." Winners received photos of Colman.

Tying in with a chain drug company, all stores lettered windows plugging Bulldog Drummond Limeade and Loretta Young Banana Split. Clerks that dispensed the most number of these drinks and splits were guests of the theatre.

Chamber of Commerce held its annual golf tourney simultaneous with showing and McManus arranged for pictures of highlights which were shown at theatre. Mailing list of Chamber made mention of this showing.  

Work For a Quigley Award!

Cool Plant in Lobby

Manager Al Kay, Academy of Music, New York, worked out a stopper lobby stunt with Ben Ostrow, house publicist, by digging up a miniature model of the theatre cooling plant and setting it up in operation. Poster above read: "Imagine a cooling machine 60,000 times larger than this miniature and you'll know why the Academy of Music is always comfortably air-conditioned in all kinds of weather."

Work For a Quigley Award!

Morris' Air Brush Display

Walter Morris, Stanley Theatre, Baltimore, Md., forwards the attractive advance lobby on "Madame Du Barry," illustrated in accompanying photo. The center oval of Del Rio is an air brush reproduction of an actual still.

Work For a Quigley Award!

Locally Filmed Picture Basis of Ace Campaign

Some sequences of "Murder in the Private Car" were filmed in the section around Dunsmuir, Cal., and this angle was utilized effectively by Manager Walter D. Stevens of the California in that spot, to publicize on the date. A new highway was dedicated on the opening day of the attraction, and Stevens was invited to speak, as part of the ceremonies, regarding the making of the picture. The same night, one of the leading candidates in the gubernatorial election spoke in town, and in exchange for running a slide to this effect, local party committee had the candidate plug the picture.

Further publicity-purveying was a theatre party to which were invited over 50 local engineers, brakemen, and doubles for the players who had appeared in the filming of the picture. Additional newspaper assistance was obtained with a full-page merchants' co-op display.

Stevens transformed his lobby into a railroad waiting room (see photo) with regular railroad train posters replacing the wall frames. Train lanterns and head lamps were placed all around the marquee, and on opening night, spot from projection booth was planted atop marquee, flooding the surrounding country with light in the manner of a premiere. City Council assisted the opening by requesting merchants to display flags, and wires from the stars, prominently posted, also carried out the idea.

Binstock's Inexpensive Lobby Poster Attracts

From george-raffish Paul Binstock, skipper of the Republic, Brooklyn, New York, comes a description, illustrated in the accompanying poster. Binstock on "Virgie Winters" reported to have attracted much of the neighborhood attention.

Six-sheet was cut in two and mounted on two joined-together backdrops. Letters and figures were sketched in, and cutting machine used to outline the streamers. Colors were light green and white pastel shades. Columns on sides were especially constructed, framed with furting strips and covered with white muslin. Blue and green bulbs behind heightened the effect. Stills below were transparent, and entire cost, Paul says, was one six and nine flat stills.

For street bally, man in old-fashioned attire accompanied by girl in hoop skirt and long hair drove around in horse-driven saloon. Neighborhood dress shops also gave windows for displays of old-time styles and today's models.

Work For a Quigley Award!

Float and Parade

In Hamilton Campaign

B. B. Hamilton, Palace, Norwich, Conn., made up a battleship float for street plug on "Here Comes the Navy." Boys in navy uniforms toured with bally on opening day with the Junior Naval Militia and drug corps in line, parade ending at theatre (see photo), where boys were guests.

Navy flags draped the front, home-made soap box kiddie cars with window cards tacked on their plied streets, throwaways in newspapers and imprinted navy hats given to kiddies were other slants employed by Hamilton.

Work For a Quigley Award!

300 Stores Help Cantor

Dave Cantor got a nice break on the "Little Man" bread tieup by having counter cards planted in over 300 grocery stores, taking company also plugging his date on radio hour, taking large ads and banning delivery trucks, which also took part in Dave's opening day parade. Bakery products also used in lobby display.

Work For a Quigley Award!

Crews Effects Food Market Co-op on "Villa"

A "Viva Villa" food sale was the different angle whipped across by Manager C. S. "Doc" Crews, Pico Rivera, San Pedro, Calif., through a co-op page tieup with the local food market, offering special prices on all Mexican and Spanish goods. Store employees wore Mexican costumes, while the boss donned the Pancho Villa garb. One sheets and theatre cards were prominently displayed in all departments of the market, and Doctors furnished a number of passes for a treasure hunt of bargains, which induced the public to look for sales.

Sufficient ads were sold to pay for 4,000 heralds in Spanish and these were distributed throughout the Mexican settlement and stores. This was effected through Miss Consuelo Rivera, assistant cashier, whom Crews rewarded for her efforts with a theatre party for her friends.
Florist Tiup Attracts
On Hartford "Man" Date

Featuring Manager Jim McCarthy's "Little Man" campaign at the Strand, Hartford, Conn., was an excellent hook-in with leading florist who gave the center of prominent window to a display of very large basket filled with colorful flowers. To this was attached a giant delivery tag (see photo) with copy. "To be delivered to Margaret Sullivan, star of 'Little Man,' at the Strand," etc., etc.

Local bread tipue netted four-column free ad, saleurs in all bread packages and bannering of bakery delivery trucks all tying in to plug by the star, that the local bread "provided vitality for the 'Little Man.'" Special art stills were displayed in Eastman Kodak branch window, and giant cut-outs of star were used in foyer advance. Universal exploiter, coach Nathan, helped plant the various ideas.

Work For a Quigley Award!

Weshner Plugs O'Brien
Local Angle on "Navy"

Pat O'Brien used to go to school in Milwaukee, and that was the top tie-in of Zone Manager "Skip" Weshner on "Here Comes the Navy" at the Warner in that spot. Personal letters from the star and from Cagney to local leading columnist were featured in the newspaper publicity.

Juvenile attendance was encouraged through cooperation with Secret Agent-X-9 Club of local daily, contest being run featuring questions about the navy, with prizes to winners.

Work For a Quigley Award!

Midnight Show for Colored Patrons on "Wonder Bar"

Terry McCarthy, Palace, Corsicana, Texas, ran a special midnight show for colored patrons, house reserved exclusively for them, on "Wonder Bar." The Black Land Recovery Tour local movement organized by Chamber of Commerce, was tied into the theatre with bannered truck touring neighboring towns. Back of truck was equipped with bar and free refreshments were dispensed.

Street bally consisted of blackface act parading city plugging the "Goin' to Heaven on a Mule" number. Truck also carried negro in full dress attire on mule, whose antics amused onlookers (see photo). Boys paraded congested districts carrying teaser arrows reading "To Wonder Bar."

Work For a Quigley Award!

Snappy Temple Angles Worked by St. Louisans

All Zimbilist, effervescing Warner St. Louis exploitation head, forwards a few ideas put on by some of the mandarins in division. Two on Shirley Temple are reported to have done well, Sid Johnson, of the Shenandoah Theatre putting a "Reward" handbill, copy carrying photo and description of Shirley and stating—"If we know this child's father call Prospect 8256. She was left as security for a gambling debt. Ask for Little Miss Marker.

Henry Riegel at the Maplewood Theatre, took himself off the mat for the cost of a lot of autographed colored stills of the kid star he gave away on the "Marker" date by selling the back place to a nearby store.

A model airplane show stimulated the general draw for Henry Cole, at the Shaw Theatre, and was worked in cooperation with a neighborhood radio shop which gave free lessons in model building to aspirants. Club was formed, applications distributed, and meetings are being held weekly, members promised that their creations will be shown in theatre lobby for prizes.

Plenty of Atmosphere
In Rotsky Campaigns

Authenticity of the Russian scene was the basis of George Rotsky's advance on "Scarlet Express" at the Capitol, Montreal, with two men garbed as Imperial Cossacks with uniforms, swords, etc., standing guard (see photo) in front of the guardhouses built as part of the front display. Infrequently seen in Montreal, the colorful Russian uniforms obviously attracted attention.

Shop selling Russian antiques came in on window of priceless articles dating from the time of Catherine, and these were hooked in on date with stills and copy furnished by George.

Work For a Quigley Award!

Press Book Stresses
New Lloyd Character

In the press book on Harold Lloyd's "The Cat's Paw," emphasis has been placed upon the new characterization of the star, whose previous efforts have leaned more to gag comedy. The tag line, "everything new but these"—the last word referring to a cut of the famous Lloyd horn shell glasses—is carried in all ads.

New book also carries exploitation as originated by the Fox crew differing from previous efforts, in which many ideas and suggestions from the field were used. All in all, a worthy job by Charley McCarthy's ad crew in conjunction with Leslie Whelan, who has worked on all Lloyd books since "The Freshman."

Work For a Quigley Award!

Governor Gives Toddy "Scrappy" Club Sendoff

The club gag is being given a fast work-out by Ted Todd, Southern exploitation head for Columbia, his first sock in the campaign being the promotion of Georgia's Governor, Eugene Talmadge, who is seen in the accompanying photo extending his felicitation on the success of the "Scrappy" club organized at the Rio Alto, Atlanta. Tod is at the Governor's right, and to the left is Miss Eva Drew, secretary to Mr. Talmadge, and first honorary member of the girls division.

Among other of Tod's activities is the publication of Columbia's Southern Division magazine, a 12-page monthly, containing a lot of snappy picture dope and ideas, in addition to accounts of what the Colombians are doing in that part of the country.

Work For a Quigley Award!

Members Win Prizes in "Glory" Contest

Round Tablers are conspicuous in the final results of the recently completed "No Greater Glory" exploitation contest arranged by Columbia.

First prize of $500 went to Temple De Vilbils, Kiva, Greeley, Colo.; second, $200, Frank La Falce, Warner Theatres, Washington, D. C.; third, $100, A. L. Cowan, Caldwell, Caldwell, Idaho; five prizes of $50 each to the following: L. P. Weaver, Opera House, Tucson, Ariz.; R. D. Walsh, New Lafayette, Buffalo, N. Y.; Morris Kinzler, Roxy, New York City; Milton Overman, Chief, Peoria, Colo., and O. W. Williams, Billabon, Monett, Mo.
OTHER ADVERTISING ANGLES

Theatre Executive Continues His Discussion on Things to Remember in Text of Newspaper Ads

by LIONEL H. KEENE
Loco's Southern Representative

I find the average manager is satisfied with whatever ad mat fits the size space he is using, regardless of copy, and lets it go at that. I appreciate many times, not having seen the picture, dependence upon the advertising copy you have at hand, but when the picture opens, it is a different story. Merely to mention the title of the picture and the cast of players does not sell your public unless there is outstanding merit, or the story, to a well-known successful stage play or book. A catch line will serve to attract the reader's attention. It will give an inking as to the nature of the story.

If you are selling a star, that should be the main idea of your advertising. There are times when the magnificence of a play or book will even dim the fact a well-known star, a famous director and a capable supporting cast are in the picture. Advertisers often come in for their share of the glory and many times mean a great deal at the box office. Best-sellers that are adapted for the screen have the following of reading millions. They have been advertised nationally in the leading newspapers and periodicals, and it is then the writer's name is important. Directors — those gentlemen of the megaphone — who spend weary hours perfecting the entertainment, customarily receive less of the glory of their work than any other person connected with a picture. Only a comparative few have attained the point where their name is recognized at a box office. And it is only those few who can hope to share the honors of foremost position in the advertising.

There are times when a local angle in your exploitation of a picture or star will arouse interest in your program. A boy or girl from the old home town who has risen to stardom, or even to be a featured player, will often mean more to you at the box office than the name advertised. A well-known star of the picture. I do not mean that the star should be forgotten, but the local player should receive special mention.

Suggests Varied Ad Layouts

Do not run the same ad layout in the daily papers the same day, or several days in succession. You are buying space. You are privileged to change your copy as often as you please. It is a little more work but worthy of the effort. Secure proofs of your ads, correct them carefully. Arrange all editions of each paper be delivered you to determine your ad is in print — you're paying a rate based on circulation — double check your ad for possible errors immediately. I have in mind a Monday ad which carried the line "Friday," and which made it appear the current picture was not scheduled until the following Friday.

A big circus is scheduled for a street parade the first one in years. Undoubtedly it would bring hundreds of people, who could not afford the circus, but might take in a movie. On an occasion of this kind, why not incorporate in your ad "After the circus parade, attend our matinee?" Take advantage of local situations in a way and create extra ticket sales at a well but possibly box office. A convention is in town investigation discloses a large number of registered delegates. Top your ad with a "Welcome." Place a special similar card in the boathouse. You might use an "Welcome" trailer on the screen. A clever advertising idea could be printed and by arrangement with the hotel management placed in the delegate's room. True, the convention program may be written yet, the visitor not have time to attend, but the theater has lost nothing by the gesture.

Gives Other Ideas

A theater had local screen tests made on the stage by arrangement with one of the producing companies. Considerable publicity had been given this, to the extent that it was entitled. A screen trailer should have been used from the day following the actual "shooting" on the stage until the film was ready for public showing, whetting the appetite of the patrons to see the results. Interest should have been maintained through various mediums of publicity.

If a picture you are advertising has song numbers that have been popularized via the radio, local dance bands and music stores, these should be mentioned in your newspaper ads. There has been music that really has sold the picture more than the stars or story.

It has long been a question as to just how newspaper ads catch the public's eye. After all, at the end of the week, when you add up your expenses, newspaper advertising is a big factor. I believe the budget system is the best solution. Remember, if you insist on using big space, the opposition will usually increase their space to meet yours, with the result all are wasting money. But if your advertising is gauged on a normal and consistent budget, the other fellow will not be so eager to bring his space up larger than yours. You will receive the same amount of display and the same results. I do not feel that trying to dwarf the other fellow's ad brings in enough additional dollars and cents to pay for the difference in its cost. Of course, when you have an outstanding attraction, it is necessary to buy more space than your competitor and he understands this, to the point he will do likewise when he is in the same position.

Study your ads — always try to improve them — see what you may have left out that might have sold another ticket. Never be satisfied. Watch the other fellow's ads — you may learn something.
Showmen’s Calendar

OCTOBER
1st Missouri Day
2nd Major Andra Hung—1780
3rd Warner Oland’s Birthday
4th Alan Dinehart’s Birthday
5th Battle of Germantown, Pa.—1777
6th Buster Keaton’s Birthday
7th R. B. Hayes (19th President) Born—1822
8th Wright Brothers Took First Long Distance Flight—1903
9th Battle of Thames—1813
10th U. S. Naval Academy Opened at Annapolis—1845
11th Verdi (Italian Composer) Born—1813
12th Helen Hayes’ Birthday
13th Columbus Day
14th Irene Rich’s Birthday
15th Jules Frances Birthday
16th John Brown’s Raid, Harper’s Ferry—1859
17th Surrender of Burgoyne at Saratoga—1777
18th Miriam Hopkins’ Birthday
19th Surrender of Cornwallis—1781
20th Spain Ceded Florida—1820
21st First Incandescent Light Produced by Edison—1879
22nd First Wireless Across Atlantic —1915
23rd Constance Bennett’s Birthday
24th Daniel Webster Died—1852
25th Sarah Bernhardt Born—1845
26th Jacki Coogan’s Birthday
27th Theodore Roosevelt Born—1858
28th Navy Day
29th John Quincy Adams (Second President) Born—1735
31st Hallow’e’en

HOW BERG DID THE TRICK

Manager of Subsequent Run Books First Run of Serial and Exploits Opening to Ace Results

by HOWARD BERG
Manager, Ohio, Dayton, Ohio

...We have a side street, subsequent run “shooting gallery” with only 336 seats. For that reason it is not practical to spend a great deal of time or money on exploitation or promotion. In addition to our picture program we have a 15-person stage show. This is a stock company presenting short versions of dramatic and comedy successes, interspersed with chorus numbers, musical and dancing specialties and whatever novelty acts are able to pick up from time to time. We have our own scenic artist and wardrobe mistress, and for that reason, the “opry” that we offer them...meaning our contented customers (not cows) verges on a real production standard. In fact we believe that we give more for 10 and twenty cents than theatricals in two out of three countries but then I’m sure you’ve heard that story before. At any rate we think it’s true and for that reason are doing a very fine business in spite of paying NRA wages with regularity.

Big Campaign on Opening

When the opportunity presented itself for us to buy and book the serial “The Lost Jungle,” with Clyde Beatty and we found that we could spot it just two days after the circus appeared here featuring Beatty, we got to work at once. We put on what we considered a very comprehensive campaign, considering the size of our theatre and were rewarded with a record breaking week and several record breaking days, including a new high for the theatre from the standpoint of receipts as well as attendance.

I’m bringing out these facts because a great many managers of houses as small as ours will claim that it is suicide to spend what we did on this campaign on the basis that you can’t get it back. However, we got it back on the feature part of the serial alone and have ten weeks of subsequent episodes to cash in on. In the first place we put up the 46 feet by six feet sign a week before the picture started. On the following Wednesday we ran this full page tieup in the Dayton Daily News. This didn’t cost us a cent except for prizes. All of the ads were sold by the writer and for that reason the News was more than glad to give us the balance of the page gratis.

Beatty Makes Personal Appearance

The following Friday, two days before we opened with the picture, the circus came to town and they very kindly gave us some great cooperation. We had theatre banners on an elephant in the parade and after the parade these banners were hung in the big top where 20,000 people saw them during the matinee and night performances, and after Beatty’s big act, the announcer gave a wonderful sendoff over the P. A. system. Immediately after the matinee, we held a reception in honor of Clyde Beatty. This was attended by city officials, newspaper representatives and several local “big game” hunters. It was a very nice party and resulted in our getting some very nice newspaper cooperation. Beatty was kind enough to come down to the theatre after the affair to have some pictures made (see photo). That’s where the “Welcome Beatty” signs come in. Of course, the parade passed right by our theatre.

Preview Is Innovation

We put out 20,000 pieces of literature during the street parade and at the show grounds 200 one-sheets and street car bulletins. Our preview on Saturday night, which was an innovation here, attracted city officials and so forth. We did not sell any tickets for this affair but made it a purely invitation party.

There are probably a lot of things that could have been done that we overlooked, but the proof of our efforts is the fact that we opened our house at 12:30 and by the time we started the picture at one o’clock, we had ‘em standing. Not only that, but the business held up very fine for seven days, where in the past we had always run two changes a week.

Yours—for Better Box Office Receipts

Cream or Skimmed Milk?

It isn’t always the largest house in the neighborhood or community that shows the best profit in the investment. Equipment plays an important part in attracting patronage and holding it. How modern is your stage equipment? Are there any novel features that help to display pictures to better advantage? If you have an organ, do you keep the organist hidden or do you have a console lift?

It will pay you to consult with Peter Clark, Inc., and get the ideas of America’s foremost equipment specialists as to what can be done to modernize and popularize your theatre.

CORRESPONDENCE INVITED

Peter Clark, Inc.
Established 1905
542 West 30th Street, New York
LEONARD GOLDBERG
is a fairly newcomer to show business, having been in it only a few years, but it didn’t take him long to get places, because he is managing the State Theatre in Quincy, Mass. He started as assistant manager of the Auditorium in Lynn, Mass., and then the manager’s job at the Pastime in Marlboro. Goldberg is a 32nd Shriner, and if he were to choose all over again, he’d still stick on show to follow.

RUSS KITCHIN
manages the Pastime Theatre out in Rittman, Ohio, and shows his good judgment by signing on the dotted line and ordering his Club emblem pin at the same time, in order to be sure he’s “in.” Russ started in this business as an operator, worked his way up to chief projectionist, later was made assistant manager and then prompted. Russ must know his Ohio pretty well, because he was born there and has never handled any houses outside of that state.

FRANZ M. WESTFALL
in Olean, N. Y., manages the Haven for Warner Bros. Franz started his career as usher at the New York Strand, then promoted to chief usher and later assistant manager. Transferred from the New York Strand in 1928 to open the Stanley in Utica. Later to the Strand in Syracuse and later resigned from Warners to join Skouros-Publix in Roanoke, Va., only to hitch up again with Warners at the Wintergarden in Jamestown, from which he transferred to his present location.

JAMES A. KAKLEY
owns and manages the New Franklin Theatre in Springfield, Mass. Jimmy is still in his twenties, but apparently has had plenty of experience round about the theatre and we’d be more than happy to pass any ideas he may have about theatre management on to the rest of you boys. How about letting us hear from you? You haven’t been very active since you joined up.

R. FRANK LINEBERGER
one of the younger crop to join is managing the Sylvia Theatre in Sylvester, Ga. Frank started as doorman and ticket taker and through hard plugging and diligence worked his way up until he was made manager. You’re the only member we have in your city, Frank, so let’s know what’s going on down there.

MAUNG NGWE TUN
we are more than delighted to welcome since he comes from afar. Our good member is part owner of the Exceltor and Globe Theatres in Moulmein, Burma, India. Your brother showmen on this side of the globe are always tremendously interested in hearing how you boys put over your pictures, so we’d appreciate hearing from you as often as you can send along accounts of your activities.

JOSEPH M. SANDONE
is the assistant manager of the Princess

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!

Theatre in Camden, N. J. Joe is aid to J. G. McGee in charge of advertising and exploitation, and started as usher at the Stanley Theatre. He then became assistant manager, later transferred to the Lyric as house manager and then to the Princess, where he says he is tremendously interested in his work.

MELVILLE GALLIART
publicity manager of the Avon Theatre, Dubuque, la., seems to know several of the members of the club personally and he promises to send in some ideas which he thinks will be of help to the rest of you boys. Come on, Mel, the more the merrier, don’t forget your threat, because we’re right ready to welcome all ideas for publication in our pages.

HAROLD C. STANZLER
manages the Community in Wakefield, R. I. and apparently comes from a family of showmen, at least he says they have been interested in showbusiness for the past fifteen years and that’s how come he got into it. Apparently, Hal has done plenty around theatres, because he says he has held position as usher, organist, cashier, doorman, assistant and manager. Well, with the all-round knowledge you have of house operation, you ought to go far in this business and we’re rooting for you.

JERRY MEWHOITER
acts as assistant manager at the Warner Shore, Chicago, Ill. Jerry’s a long way from home, since he was born in Chattanooga, Tenn., and educated at the Armour Institute. He worked as usher while attending school and as soon as he was through with his education adopted show business as his means of livelihood. Jerry has been assistant at both the Shore and Jeffry Theatres in Chicago.

MORRIS KATZ
is the assistant manager at the Midtown Theatre, upper New York City house. Morris helps our good friend and member Sam Chernow out and he couldn’t have a better showman to learn the business under. Well, Morris, you’re close enough to Club headquarters to drop in and make yourself acquainted, so we’ll be looking for you one of these days, what say?

WARNER CLUB PARTY. Held in Hagerstown, Maryland, at the Hagerstown Country Club, where Frank Boucher, assisted by Lou Kusner, George Payette, Tom Baldridge, Oscar Grey and Henry Clark, took care of the arrangements for the semi-annual Warner Club gathering. Warnerites from Hagerstown, Frederick, Waynesboro, Martinsburg, Winchester and the Washington office enjoyed the doin’s.
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. Astorisk 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.

CASTLEFORD

Movies for the Week:

- The Man Who Wasn't There
- Black Moon

COLUMBIA

Movies for the Week:

- Time Out
- Old Man Shen

DU WORLD PICTURES

Movies for the Week:

- The Great Gatsby
- The Big Round

FIRST DIVISION

Movies for the Week:

- The Man Who Wasn't There
- Black Moon

FIRST NATIONAL

Movies for the Week:

- The Man Who Wasn't There
- Black Moon

FOX FILMS

Movies for the Week:

- Time Out
- Old Man Shen

GAUMONT-BRITISH

Movies for the Week:

- The Great Gatsby
- The Big Round

GOLDSMITH PRODUCTIONS

Movies for the Week:

- The Man Who Wasn't There
- Black Moon

COMING Attractions

Dorothy Arzner
- Miss Biscuit

Gentlemen
- Happiness Ahead

Joe Palooka
- families

Richard Cromwell
- Falling Leaves

Mary Astor
- Little Women

Judy Garland
- The Bluebird

Bette Davis
- The Old Settlers

George O'Brien
- The Man Who Wasn't There

Donald MacBride
- Black Moon

GAUVEY TALENT

GAUVEY TALENT

Feature Film

Title

Running Time

Date

Star

Details

Babe Ruth

30 Min.

July 21.

Robert Taylor

The Adventures of Don Juan

80 Min.

July 21.

Robert Taylor

The Man Who Wasn't There

80 Min.

July 21.

Robert Taylor

Black Moon

60 Min.

July 21.

Robert Taylor

Time Out

80 Min.

July 21.

Robert Taylor

Old Man Shen

60 Min.

July 21.

Robert Taylor

The Great Gatsby

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Robert Taylor

The Great Gatsby

80 Min.

July 21.
## INVINCIBLE PICTURES

[Contributed through Chesterfield]

### Features

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### Running Combinations

| One in 2 Million | Dorothy Winton - Charles Starrett |

### LIBERTY PICTURES

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### MAJESTIC PICTURES

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### MASCOT PICTURES

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### METRO-GOLDWYN-MAYER

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### Running Combinations

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### MAYFAIR PICTURES

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### Running Combinations

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### Pinnacle Productions

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### Running Combinations

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### Paramount Pictures

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### Running Combinations

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### RKO Radio Pictures

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### Running Combinations

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### Monogram Pictures Corporation

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### Running Combinations

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USED EQUIPMENT

BARGAINS RECONDITIONED ARCTIC NU-AIR blowers; noiseless drives; hydraulic variable speed pulleys; air washers. Catalogue mailed. SOUTHERN FAN CO., Box 440, Atlanta, Ga.

LARGE ASSORTMENT RECONDITIONED upholstered and veneer theatre chairs at reasonable prices. ILLINOIS THEATRE EQUIPMENT COMPANY, 1018 So. Wabash Ave., Chicago, Ill.

UNUSUAL BARGAINS IN USED OPERA chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

1,300 USED UPHOLSTERED CHAIRS, spring and squab seats, refinished like new. JOHN BLUM, 725 Springfield Ave., Newark, N. J.

DROUGHT — DEPRESSION — DEMOGOGUES. But don't lose hope. Here's help—Aceoustical (10") yard $2.65; voltage regulators, $9.95; photo cells, $9.95; sound screens, 36 ft.; Simplex lenses, $6.75; Jensen new range speakers, $19.95. S. O. S. CORP., 1000 Broadway, New York.

REPAIR SERVICE

ANY MAKE ARC LAMPS, CARBON JAW REPLACED WITH NICKEL INSERTS. WRITE FOR PRICES. BOX 346A, MOTION PICTURE HERALD.

TECHNICAL BOOKS


NEW EQUIPMENT

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SOMETHING YOU SHOULD HAVE — 9.000 cycle frequency test loop, all instructions $3.90. Trade old optics for new range, $19.75. LIBERAL ALLOWANCES. S. O. S. CORP., 1000 Broadway, New York.

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EXPERIENCED PROJECTIONIST, MANAGER, go anywhere. BOX 443, MOTION PICTURE HERALD.

MOTION PICTURE PROJECTIONIST—19 YEARS experience—A1 references—married. EDWARD WRIGHT, 149-12 17th Ave., Whitestone, N. Y.

AVAILABLE — THOROUGHLY EXPERIENCED theatre manager. Publicity and exploitation stunts. Chain experience. Salary or percentage. Address, BOX 45, MOTION PICTURE HERALD.

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Discharging an OBLIGATION

ANY manufacturer who has won his way into the confidence of a great industry is under obligation to maintain the standards that have given his product preference. Eastman Super-Sensitive “Pan” is continually discharging such an obligation. On the lot... in the laboratory... on the screen...it is unfailingly delivering the same qualities that first made it a sensation in the motion-picture world. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
"CLEOPATRA"
"BELLE OF THE NINETIES"
"SHE LOVES ME NOT"
"THE SCARLET EMPRESS"
"YOU BELONG TO ME"
"NOW AND FOREVER"
"SWEET WITHOUT PASSION"
"The PURSUIT OF HAPPINESS"
"Mrs. WIGGS of the Cabbage Patch"

IF IT'S A PARAMOUNT PICTURE...it's the best Show in Town!
More Farm Cash Despite Drought

Illustrating story on Page 9, this map shows the poor crop regions in relation to film distribution territories and their percentages. Solid color indicates drouth area proper; dotted portion, area of poor crops. Elsewhere (white) crops are average or better.
Hello America!

Such excitement when we brought to your shores the picture that is the sensation of the day in Europe “THE WANDERING JEW.” We thank all the distributing companies for their enthusiastic interest, for their high praise. Leo, the M-G-M Lion, has won the race to present this new dramatic thunderbolt to American audiences. And we’re honored that our triumphant picture is to enjoy the sponsorship and showmanship of the roaring Lion. That speaks a house-full for the picture!

Sincerely yours,

TWICKENHAM STUDIOS
ENGLAND
Hello Twickenham Studios!

We’re still breathless from the wonders of your amazing entertainment "THE WANDERING JEW." It’s a privilege and a joy to bring its thrills and magnificence to America. We’re calling it "The successor to 'Ben-Hur'" because it’s the BIGGEST PICTURE to flash on the screen since we wowed them with the Chariot Race! Very seldom that M-G-M goes outside its own Studio for a picture, but we’ll confess this is worth making an exception to the rule. What a picture! No wonder it’s the smash hit of Europe! Watch for miracles when the screen shouts: "Metro-Goldwyn-Mayer presents 'THE WANDERING JEW'."

Sincerely yours,
LEO of M-G-M
Enemies TO THE END yet loving each other more

Kay Francis Leslie Howard

WARNER BROS. proudly bring to the screen the amazing drama inspired by THE GREATEST HUMAN DOCUMENT OF THE CENTURY!

Together for the first time in 'BRITISH AGE'

Directed by Michael Curtiz
Not since Warner Bros. startled the world with "I Am a Fugitive" has the screen given you any drama so astounding—so shocking as that inspired by the best-seller that rocked the chancelleries of Europe!

The story of one man against a million—and of his perilous love for the woman whose kiss was death!

Here is a drama of danger and daring!...of love and betrayal!...of life and death in the dreaded secret service...and of a man and woman who triumphed over the grim legions of terror.

Watch for 1934's one great sensation—the picture the world will acclaim!

This is only a sample of one of the ads which will herald "British Agent" to the world—In the GREATEST NATIONAL ADVERTISING CAMPAIGN in Show History

Leave it to WARNER BROS. to do the BIG! IMPORTANT! THINGS.
THIS INDUSTRY OWES YOU A DEBT OF GRATITUDE . . . WHICH THE BOX OFFICE WILL COLLECT!

YOUR GENIUS
has blazed a new trail . . . marked a new milestone.

YOUR DARING ORIGINALITY,
swooping imagination,
are reflected in every scene
of "CARAVAN".

YOU HAVE INSPIRED
a cast of many stars
to give the grandest performances
of their lives.

YOU HAVE ASSEMBLED
mass effects
involving thousands
of people . . .
and infused them
with swinging,
colorful rhythm.

YOU HAVE GIVEN US MUSIC,
gay and exciting,
that fills the hearts
of the audience.

YOU HAVE CREATED SPECTACLE
of such sheer beauty
that nothing ever done
on the screen
can compare with it.

YOU HAVE DEPICTED ROMANCE
that fires the senses
like wine.

ABOVE ALL
You have given us something
in your first production
for FOX
definitely new
and significant
that will be studied
in every studio . . .
and welcomed by a public
that has been begging
for a newer, truer use
of the motion picture.
NEW TAX THRILLS AHEAD!

NOW that Labor Day is behind us and the fish stories are all told, it seems necessary to give a thought to work and business and the state of the nation. This brings us most immediately and disagreeably to the subject of taxes, which, now that the country is being saved on the dole plan, promise to loom much larger in the affairs of every individual and every business than ever before in the nation's history. Municipalities in many sections are currently active with plans for rate assessments, many of them directed toward amusement, and very shortly all the national government will be stalking every possible source of tax revenue.

Treasury conferences started this week on schemes to be suggested to Congress along with a demand for $500,000,000 in taxes. The department closed the fiscal year ending June 30 with a deficit of $3,987,000,000.

In view of the astronomical figures with which the administration is redistributing the national wealth, and the national hope of wealth, may we for just a moment smilingly recall that there was some kind of a White House fuss a while back about a baby's salary in Hollywood.

A corps of college professors is engaged in a taxation and currency survey which is presently to report to the Treasury on the all exciting subject of "where can we get it." The motion picture industry, all aglow with lobby lights proclaiming its seemingly prospering presence everywhere over night, can expect that it will be getting attention considerably more confused than flattering.

Despite the fact that the place-mining profits and gold strikes of the show world have long since ceased to be conspicuous elements of the motion picture industry, the law givers and the tax getters all too often tend to think of the screen and its operations as expressions of the old time, easy-come-easy-go high stepping and fast spending showman of song and story.

The motion picture cannot afford the luxury of reputé of unlimited money and lavish spending. There is little indeed in the balance sheets to support such a fame today.

It will be wholesome to promulgate a wider realization of the fact that the motion picture industry, because of competitions and intensive developments in its field, is distinctly to be rated as an industry and not a gold rush.

Taxes always eventually become a part of the costs. Most authorities on the economics of the motion picture industry are in agreement with the contention that the screen can only hope to hold its place as the dominant amusement of the masses by keeping to mass prices, on the average. Happily alike for the industry and its customers the motion picture need not cheapen its wares for mass distribution. The machine of mass production takes up its work in the print laboratories after the artists have made their creative contributions to the negative. Increased tax burdens placed upon this mass traffic are taxes to be laid on the multitudes, tending to reduce the availability of the product at a price, invading the status of the world's greatest amusement at the expense of the consumer and invading both the earning and taxing power of a great industry. The box office is not in a position to put on a benefit for the nation this season.

STILLS

THE week is brightened by the arrival of the fourth issue of "Modern Photography," ably edited by Mr. C. Geoffrey Holme, London, and published in New York by Studio Publications, Inc., with its annual presentation of achievements in still photography. Most interesting to picture technicians are revelations of the many influences and contributions to the still art that emanate from the great experimental and developmental but younger institution of the motion picture camera. The trend among pictorialists is of course to the use of miniature instruments, which it seems have gained vastly of late through the use of "Panasonic" films, a specially fine grained negative evolved by the Eastman Kodak Company for the screen's special process and background shots. It is of interest to observe that the leaders in still photography are today engaging in frank photographic processes, not in the old endeavor to imitate the classic media.

HISSES

SOME comment has arisen because a Broadway audience took cognizance of a Code seal by hissing. The audience reaction is not surprising, especially in Broadway. It was hardly to be expected that they would applaud. The policeman on the corner is not always a popular figure either, but most good citizens know he is necessary.

Maybe now, that ancient bit of vaudeville backstage patois, "Are you decent?" will become a part of the Hollywood vernacular, with a new meaning.

ONE of our delights is the damning of unnecessary gadgets that multiply the complexities of life and add nothing to it. Today's race for the discovery, in a Madison avenue window of an automatic changing magazine loading, self-cocking phonograph mounted in gimbals, like a compass, so that it can grind out its banalities on a storm tossed yacht. Imagine being at sea in a gale with that thing crying out hour after hour.

MOTION PICTURE HERALD

Vol. 116, No. 11
September 8, 1934

NEW SPARKS AHEAD!

NOW that Labor Day is behind us and the fish stories are all told, it seems necessary to give a thought to work and business and the state of the nation. This brings us most immediately and disagreeably to the subject of taxes, which, now that the country is being saved on the dole plan, promise to loom much larger in the affairs of every individual and every business than ever before in the nation's history. Municipalities in many sections are currently active with plans for rate assessments, many of them directed toward amusement, and very shortly all the national government will be stalking every possible source of tax revenue.

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DILLINGER AFTERMATH
In Cincinnati and Seattle last week action was taken to prevent too much enthusiasm in the cashing in on the life and death of John Dillinger by theatres. In Seattle the new censor board ordered street exploitation halted, a lobby wax figure of the bullets-riddled body of Dil linger removed, as Joe Danz’s Embassy campaigned on “Bring ‘Em Back Dead,” Dillinger story. In Cincinnati announcement that the Dillinger family would appear on the Taft’s stage was vigorously denied by the operators of the house, despite newspaper advertisements. . . .

LOUISIANA TAX
Passed by the Louisiana state legislature last week was a tax on all amusements of not less than 10 per cent. New Orleans is demanding a straight 10 per cent levy on all motion picture tickets. The theatre owners declared their willingness to do their part but asked more equitable distribution of the tax, urging lower percentage on smaller admissions. . . .

CHEVALIER SIGNED
Signed by 20th Century Pictures’ Darryl Zanuck last week was Maurice Chevalier, to play the lead in the film version of “The Red Cat,” stage play by Rudolph Lothar and Hans Adler, a European legitimate success, shortly to open on Broadway under the sponsorship of A. H. Woods. . . .

SMPE MEETING
The date set, the Society of Motion Picture Engineers will hold its annual fall convention October 29 to November 1, at the Hotel Pennsylvania, New York. Planned are technical sessions, featuring symposia, demonstrations, lectures on equipment exhibit, an inspection tour to local laboratories, studios; entertainment and sightseeing for visiting members. . . .

EXHIBITOR POWWOW
Of major importance in the schedule of considerations at the annual convention of executives, managers, of the Intermountain division of Fox West Coast Theatres, at the Broadmoor Hotel, Colorado Springs, September 11 to 13, will be the current Legion of Decency activity. About 40 are expected in attendance, with Rick Ricketson, division manager, Denver, in charge of proceedings. . . .

SMOKING
An agreement between city officials and theatre operators successful, smoking will henceforth be permitted in the balconies of Los Angeles Class A theatres. Originally, the policy was not to be effective until September 21. . . .

POLISH CINEMA
Only the most striking screen names are wanted in Poland at present, where theatres are suffering in summer slump, according to a report from commercial attaché Clayton Lane, in Warsaw. Exhibitors have never been so critical, he says, and American interests are concerned over competition from Austrian producers. The quality of Polish production is improving, as well. . . .

RACING HEADACHES
Racing—canine and equine—is creating more exhibitor headaches. At Portland, Ore., the pari-mutuels recorded $1,128,019 in bets in 30 days of the iron rabbit chases. At Providence, R. I., the opening of the Narragansett horse track season at Pawtucket was noted with anything but delight. . . .

MISSOURI TAX
Under a recommendation of Governor Park to the next session of the Missouri legislature at Jefferson City, theatre grosses would be taxed one per cent, in a doubling of the present sales tax of one-half of one per cent. He will also recommend extension of the levy beyond next year, the original expiration. . . .

CHINESE VICTIMS
As Chinese bandits in Manchuria swarmed over a deliberately wrecked train of the Chinese Eastern Railway last week, killing, injuring many, two film men, R. L. Lury, Manchuko representative for MGM, and E. F. Johansen, Far Eastern employee, were captured, held. J. J. Russell, Tokio MGM sales manager, locked himself in a compartment, escaped. Hot on the trail went Japanese troops, caught the marauders, freed the captive film men, decimated the bandit ranks. . . .

LOEW BUILDING
Already opened are three new theatres in Australia, at Brisbane, Sydney, Melbourne; planned are houses in Calcutta, Bombay, last week declared Harry Mostowitz, Loew’s construction department head, returned from abroad. He called conditions fair in South Africa. . . .

LEE MARCUS UP
From direction of RKO Radio’s comedy unit to the post of associate producer has moved Lee Marcus, his first feature assignment being “Kentucky Kernels,” starring Bert Wheeler, Robert Woolsey. Through the RKO organization, Mr. Marcus has been successively film salesman, booker, head of Pathe Studios, story editor for RKO Radio, comedy unit chief. . . .

TORONTO VAUDEVILLE OUT
Last week was played the last vaudeville, at least for the time being, in Toronto, Canada, motion picture theatres, as Shea’s theatre turned to an all-picture policy. Ten musicians, three stage-hands were affected by the decision of Famous Players Canadian Corporation. . . .

VISUAL INSTRUCTION
Some 45 per cent of the city schools of New York, with a pupil capacity of 450,000, are now convertible into motion picture theatres for visual education purposes, last week declared Miss Rita Hochheimer, assistant director of visual education, in her annual report to School Superintendent Dr. Harold G. Campbell. Slowly but surely the school system is moving more firmly in the direction of expansion of the “learning-by-seeing” method of instruction, the report indicates. . . .

COAST ITO
Erecting new officers as part of reorganization, the ITO of Southern California last week at Los Angeles named: H. W. Chotiner, president; C. A. Ferry, vice-president; Jules Wolf, secretary; Irving Callin, treasurer; Lou Bard, Jack Berman, Al Bowman, Rowland Levinson, Harry Popkin, directors. . . .
MORE "FARM CASH" FOR SHOWS DESPITE DROUTH

Farmers as a Class Will Have More Money to Spend in 1934-35 Than in Past Year, Publishers' Surveys Indicate

What is likely to be the effect of the drouth upon motion picture theatre receipts this season in the affected area? (See map on cover). Naturally at this time this question can be answered only by conjecture, but at least there are available reports of some statistical basis, from the drouth districts themselves, upon which can be based calculations with considerable claim to accuracy.

Earlier reports, particularly those published in eastern metropolitan newspapers (which are the up-to-date, since the drouth has been in the news), appear to have been, like those of Mark Twain's inadvertent demise, "greatly exaggerated." The farmers will not suffer a five-billion-dollar loss, and there will not be general destitution throughout the poor-crop region.

To the contrary, declares Marco Morrow, assistant publisher of the Capper agricultural papers, the farmers, taken as a class, will have more money to spend during 1934-35 than they had in the year just past.

It is to be remembered, first of all, that relatively high prices are being paid for farm products—much higher than those agriculture has enjoyed for many, many years. The farmers are receiving, moreover, millions from the Government in the "paw-under" campaign. It is estimated that about $36,000,000 will get to their hands during coming months from this source alone. In addition, the drouth itself has brought a Congressional appropriation of half-a-billion dollars, with more due this fall, for the relief of families hardest hit by crop failures, and probably some of this amount should be considered as sure cash, as against merely problematical profits from the sale of farm products.

Assurances from Dealers

Already there are assurances from manufacturers and retailers purveying importantly to the rural market. Surveying this field of merchandising, the publication Advertising Age reports that even in Kansas and neighboring states it may have been most severely, one large commodity distributor is selling just as much as it did a year ago. In regions less affected, the same company reports that its sales have increased over failures of crops in 1934, and probably some of this amount may have been in greater demand than last year, even since the middle of July.

In Michigan, according to the Michigan Farmer, it is expected that "the income of farmers from their 1934 crops will exceed that from previous crops," while in Oklahoma, reports the Oklahoma Farmer-Stockman, farm income "this year will be larger than the income for 1931, 1932 or the fairly good year of 1933." High prices and $10,000,000 in Government wheat allotments will more than overcome the effect of the drouth in Montana.

As for the South, particularly the Southeast, agricultural economics are on a much higher level than they have been in years. The Southern Agriculturist declares: "The restricted cotton crop will bring at present prices and including seed and Government payments, about $297,743,000, approximately the same as was received for last year's larger crop and twice as much as the 1932 crop brought. And the whole South expects still higher prices."

The large value of this year's harvest in Illinois and Indiana is indicated in a compilation of the Prairie Farmer, which places a total value on corn, wheat, oats and hay for those states at 420,960,000, compared with $297,743,000 in 1933. For the same states, Government benefit payments on wheat, corn and hogs amount to $70,428,000.

The drouth, indeed, is looked upon as the probable end of the depression in American agriculture, as farmers Charles E. Sweet of Capper Publications. He has pointed out to Advertising Age that "almost 100 per cent of the surpluses of wheat, corn, hay and all other crops have been liquidated," and that it seems certain the farmers "will have a greater cash income than they did in 1934," due to better prices and Government benefits.

And so one is permitted to formulate, even now, an answer to the introductory question, first by asking another one: What will theatre receipts last season? They will be as good, and except in the area of extreme drouth, probably will be actually better in 1934-35.

Erpi To Be A Target In Inquiry on A. T. & T.

Electrical Research Products, Inc., will be included in the inquiry of the Federal Communications Commission into activities and operations of the American Telephone and Telegraph Co., it was learned in Washington this week.

A study of the film activities of the A. T. and T. will not, however, be made for some time, as the investigation has only just started. The commission has not yet completed organization of its personnel. The first phase of the inquiry will concern rates and charges of the company.

U. S. Buying More Belgian Raw Stock

The United States is becoming a heavy buyer of Belgian raw stock, the State Department in Washington reported this week, in announcing that negotiation of a reciprocal trade agreement with Belgium is to be undertaken. Purchase of unexposed sensitized films in 1933 was valued at $360,196; three times the 1929 purchases which reached a total of $110,324.

Red Kann Hurt, Wife Killed in Auto Accident

Maurice Daniel (Red) Kann, editor of Motion Picture Daily, sustained fractures of three ribs, and his wife was fatally injured early Tuesday morning in an automobile accident on the main New England highway near the Yale University theatre in New Haven.

Harry Goldberg, sales executive of Mento Productions, New York, and a former circuit executive, sustained a broken nose and severe bruises. All were removed to New Haven General hospital, where Mrs. Kann died a few hours later from internal injuries.

Herman Center, Mrs. Kann's young brother, was only slightly injured and was discharged from the hospital almost immediately. Mr. Kann had recovered sufficiently late Wednesday afternoon to be removed to New York. Mr. Goldberg will be confined at the New Haven hospital for several days.

The party was traveling homeward to New York from a weekend holiday on Montauk Island off the coast of Maine, with Mr. Goldberg driving Mr. Kann's Packard roadster. Early morning fog and rain obscured Mr. Goldberg's vision, and while attempting to adjust the mechanism of the windshield cleaner, he collided with the rear end of a truck.

Mrs. Kann, 30 years old and a native of New York, was Miss Marie Center before her marriage in 1927. Funeral arrangements had not been completed at press time, with burial probably on Friday in New York.

Will Ask Congress To Retain Ticket Tax

Continuation of the admission tax on at least its present level will be asked of Congress when it reconvenes in January, it was predicted this week in Washington as Administration officials began consideration of new revenue legislation.

With this and a number of other emergency taxes due to be automatically repealed next July, the Treasury has begun a study of the funds needed, the general belief being that a measure carrying at least $800,000,000 will be sent to the Congress at the opening.

Paramount Releases Arlen

Richard Arlen and Paramount have severed connections in Hollywood. Mr. Arlen asked for, and was granted release from his contract, which had one year to run.
STATE OPERATED STUDIOS PROMISED BY SINCLAIR

California Candidate Would Rent Idle Plants, Establish Theatres by, for Unemployed

By AL FINSTONE
Kansas City Correspondent

The motion picture industry in California—the state's dominant industry—faces the prospect of state-operated studios and theatres if Upton Sinclair is elected governor of California.

Interviewed in Kansas City while en route to Hyde Park, N. Y., for a conference with President Roosevelt, Mr. Sinclair, the Socialist who is sailing under Democratic colors in his California campaign for governor, revealed he contemplates the establishment of a state theatre and a state film industry in California under whose scheme to "end poverty in California" in two years.

Would Rent Idle Studios

This will include the renting of idle studios and dark theatres for the production and exhibition of pictures to be produced by, and primarily for, the unemployed.

"We will make our own pictures and show them in our own theatres with our own orchestras," he said, explaining that the quarter of a million unemployed in California "will need everything from beans to entertainment."

"We don't intend to interfere with capitalistic industry," he added, "but after our people have seen these films, if anyone else wants them we will be glad to release them generally."

His contemplated state-operated film industry, Mr. Sinclair explained, is part of his plan to give every man a job and will absorb Hollywood's unemployed workers, artists and technicians. He said he would place in charge "a man who has not been able to use his ability because of conditions."

Will Go in for Culture

The author of "Upton Sinclair Presents William Fox," a bombshell of last year, indicated that his state film industry will go in for culture in a big way.

"Our pictures, culturally," he continued, "certainly will be superior to those now being produced by private enterprise. We recognize that pictures are in bad taste, and we will try to raise the cultural standards."

"What type of films do you intend to produce?" he was asked.

"Any type, silent or sound, that will be acceptable to our people," was his reply. "I can be sure there won't be any thing Communist in them."

The studios and theatres, he said, will be rented by paying the owners' taxes and overhead. The workers will be compensated by some system of barter, and he indicated that his plan contemplates the shortening of working hours.

Sinclair's EPIC program will require the sanction of the legislature, but he pointed out that body proves hostile and attempts to thwart the plan, he could jam it through in from thirty to sixty days after his election by means of a referendum. It was his opinion, however, that should he be elected next November, the legislature would accept his election as a mandate from the people to adopt his programs.

Sinclair insisted his program was not radical. He said it was nothing more than what the federal government has undertaken through some of its more recent relief projects.

The candidate has had a brief experience with films as a financial backer of Sergei Eisenstein's "Thunder Over Mexico."

Mrs. Sinclair and myself went out among our friends and obtained the financial backing," he said. "It didn't bring back one-fourth of what was put into it."

Code Authority Pushes Draft of New Clearances

The Code Authority this week "drafted" the industry as a whole to do everything possible to expedite the drawing up of new clearance and zoning schedules. A special committee, to be headed by George J. Schaefer of Paramount, was appointed and its functions will be to call upon Code Authority members and leading sales and theatrical organizations to analyze all schedules submitted for appeal. Schedules exceeding code limitations will be sent back to local boards for revision.

Executives of sales for 11 distributors comprise the committee and a meeting of the group to draw up plans for assistance of local boards in redrafting clearance and zoning schedules was scheduled for Wednesday night in New York. The results had not been announced up to press time.

Among those attending were: Neil Agnew, Paramount; James R. Grainger, Universal; Al Lichtman, United Artists; A. W. Smith and Gradwell L. Sears, Warners; Ned Deinert and Jules Levy, RKO; Felix F. Feist, MGM; Abe Montague, Columbia; Jack Skirball, Educational; Edward Golden, Monogram, and Harry H. Thomas, First Division.

The Code Authority's move comes as a result of the conflicting opinions among exhibitors over what constitutes basic clearance and zoning principles.

In territories where schedules are returned, exhibitors will be asked to cooperate in working out a "feasible" schedule, and in situations where certain provisions of the code are overstepped the Code Authority will make suggestions as to proper procedure.

The Code Authority announced this week it had found that in practically all cases local code boards had exceeded their authority and, in many instances, had actually inserted clauses which violate the code. Under the committee's guidance exhibitors in all territories will be given the opportunity to protest against provisions in schedules which might work hardships on them, while in zones where no new schedules have been drawn as yet they can ask for changes in present protection ratios and the local boards will decide on the merits of the claims.

Plans to reopen the code assent deadline for the third time—brought about through the insistence of Division Administrator Rosenblatt, who believes no exhibitor should be "out" of the code—this week were reported under way, and it is reported that this week's report will be one for an indefinite period.

In Washington this week the N.R.A. intimated that until producers and distributors work out a formula for assessments it will not approve any plan for raising $180,000 from their source. Although producers and distributors, in protesting recently on the original assessment plan stated that gross business should be the common denominator for levies, it is learned they will not disclose figures publicly.

The future of the N.R.A. will be determined by Administrator Gen. Hugh S. Johnson at a session of Code Authorities of all industries at Carnegie Hall, New York, September 14. Methods of code enforcement also will be discussed. All division administrators, including Sol A. Rosenblatt for the film, radio and theatrical codes, will attend.

In Kansas City this week the controversy over the elimination of premiums was still the subject of much discussion, despite the determination of E. S. Kahn, the opposing exhibitors, who demanded a recount of the ballots, that the ban was voted by a sufficient number of theatres. The local ballot was by petition circulated by Jay Menas, Independent Theatre Owners president, and was signed by exhibitors favoring this ban, which is effective starting October 27. Mr. Young, on checking the petition, found that 56 of 71 independents in the prescribed premium zone voted for the ban, more than the required number. In San Francisco the week's 49-day clearance was decided by the local board for subsequent houses charging 30 cents at matinees and 40 cents at night, and then maintained their 56 days over second runs charging 20 to 30 cents.

More than 800 clearance and zoning cases have been heard by the 32 code boards, the Code Authority announced last week. All the cases have been cleared.

Decisions on grievance boards in six cases submitted to it on appeal were made public last week by the Code Authority. In a seventh case, a board ruling was reversed.

United Artists' board of directors Wednesday was scheduled to decide whether the company should file suit against the Code Authority in the United States district court, and an interpretation of the 10 per cent cancellation clause in the code. The meeting, originally scheduled for Tuesday, was in session at press time.
BROADWAY STAGE FROM CAMERA EYE

DeCasseres Finds Legitimate Theatre Bouncing Back After Another Long Count; First Plays Reviewed

The ebullient Mr. Ben DeCasseres, celebrated observer of the drama, essayist and man of letters, long a contributor of pithy attentions to the stage in Motion Picture Herald, is back again from the sea and the mountains, looking over Broadway with an ever eager but experienced eye. Surveying his stage evaluations from the point of view of the motion picture camera for last season it appears that he forecast screen possibilities with an astonishing degree of accuracy. Mr. DeCasseres, let us be reminded, is no amateur or theorist in his motion picture speculations. He served long and industriously in film production, chiefly in the Paramount organization. It is not particularly germane, but we always like to recall that Mr. DeCasseres, after being the last living descendant of the great Spinoza, is known among “bon vivants” as America’s leading authority on cheese, and is the author of a classic monograph on cheese cake.

—T. R.

THE SEASON OPENS

Open sesame!—maybe.
Will it be a killing or a majulah party?
Pictures go on forever. They have no “season.”

With the stage it’s different. It has four seasons: Hope, Headache, Diabetes, Coma.
At least it was so last season, in which 81 per cent of the productions flopped. In some cases Hollywood bought in and saved a few playwrights and producers from grievous self-slaughter.

Oh, the Big Bad Wolf isn’t such a bad fellow!
Anyhow, Broadway — Hollywood’s grab-bag—is getting its wind again.
My admiration knoweth no bounds for the way in which the same theatrical producers can take it on the chin, in the eye, on the ear, in the kidneys and stay dead until the referee counts 125—season after season.

Many of them after a season look like Carnera after the sixth consecutive licking from Max.

But lo! — and also behold! — in September they weigh in at 175 pounds, are as pink as a tenor’s cheek after a dollar massage, and strip for the towel.

As the Schnozzola says, “It’s unbelievable!”
I Joe Humphry some of those who have tossed their caps in the ring for the coming season:

The Shuberts, William A. Brady, Aldrich & Liager, Eddie Dowling, Arthur Hopkins, Earl Carroll, Crosby Gaige, Gilbert Miller, John Golden, Max Gordon, the Group Theatre, Jed Harris, Alexander McKaig, Rowland Stebbins, Dwight Deere Wiman, the Theatre Guild, George White, Al Woods — and the new combination of Arch Selsyn and Harold B. Franklin (under the name of Frankwyn Productions), who are laying before the public and potential Hollywood play-shoppers some promising material, including a new Noel Coward opus.

As no one ever throws anything but skunk-cabbage at critics, I appoint myself a committee of one to throw a box of neckties at myself: I picked almost all the winners (as second-night reporter) for Hollywood consumption and approximated a 95 per cent average on my evaluation of no-good-for-picture plays.

But enough egg-warning. Let’s hatch.

KILL THAT STORY!

The first comedy of the new season contains many picture angles — potentially. In fact, I have a subtitle and well-oiled suspicion that it was written just for that purpose.

The saga is a proof at the big shots and the little shots in the newspaper advertising game, who in this instance have gathered in a “large city” for their convention, which turns out to be mainly a question of Where’s the skirts and where’s the booze — with the married men swollen with frustrations.

Harry Madison and Philip Dunning wrote it; staged by George Abbott (Abbott-Dunning, Inc., producing).

The play itself is snaggled, has too many walk-in and walk-out characters, is ponderous and hinge-creaky in its theme-building and depends too much on faked and old-hat curtains.

But behind this bungle I perceive the solid substance of a good program screen comedy-drama of “The Front Page” species.

The audience reaction was, in the main, good so far as the humor went (plenty of laughs and racy dialogue). Where the audience balked was at the implausibility of the dramatic elements.

Spike Taylor (Matt Briggs), a chain newspaper proprietor, attends this convention for no good purpose. He wants to sink another paper for a political boss.

Before the show opens Spike has fired from his Pittsburgh sheet Duke Devlin (James Bell). Duke has been blamed by his wife (who has divorced him) for the suicide of Duke’s stenographer. But the fellow who ruined the girl is Big Shot Spike. Duke has the page from the hotel register in his pocket (and Spike is married).

Duke of course smashes all of Spike’s dirty schemes, threatens to expose him, and gets his wife back.

Besides this dramatic stuff, for picture purposes there are, for humor, the advertising convention and the hooey thereof, a raft of Convention Girls and their necking of the birds with the high jack, the high-jinks of the men in the hotel — off the reservation, you know; and, above all, the fine character part of that dead-pan comedian, William Lynn, as a booby delegate. This is a backfire push-over — or why not Lynn himself for the job? He, with Matt Briggs, carries the show.

Picture value, 80 per cent.

HER MAJESTY, THE WIDOW

Pauline Frederick, who has done such notable work on the stage and the screen, gave personally a fine performance in John Charles Brownell’s “Her Majesty, the Widow” (Wee & Leventhal producing). But the play is— alas! — never hot-chia, League of Decency or solid dramatic meat.

The picture values are along pretty old and threadbare lines.

See if you’ve heard this one before: Jane Seymour is a widow (swell Boston suburb). She has a son who is in love with the sweetest little dumbbell you can imagine. But on the boy’s trail there travels a vamp, Veronica.

Now fade way back to the time when John Bunny’s stomach was still flat. In that (Continued on following page, column 3)
ADMISIONS RAISED IN FOUR KEY CITIES

Is Subject of Controversy in Two Other Situations; Prices Considered a Local Matter

Admission price increases are under way in four of the largest key territories and in two other sectors the question is the subject of controversy. Labor Day, officially marking the beginning of each new show season, this week brought definite evidence of an upward trend of box office prices in the Detroit, Kansas City, Los Angeles, and San Francisco territories, while in Chicago and St. Louis the situation was still in the preliminary stages of debate.

In many sectors the consensus has been that the problem of admission increases is a local one, in spite of the general upward trend of basic commodity prices, vastly improved box office receipts in many situations, greater employment and generally higher wage scales and purchasing power.

It has been emphasized, both in New York and in the field, that the stage of general business recovery to date warrants price raising only in those situations where the upturn has been most pronounced and public buying power has been materially strengthened.

Al Lichtman, United Artists general sales manager, recently advocated a general increase of five cents in admission scales. This week Mr. Lichtman said that within the next few weeks theatre conditions generally will show a marked improvement, not only for circuits and independent theatre owners, but also for producers.

Referring to his statement of three weeks ago, the United Artists sales chief expressed his gratification “to note that there has been marked improvement in the part of some circuits to increase their first-run admission prices.”

An Exhibitor's Viewpoint

Changes of any sort in admission scales long have been a controversial subject between the exhibitor and the distributor, and typical of the attitude of many exhibitors is the reply of F. E. McGillick, a Pittsburgh theatre owner, to Mr. Lichtman’s proposals: “Regarding the Lichtman statement, I would be a fine thing for exhibitors to raise admissions and have the benefit for themselves and not for the distributors.”

Another factor is the already proved trend of theatre patronage away from the downtown deluxe house to the neighborhoods. In June, it was estimated, gains for the city’s neighborhood theatres—based on comparative figures for a month in 1934 and one in 1933—ranged from 5 to 40 per cent.

In Chicago, higher admissions are the subject of a bitter controversy between the exhibitors and distributors. In that sector particularly, many prices have fallen rapidly in the last few months and this is markedly true in the Loop district where the most recent price cut saw the RKO Palace drop from a 75-cent to a 50-cent top. The Oriental also went to lower prices a few months ago. One plan under discussion currently is the design of a number of “specials” by the various companies which would command increased admissions at Loop showings and in subsequent runs.

No advance in admissions is seen in the immediate future by Cleveland exhibitors and circuit operators. The current 44-cent top is expected to remain except where a stage show augments the picture, in which case the admission goes to a 60-cent top, including the state 10 per cent tax.

Neighborhood Admissions Up

The zoning and clearance plan for the admissions situation in the Detroit and Grand Rapids sector, approved last week, raised neighborhood admissions from 10 to 20 cents, with no fluctuating prices. Ten-cent bargain matinees are adjusted to 15 cents and Sunday and holiday matinees will be the same as evening prices. Downtown second-run shows are raised from 10 to 25 cents and bargain balcony prices are dropped.

From Kansas City this week came the report that the circuits’ first runs have raised prices and are ignoring the independent exhibitors entirely, after having waited for the independents to reach accord on prices. The present price increases by Kansas City first-runs follow the outlawing of premiums in the territory. First-run scales returned to normal last week after 18 months of price-cutting, initiated by Loew’s Midland in January, 1933.

In Los Angeles, independent theatres, following the example of Fox West Coast, announced increases in admissions of 5 and 10 cents, on a graduated basis.

Reduced at Milwaukee

Milwaukee is the only key city reported to date as reducing admissions. This week three first-runs—the Wisconsin and Alhambra, belonging to Wisconsin Amusement Enterprises, and the Warner theatre—lowered their admissions.

Although several St. Louis theatres were scheduled to reduce admissions last week, this action was deferred until September 7. In so far as the citywide price rise is concerned, the St. Louis situation appears to be uncertain. The proposed cut revived largely around the double feature situation, with all theatres, virtually, threatening to cut all admissions from 55 cents to 40 cents for evenings and from 35 to 25 cents for matinees.

Admission prices in almost all San Francisco downtown first-runs have been advanced the last few weeks and are back to winter schedules. The most important changes are in the early matinee prices, which have been set at 35 cents in most houses. United Artists reopened the fall season with an afternoon price of 40 cents, and advances promptly were made by the Golden Gate, Warfield and Paramount. Raising of admission on first-runs in the San Francisco territory is expected soon.

Frances Marion Injured

Frances Marion, Hollywood scenarist, was painlessly injured in an automobile accident en route to San Francisco last week. The Widow, including July sequences as to what happens to a man at 40. But the Messrs. Shubert and John Murray Anderson announce that “Life Begins at 8:40”.

Well, it certainly does at the Winter Garden—one of the showiest, swiftest moving and yelpingest musical revues seen here-about in some time.

This entertainment—with a corking title for a Hollywood boy—was mainly confected by Ira Gershwin, in association with Harold Arlen and Robert Alton, with the comedy scenes (of which “C’est la Vie” is the finest) by Philip Loeb.

The “music” will not cause a stir in the grave of Beethoven, Strauss, and Verdi. The high lights in this show are moon-eyed, rubber-face Bert Lahr, who is much better than the sketches Loeb has quilted for him; Ray Bolger, Luella Gear and Frances Williams. Then there are the magnificent gags originating the Weidman troupe, Earl Oxford, the juvenile whom you may remember in “Rip Tide,” “Should Ladies Behave?” and “Sadie McKee,” and the usual competent and so-so flotsam and jetsam of such shows.

“Life Begins at 8:40” is a swat of a hit, with Bert Lahr pointing for the films.

Picture value (title and Bert Lahr only), 100 per cent.

SALUTA

The story background in “Saluta,” a musical-comedy satire by Will Morrissey, Eugene Conrad and Maurice Marks (Arthur Lipper, Jr., producing), has at this distance a sort of Marxian Approach—not Karl, the father of the Great Conflagration idea, but Groucho and his brothers.

There is a gang of “spaghetti racketeers” who are regular pointers and setters for Culture (which has long been an ancient racket).

Their yearning for the Aesthetic points, of course, to the home grounds—Italy. And when you say Italy you mean grand opera—from anvil choral to the Sextette. So these fellows kidnap a night-club ringmaster to study Italy and produce the big stuff. The Dutch Schultz of this bunch is a tenor. There is also a blonde, daughter of the backer of this nertzy idea. (“You no doubt have remarked, “This is not a Darryl Zanuck production”.”)

This is, however, the excuse for the antics of Milton Berle and a long list of singers, mockdrunks, and the rest of the feather-weight stuff that tickles a brainless laugh out of the most aristocratic of our hard-boiled noodies.

Picture value, 15 per cent.
Campaigning For The Motion Picture

Motion picture theatre advertising and exploitation procedure departed last week from the conventional in the Kansas and Missouri properties of Fox Midwest Theatres Circuit embarked upon a campaign specifically designed to counteract, as adroitly as possible, some of the criticism recently leveled at the screen, by bringing to the attention of prospective customers the strides made by the industry in creating a product which is definitely a valuable product. By this campaign the circuit management also hopes to return to the parents of young theatregoers the responsibility for the selection of films for children. By shirking their responsibility, the management reflected, parents have made theatre managers "the goat." To this situation Fox Midwest proposes to bring an end.

—THE EDITOR

ENGAGING in the first wholesale territory broadcast to patrons of the results of the Production Code Administration's machinery in raising motion picture standards, Fox Midwest Theatres are addressing to prospective customers in 47 large and small towns in the Kansas-Missouri belt a series of institutional advertisements stressing the improvement in the moral tone of 1934-35 product and also the specific appeal of certain productions to the intellectual and educational forces among the potential patronage.

Unusual in its character and in the extent to which it is being employed, the campaign immediately began to register for the individual properties and for the circuit as a whole the goodwill of teachers, students, women's clubs and so-called "critics" of the screen. All are being told that "the best screen fare of the new season will be adaptations from books, famous and popular novels and biographies and from other sources favored by the advocates of 'better motion pictures.'"

The procedure, as outlined, might well be adapted by other motion picture theatre owners whose properties stand need of community support.

The idea for the campaign and the machinery for carrying it into effect were born when E. C. Rhoden, Fox Midwest division manager, called his district managers together—Lon Cox, L. J. McCarthy, H. A. McClure and Howard Jameson, and told them that for the new show season the circuit would prepare its fall advertising campaign so that it would not only announce new product to the regular customers, but to also win over, if possible, the critics of the motion picture. Mr. Rhoden amplified his idea by stating that he wanted to avoid entering into any discussion of the present campaign directed against pictures by the church and other groups. From that point on layouts and the like were worked out by Mr. Jameson and by D. S. Lawler, division publicity director for the circuit.

Combined with a series of newspaper advertisements to appear in each of the 47 cities, Fox Midwest has prepared a leaflet which is being specifically targeted to the attention of teachers and students of literature and to all persons interested in better films. The leaflet lists many of the popular novels which have been transcribed to the screen for 1934-35 exhibition, as well as the motion and biographical material, classical literature, dramatic adaptations, musical plays of the light operaetta, and adventure stories.

The leaflet is to be distributed in all institutions, schools, universities and colleges in the Kansas-Missouri section in which the circuit operates.

Bookmarks listing many of the works contained in the leaflet will be distributed in libraries, the circulation of which is devoted to a research on this respect on the assumption that a considerable portion of a library's patronage is extremely critical of the screen.

"It is our opinion that teachers and scholars will be impressed by this impressive list of books that are being made into motion pictures," explained an announcement from the executives of the Fox properties in the midwest. "Our personal acquaintance with educators has brought to our attention the fact that these individuals are crying for films of the type we list on the leaflet. We believe that an announcement of this kind will cause them to forego criticism, for the present, at least, and to devote their energies to the other portion of the subject which they consider more important."

On the general assumption that all pictures cannot be produced for child audiences and with the realization that many films are suited only for adult minds, the Fox Midwest executives regard the classification plan as the only practical solution to the problem of child suitability under present conditions.

They believe that while films may have deserved some of the criticism directed toward them the fault is not entirely with the film itself, but that a large part of the difficulty lies in the fact that the wrong people see the wrong pictures. People inadvertently stray into a theatre showing a picture which offends them, or one which they should not see. In most cases parents who are interested could easily learn of the nature of the picture being shown, but the usual complaint is that they "never know what kind of a picture is on."

Mr. Jameson reflected a large part of popular managerial sentiment when he said that whether it is fair or not the responsibility for what children see on the screen rests solely with the theatre manager, who becomes "the goat" for parental neglect and indifference.

"We are not kidding ourselves about the classification plan," he said. We do not expect to see the families flock out en masse to see every family picture. Neither do we expect to see children stay away from strictly adult pictures. We know from experience that parents will bring children to see such pictures.

"But we do believe that if this plan is carried out, thoughtful people will realize that we are attempting to do our part in keeping youngsters away from pictures they shouldn't see and we also believe our efforts in this respect will win much goodwill in the community."

By differentiating the releases in the general groups of "family" and "adult," the plan departs from the juvenile classification idea favored by some of the previewing groups, but which has been found harmful by some theatre managers. In general, the "selected motion pictures" leaflet constituting the joint estimate of previewing committees and issued monthly by the Motion Picture Producers and Distributors of America, will serve as a guide in determining classifications. The group to which individual films are assigned will be identified in advertisements by an insignia resembling a seal which will be uniform for all theatres in the division. While this has not been definitely decided, it is planned to have the emblem signify that a better films group has approved the picture's classification.

The Fox theatre manager is ordered to inform himself in advance as to the nature of the film he is presenting and to learn whether it is suitable for the whole family or for adults only. Where there is doubt as to the manner of classification, the theatre manager is urged to "play safe" and use the adult label, or to contact the district manager for advice.

In carrying out the plan, each Fox manager automatically is vested with the duties of a public relations director. He is supposed to contact leaders in the women's clubs, ministers and others who can be of valuable assistance. Since the plan is in accord with the aims of Better Films Councils, managers are urged to cooperate in organizing such groups.

As part of the campaign to impress on critics that the industry has a new and higher standard, and that the discriminating and educated will in the new season find entertainment to their liking, Fox Midwest also plans to distribute to selected patrons and organizations in each community an abridged
For the Institution That Is the Picture

reprint of the monthly review list issued by the MPPDA. As planned, the pamphlet will be condensed from normal size, usually 16 to 32 pages, to four pages, retaining only the pictures used by the circuit's theatres with the appended estimates of the reviewing committees and excluding foreign pictures and irrelevant matter.

The "book cycle" is the subject matter of practically every piece of institutional advertising included in the campaign. Bookmarks and "book jackets" for distribution among libraries will be employed to call attention to the fact that more pictures adapted from well known books will be shown than in any previous year.

"The Movies Find Their Mission," is the bold display caption heading one of the two-column newspaper advertisements conceived for the campaign.

In connection with the newspaper advertising, one ad is purely intended to take credit for the industry for learning through the success of some motion pictures—such as "Little Women" and "David Harum"—what the public wants. The Fox officials were of the opinion that this line of approach is better than to intimate that theaters and the industry itself were acting as a result of some outside pressure. Said this ad:

"Thanks to 'David Harum' and 'Little Women' for Setting a New Fashion in Motion Pictures—the extraordinary success of these two fine, wholesome movies was a mandate to the producers from the American public...starting a new trend in motion picture entertainment and launching the screen on what promises to be its most worthwhile season...a season that will see countless other beloved characters brought to life from the pages of the world's favorite books."

Books specifically mentioned by Fox Midwest in practically all publicity in the campaign as contributing material to 1934-35 productions are grouped under four classifications, popular novels, historical and biographical, classical and adventure and miscellaneous, as follows:

Popular

Historical and Biographical

Classical

Adventure and Miscellaneous

The first advertisements in the series proclaim that "literature comes to life...the movies meet the demand of exacting public taste to produce the finest, most realistic pictures ever made."

With an average of one "book picture" a week promised by the studio for the year, the managers are impressed that they must convey the idea that the producers are turning to new sources for plot material. "Only through this type of contact will you be able to reach thousands of people who have drifted away from our theaters," says the exhibitor manual which embraces the plan.

The timeline of the campaign in meeting sincere criticism with the view of sidetracking unfair attacks is pointed out in one of the manual's statements:

"We have no quarrel with the honest, sincere critic who objects to the recent trend in movies. We agree with him in most of his criticism and we applaud and welcome his efforts. We are happy that the voice of criticism has at last become loud enough for Hollywood to hear. For a long time we have been complaining, but to no avail.

"However, you must not forget that the honest criticism of sincere people not only gives an excuse but lays a foundation for the savage, unfair criticism of the professional reformer who hates and despises the movies, no matter how clean or wholesome they may be."

Following is a list of the towns in which the Fox campaign is to be initially sponsored, in Fox Midwest Theatres:

Kansas City, Mo.
Boonville, Mo.
Brookfield, Mo.
Lexington, Mo.
Moberly, Mo.
Sacramento, Mo.
Springfield, Mo.
Fort Madison, la.
Muscatine, la.
Marshall, Mo.
Kansas City, Kan.
Kirkville, Mo.
Topeka, Kan.
Emporia, Kan.
Fort Scott, Kan.
Marysville, Kan.
Carthage, Mo.
Joplin, Mo.
Nevada, Mo.
Atchison, Kan.
Chanute, Kan.
Coffeyville, Kan.
Ottawa, Kan.
Cape Girardeau, Mo.
Mills Warns Exhibitors That ASCAP Will Continue to Collect Fees and Will Carry Out Planned Scale Increase

The United States Government struck forcefully Thursday afternoon at the heart of the American Society of Composers, Authors and Publishers (ASAP), a suit charging monopoly of popular music, in an attempt to dissolve all existing license-fee agreements for royalty payments made to the society by the large commercial users of music—broadcasters, theatres, producers and others. With these agreements abrogated, ASCAP would have little reason for existence.

Coming suddenly at the height of a battle between the society and exhibitors over increasing fees levied by the ASCAP, the decision, it is understood, is not to be delayed until October 1, the Government's suit appeared immediately to lend moral support to the exhibitors' cause.

However, the Society, through E. C. Mills, general manager, warned that it would take 18 months at least, for the machinery of the law to render a decision. Until that time the Society will continue to collect royalties from exhibitors and broadcasters. Nor does the Society's executive board in New York contemplate any changes from its plan to make the higher theatre scale effective.

Whether the decision also would serve to break up license-fee agreements between exhibitors and ASCAP, besides those of broadcasters, producers and others, depends on the extent of the court's findings in the long-drawn-out legal proceedings pending. If the Government finds the operations of the society illegal, and obtains an injunction against it, then ASCAP could not continue in its present form, to collect any fees under the licenses.

Meanwhile the National Exhibitors' Emergency Committee decided Tuesday to press its fight against the Society in spite of the Government's suit, according to Walter Vincent, chairman. A meeting was scheduled for Wednesday to advance plans for collecting penny-a-seat contributions from theatre owners to finance a federal court fight.

Mr. Vincent indicated that while exhibitors welcome the Government's action, they feel considerable time will be required to try the matter involved in that action. Injunctions will be sought within the next few weeks.

Would Bar New Contracts

Basically, the suit asks dissolution of the society, and, further, seeks restraining orders from the federal court to prevent the society and its affiliated enterprises from entering into new contracts or renewing old ones for the public performance of music on a royalty basis unless such contracts and royalties are determined by genuine competition between copyright owners.

The society's spokesmen in New York this week pointed to the fact that ASCAP already had successfully weathered other attempts by commercial users of music to "deprive the society's members of their right to their own copyrighted music properties."

Mr. Mills said Wednesday that the society is not worried over the suit. He declared it developed from pressure brought to bear against the Government by partners both in radio and motion picture fields.

The suit charges the members who own copyrighted music are rights given to them by Congressional law and by the laws of every large country in the world. Mr. Mills also predicted chaos if dissolution is ordered, declaring the commercial users of music will pay more than they now pay in royalties if they are compelled to deal individually with hundreds of music copyright owners.

In its attempt to break up all license-fee agreements made by the society with commercial users of music, the Government also seeks to abrogate similar agreements concerning all public performances of music written by members of the society, whose 24 directors are described as "a self-perpetuating body," and who are said to control practically all of the musical compositions currently performed by the public of the United States for entertainment purposes.

The society is made up of some 900 of the country's leading music publishers, of its 97 of its leading music publishing companies.

Three Organizations Named

The suit was instituted by Harold M. Stephens, assistant attorney general, and Andrew W. Bennett and George P. Alt, special assistant attorneys general, on the order of Attorney General Homer S. Cummings, and was filed in federal court in New York.

Specifically named as defendants were: American Society of Composers, Authors and Publishers, Eugene Howard Back, president; Music Publishers' Protective Association (said to control the nation's copyrighted popular music); Music Dealers' Service, Inc. (said to control most of the popular sheet music); and some 130 publishers and publishing companies belonging to the defendant societies.

The three organizations, it is charged, by interlocking directorates and agreements have in the past all since 1932 in a conspiracy to monopolize the music business in violation of the Sherman anti-trust law.

By means of such combination, says the Government, "competition between copyright owners in the sale of licenses to public performers of copyrighted musical composition has been eliminated and there has been created a pool or consolidation of individual copyright monopolies in the society by virtue of which the society has the power to dictate the manner in which radio broadcasting stations and other copyright music users may operate in this connection."

Charges Complete Monopoly

In exhibition, the Society demands—and collects—a certain sum a year from exhibitors for public performances of copyrighted music. Speaking more broadly, according to the Government, ASCAP's Protective Association collects recording rights on the same music from producers, as well as charge a commission for recording royalties, too, through music score charges collected by the distributors along with film rentals.

The suit holds the Government, has a complete monopoly of the right to license users of music. "Broadcast stations, theatres and public performers are obliged to acquire from ASCAP the same license under terms and conditions arbitrarily fixed by the society a general license to perform." Failure of an exhibitor or another commercial user to pay the music of members of the society almost always results in a suit against the violator under the copyright laws. Further, Government's charges that the defendants forced public entertainment agencies to enter into agreements with them to prosecute under the copyright law, which allows damages to $250 for each infringement.

The Government demands a perpetual injunction to restrain the defendants from violating the anti-trust laws, the setting aside of all agreements between the society and its music publishing, composing and writing members, between the society and John G. Paine, as its agent, and the trusts and monopolies of the society and of music users, such as theatres, broadcasters and others.

Sees Direct Deals Needed

It further asks that the activities of the defendants in the granting of blanket licenses to broadcast stations of any and all of its 1,000 members on the basis of a royalty charge determined by the board of directors, be declared illegal and void.

Such a decision, commented Mr. Mills this week, would have the effect of compelling broadcasters and producers and others to deal only with each member copyright owner.

Regardless, the Government believes that there should be restraint of any further agreements of such nature on any basis except that predicted upon free and open competition between copyright owners, with royalties fixed at the owners' discretion.

The Government seeks to restrain the defendants from forming an association for issuance of general agreements or licenses unless the facilities of such associations are made available to all copyright owners upon identical basis, this to aid the interests of non-members.

Forms of licenses now issued to commercial users include: (1) to radio broadcasting stations not owned 51 per cent by newspapers; (2) to radio broadcasting stations owned 51 per cent by newspapers; (J) to theatres; and (4) licenses issued for general use.

Broadcasters Sue

The Government's charges, denied categorically by ASCAP, are also the principal allegations in an anti-trust suit filed by broadcasters against the society and set for trial in New York in October. The Exhibitors' Emergency Committee, representing 800 theatre owners, and organized to fight the increase in music charges to take effect on October 1, planned to incorporate the same basic allegations in a similar anti-trust suit, George Z. Medacle, former United States district attorney, having been retained last week by the exhibitors for this purpose. An exhibitor action is expected to be filed shortly by Mr. Medacle in New York.

Exhibitors pledged last week to contribute one per seat to finance their fight against ASCAP.

Mrs. Burt Film Chairman

Mrs. Arreclus F. Burt, St. Louis, chairman of motion pictures for the Missouri Federation of Women's Clubs, has been appointed motion picture chairman for the National Council of the United Church Women, affiliated with the Federal Council of Churches.
THE FIRST FOUR REVIEWS OF THE BIG PICTURE OF 1934 ARE

RAVE-VIEWS!

"Sure-fire for big business in all classes of houses and all types of audiences!"

"Most lavish picture seen in some time! A stimulus to the progress of our business!"

EDWARD SMALL'S PRODUCTION OF

THE COUNT OF

with ROBERT DONAT • ELISSA LANDI
Alexandre Dumas' IMMORTAL CLASSIC

MONTE CRISTO

a Reliance Picture Directed by ROWLAND V. LEE

“First-rate entertainment for all, with Robert Donat a swell bet as the hero of Dumas' novel!”

“Engrossing! Fast-moving! Captures and holds the attention! Robert Donat impressive!”

Released thru UNITED ARTISTS
Strike up the band! He's breaking records in "BULLDOG DRUMMOND STRIKES BACK" and preparing for the triumph of his career in "CLIVE OF INDIA"

Simply beauty-full at the box-office in "THE AFFAIRS OF CELLINI" with Fredric March! Now prepare for her with Clark Gable in "IT HAD TO HAPPEN"

How he's March-ing on to new highs everywhere with Constance Bennett in "THE AFFAIRS OF CELLINI"

She's Young...and beautiful! And topping her "HOUSE OF ROTHSCCHILD" success by her brilliant performance with Ronald Colman in "BULLDOG DRUMMOND STRIKES BACK"
Eclipsing his "HOUSE OF ROTHCHILD" triumphs with "THE LAST GENTLEMAN"... and getting ready for the "best picture of 1935"... "CARDINAL RICHELIEU"

Mightier than ever in the mightiest of 'em all! "THE MIGHTY BARNUM!"
Bigger than "THE BOWERY"... and you know how big that was!

What happened with "It Happened One Night" will happen again when he appears with Constance Bennett in "IT HAD TO HAPPEN"

Stepping from "The Merry Widow" to the roguish humor of the merry widower in "THE RED CAT"... merriest of all musicals!

WATCH THEIR FEATURES!

20th CENTURY PICTURES

Presented by
JOSEPH M. SCHENCK

DARRYL ZANUCK PRODUCTIONS

Released thru UNITED ARTISTS
SINCE the formation of the company in 1919 license agreements for each separate photoplay are negotiated separately and are submitted separately to the home office for either approval or rejection. The home office and producers' representatives examine each contract separately and some are accepted and some are rejected, depending on the individual terms of each individual contract.

So that there will be no misunderstanding in the trade, United Artists Corporation has not changed its policy of selling but will continue to offer pictures to exhibitors individually, and each individual picture will be negotiated on separate terms and on separate contracts.

UNITED ARTISTS CORPORATION

Al Lichtman
VICE PRESIDENT AND GENERAL MANAGER
Exhibitors Fight Illegitimate Competition of Mediocre Product
Reproduced Imperfectly in "One Night Stands"

Hundreds of thousands of dollars are being lost annually in rentals by distributors and in box office revenue by exhibitors through illegitimate motion picture performances put on by so-called "Jack Rabbit" circuits—conducted by persons traveling from town to town with portable equipment for "one night stands."

Pointed out as even more important than the financial loss is the fact that such operations do much to lower the prestige of the industry as a whole through slipshod and dishonest methods, antiquated prints which reproduce imperfectly by falsity of the type of product screened.

"Jack Rabbits" have been a source of great trouble to the established exhibitor for many years, principally in the rural sections. Their development now has reached a point where not a few of the established exhibitors find their business in jeopardy, due to grossly unfair competitive methods employed by the itinerant circuit, which because of low overhead are in a position to charge little or no admission to their performances, staged in empty stores or vacant lots.

Some "Jack Rabbits" operate legitimately, but on the whole the procedure of the "Jack Rabbit" exhibitor is considered questionable. Both use portable equipment easily transported from one town to another with a minimum of cost, usually by automobile and trailer. While the so-called honest "Jack Rabbit" operator pays for his film and lives up to the terms of his contract with the distributor, frequently acquiring the prints outright, the illegitimate operator "bicycles" prints from one community to another through unauthorized to use the print for only one showing.

Dozens of Itinerants Operating

According to the Copyright Protection Bureau, operated on behalf of distributors to prevent "bicycling" and other forms of illegitimate showings, there are hundreds of these "Rabbit" operators today.

Shortly after organization of the Bureau, some seven years ago, it was estimated that "Jack Rabbits" were regularly operating from one to four days weekly in more than 2,000 towns. The Bureau discovered that thousands of exhibitions were unauthorized and sponsors of these were prosecuted in many cases. In 1928, at the beginning of sound, many more were automatically eliminated.

Some of the ingenious "Jack Rabbits" circumvented this technical problem, however, by using ordinary phonographs, playing ordinary records to give the effect of musical synchronization. Again, in 1930, when so-called "bootleg" sound equipment flooded the market, "Jack Rabbits" resumed operations and today there are as many as 50 varieties of this type of reproducer, all of them portable, being used by them.

The number of "Jack Rabbit" exhibitors currently operating in this country, principally during the summer months, when business is best, approximates 1,000. Where individual cases have been investigated it is reported that each "Jack Rabbit" showing is attended by an average audience of 200 persons.

It is in the untried field that it is this type of exhibitor who does irrepairable harm to the industry, and, especially, irks the Women's Federations. Parent and Teacher organizations and other moral influences staked against the industry.

A Question and an Answer

Typical of the attitude of established exhibitors complaining about the inroads being made on their business by the "Jack Rabbits," is the following letter, one of dozens of such complaints received by the "Code Question Box" department of Motion Picture HERALD, and which explains another form of "Jack Rabbiting" known as local "Merchants' Shows":

"Is it allowable under the Code for an itinerant exhibitor to come into a town and run entertaining talking pictures (sic) repeatedly on an admission-free basis through a tie-up with the local merchants, or with an ordinary exhibitor who has been running a moving picture show regularly in that town and paying taxes, etc., for the same? These free shows are run in the town once a week. They are paid for by the merchants of the town where they are run who contribute so much weekly in return for the exhibitor's showing pictures between exchanges of the reels. The picture itself is entirely of an entertainment nature and only the slides are advertising. These itinerant exhibitors are organized into some sort of combination their films out-right so that the ordinary exhibitor's normal means of complaint and opposition—through his local exchanges—is cut off. Thus the Code would seem to offer the only possible chance of relief from this devastating form of competition.

"Although not very well informed on Code matters, I am of the opinion that the Code regulates to some extent the conditions of exhibition for which distributors may rent films. Does it also regulate in any way the conditions of exhibition for which distributors may sell films or has the exhibitor an absolute right to use a film as he pleases once he has bought it?"

ANSWER—The motion picture code cannot prevent a travelling motion picture show from entering a town and giving motion picture performances under normal and fair competitive conditions. But, the fact that they do not charge any admission, operating in competition with another and regularly established exhibitor, is a definite violation of code clause, Section 1, Part 3-E, which says: "No exhibitor shall lower the admission prices publicly announced or advertised for admission to any given theatre in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two-for-one admissions, or by other methods or devices of promoting attendance or indirectly lower or tend to lower such announced admission prices and which are unfair to competing exhibitors."

It appears, then, that because the itinerant exhibitor does employ a method in this connection that is unfair to competing exhibitors, he stands in violation of the motion picture code and any competitor has a right to file complaint against him with the Local Grievance Board.

However, in view of the fact, as stated in the question, that the itinerant exhibitor is not served by the exchanges, owning prints outright, it is difficult to imagine how any Local Grievance Board could stop the practice, not having any policing power.

The code cannot prevent a distributor from selling outright any films to whomsoever the distributor chooses, and the purchasing exhibitor has an absolute right to use the prints as he pleases. Although such a form of traveling exhibition would be governed by the fair trade practices provisions of the code, there does not appear to be any method by which a Local Grievance Board finding a violation against such itinerant exhibitor could enforce it to cease and desist. Through the "policing" and court prosecution channels of the National Recovery Administration itself. If the exchanges were regulating the itinerant exhibitor, then they could be ordered to withdraw service if and when the itinerant refused to discontinue its free-admission shows.

Pays No Taxes

The "Jack Rabbit" operator pays no taxes, either municipal, state or Federal. The problem of rent is negligible as his theatre is usually where he "sets it up," in the field or in a vacant store. Too, the circuit sponsor usually operates his own equipment.

According to the Copyright Protection Bureau, "Jack Rabbit" shows have discouraged many potential independent exhibitors from attempting to develop or build a legitimate theatre. The itinerant exhibition is, however, because the "Jack Rabbit" operators have either built up a following due to their low admission prices, or have discouraged potential patronage through their shoddy methods.

In the case of "Jack Rabbiting" one was in New York State. The operator approached an exchange, rented two prints for which he paid about $7.50 each. The exchange was given to understand they were to be shown at a Civilian Conservation Corps camp. The operator hoodwinked the exchange as to the camp's postoffice address and took the prints upstate to a popular summer resort area and proceeded to rent them outright to hotels, for one showing at each hotel, the average rent paid the operator per showing being approximately $40, or a clear profit for the "Jack Rabbit" of $32.50 a show. He sold many hotels before the operator was returned, several days later.

The "Jack Rabbit" exhibitor sometimes finds a "cohort" in the projection room of some regular theatre in a small town who will "loan" him a print overnight for a showing. Film also has been known to disappear from exchange shipping platforms.

It is estimated that as many as 5,000 prints belonging to local distributors are "lost" annually, "stolen" in many cases over by the bootlegger and then supplied to the illegitimate "Jack Rabbit" operator.
Columbo Is Killed In Coast Accident

Russ Columbo, radio singer of great popularity, orchestra leader and a rising screen player, was accidentally killed in Los Angeles last Sunday by the unexpected discharge of a long disused pistol from the Civil War, which he was examining in the home of Lansing V. Brown, Jr., well known Hollywood photographer, and an old friend of the singer. Mr. Columbo was only 26 years old. Six hours after the accident, the young player died in Good Samaritan Hospital. The bullet had lodged in his brain above the eye. A delicate operation, his only hope, was planned, but he died before he reached the operating table.

Mr. Columbo, who had flashed into prominence three years ago with his radio voice, was visiting his friend, and with him was examining Mr. Brown's collection of old pistols. The piece which was discharged was a cap and ball pistol. Mr. Brown was examining it, when the gun suddenly fired. The old fashioned ball glanced from a table top, striking Mr. Columbo over the eye.

The singer, whose real name was Ruggiero Eugenio Di Rudolpho Columbo, met his greatest success on NBC programs as a crooner. Reaching a top of $6,000 a week, his popularity began to fade. Two years ago he went to Hollywood to devote his time to motion pictures, only recently returning to the microphone.

He was born in Philadelphia, January 14, 1908. As a child he showed great aptitude for the violin. His other important screen role was in "Broadway Through a Keyhole." He played minor roles in "The Wolf Song," with Lupe Velez, and in "The Texan" with Gary Cooper. He wrote many of the popular songs he sang, in conjunction with his direction of his own orchestra.

Skouras and Randforce Cut as Fox Operators

The Skouras and Randforce circuits, active in the New York and New Jersey territories and also operating the Fox Metropolitan circuit, during the week offered to accept a 50 per cent salary reduction as operators of the Fox circuit, following the circuit's reorganization.

Aggregate salaries of the Fox Metropolitan operators—Spyros, George and Charles Skouras, Samuel Rinzler and Louis Frisch—currently are $19,200. By such reduction their aggregate compensation would approximate $9,000.

It was reported that the operators' participation in profits of the circuit would not be disturbed by the salary reduction.

Shiffman, Bolognino Resign from ITOA

Harry Shiffman and Laurence Bolognino, of the Brill and Trio-Consolidated circuits, respectively, this week resigned from the Independent Theatre Owners' Association in New York.

Last year Mr. Shiffman withdrew his 10 theatres when he became a partner with Publix in operation of the Paramount in Staten Island, and 12 Bolognino houses were withdrawn, he said, because of additional city taxes.

Dillingham, Dean Of the Theatre, Dies in New York

All of Broadway, and by that is meant the Broadway that is the theatre, early this week gathered to pay tribute to the memory of Charles B. Dillingham, one of the greatest theatrical producers of his time, who died last week at the Hotel Astor of arterio- sclerosis. Just prior to the accident of the stage suffered a general breakdown in health, and failed to rally. He was 66 years old.

Typical of the theatre which was his field for so many years, was Mr. Dillingham's own remark, that if he had selected a phrase descriptive of his life, he would have adopted as his motto, "You never can tell." At the peak of his career he declared his entire success "purely luck." He had no use for vulgarity on the stage, and in three decades during which he produced more than 400 shows and managed 50 prominent stars, he never once qualified his conviction that the stage should be a thing of beauty. Most of his shows were musicals, and often of the spectacular variety.

For years he was closely connected with two other great producers, A. L. Erlanger and Florenz Ziegfeld, both dead. He also headed his own organization, the Dillingham Theatre Corporation, which he founded after leaving the employ of the late Charles Frohman, for whom he had acted as advertising agent. Deciding to go into business for himself, Mr. Dillingham began as a manager for stars, his first charge being Julia Marlowe. Many of the greater stars of yesterday and today owe their rise to Mr. Dillingham.

Charles Bancroft Dillingham was born in Hartford, Conn., May 30, 1868, the son of an Episcopal clergyman.

In 1896 Mr. Dillingham wrote a play, which was poorly received, but attracted the attention of Charles Frohman. The friendship and association which developed then lasted until the day Mr. Frohman went down on the Lusitania. Then he went into his own business and the long series of theatrical triumphs followed one another, virtually culminating in the operation of the Hippodrome, which he took over in 1914 when the big house was relinquished by the Shuberts. He ran it until 1923, and during that period the theatre reached the top of its international fame. With R. H. Burnstake he staged many productions there, and the theatre, according to the contemporary press, was "the greatest amusement institution of the city."

Mr. Dillingham was married twice. His first wife, the former Jennie Yeamans, actress, died in 1906, 10 years after their marriage. In 1913 he married Eileen Kearney, of San Francisco, and she divorced him in 1934. Three years ago he was married a third time. In 1922, a receiver was appointed for his globe theatre in New York, and in July, 1933, with liabilities listed at $7,337,703, and assets listed at $108,063, he was forced into bankruptcy. Last August he emerged from retirement to produce "New Faces," a musical, with Leonard Sillman. Following cremation, Mr. Dillingham's ashes were to be buried in Cedar Cemetery, at Hartford.

Mrs. Arthur W. Stebbins, 35 years old, wife of Arthur Stebbins, motion picture insurance agent and a niece of Joseph and Nicholas Schenck, was killed instantly last week in a California automobile accident that resulted in fatal injuries to two Stebbins children, Gary and Lila, and also Mr. Ned Marin, wife of the assistant to Edward Mannix on Metro's Culver City production staff. The young daughter of Mr. Marin escaped with injuries.

The auto in which the party was riding hit a truck on the Ridge Route, 70 miles north of Los Angeles. They were returning to Hollywood from a trip to Yosemite Valley.

Services were held in Hollywood on Monday.

Randolph Lewis, Former Pathe Editor, Is Dead

Randolph Lewis, former publicity director and scenario editor for Pathe, died Tuesday at General hospital in Hollywood of a heart attack. He was 71.

Mr. Lewis had been in Hollywood since 1927 as a freelance writer. Surviving are a daughter, Anna Montgomery, and a sister, Florence Bentley. Burial is to be in Chicago.

G. O. Burnett Dead

G. O. Burnett, general secretary of the Canadian Film Boards of Trade and executive assistant to Col. John A. Cooper, MPPDA Canadian representative, died in Toronto Sunday of cancer. He was 35 years of age.

Lou Metzger Injured

Lou Metzger, with Mrs. Metzger and Mr. and Mrs. Jack Shapiro, was injured in a train wreck near Peckskill, N. Y., over the weekend. The party was en route to Cape Vincent, N. Y. None was seriously hurt.

Leonard Grant Shot

Leonard Grant, manager of the RKO Prospect in Flushing, L. I., was shot in the back early Tuesday when he refused to open the theatre safe at the command of burglars. He is in Flushing hospital.

Nominate Arthur James

Arthur James, former trade paper publisher in New York, has been nominated for first selected in Westport, Conn., on the Democratic ticket, on the recommendation of the town committee.

Palfreyman Returns to New York

Dave Palfreyman, exhibitor contact for the Motion Picture Producers and Distributors of America, returned to New York Tuesday from a vacation in his native Indiana.

Majestic Gets Criterion

The New York Criterion will become the metropolitan show window for Majestic product September 19, when "Young and Beautiful" opens.
HONOR NEW UNION HEAD. As 3,000 members and guests of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators paid tribute to George E. Browne, president of the organization, at a testimonial dinner at the Stevens Hotel in Chicago. Among the speakers were William Green, A. F. L. head; Sol Rosenblatt, amusement code deputy administrator, and Mayor Kelly of Chicago. Mr. Browne was president of the Chicago projectionists' local. [Kaufman & Fabry photo.]

TO FILM CLASSIC. (Left) John Hay Whitney, who has completed arrangements with Kenneth MacGowan, RKO Radio producer, for the production, in color, of Thackeray's "Vanity Fair," under the title "Becky Sharpe." He is shown just before boarding a New York plane at Glendale.

ALICES BOTH. (Right) Mrs. Alice Faye and Alice, Jr., posing with mutual pride upon a visit by mother to the Fox studio, where daughter has attained the eminence of a featured player. Miss Faye's latest role is the feminine lead in "365 Nights in Hollywood."
CYCOLOGIST. Dorothy Christy of the cast of "Six Day Bike Rider," Joe E. Brown's latest picture, demonstrating the complex which is reported, unreliably, to have unbalanced Warner folk since that film went into production. The picture, shortly to be released, may yet reawaken an old and popular locomotion.

A BRIDE. And looks the part, does Heather Angel, who was married the other day to Ralph Forbes at Yuma, Ariz., the wedding taking place following completion of her role in Universal's musical feature, "Romance in the Rain" in which the young—and attractive—player was featured opposite Roger Pryor.

ARTICINEMATOGRAPHERS. Which, if you can pronounce it, explains why Beverly Jones (above) and Nicholas Cavaliere (below) look the way they do in these snapshots from the Aleutian Islands, where they are filming matters Arctic with the Father Bernard Hubbard expedition. Out-of-the-way places are not new to long-time news cameraman Cavaliere.

PREMIERE PARTY. Hollywood folk, all guests of Harry Cohn, Columbia chief, as they boarded a special train for San Francisco to attend the opening of Columbia's "One Night of Love" at the Orpheum. Left to right: Donald Cook, Judith Allen, Ann Sothern, William Perlberg, Roger Pryor, Mr. and Mrs. Jack Haley, Mr. and Mrs. Clark Gable, Nancy Carroll, Mr. and Mrs. Walter Connolly, Fanchon, Victor Schertzinger, Tim Holt, Jack Holt, Joan Marsh, Virginia Pine, Mr. and Mrs. Robert Young, Billie Seward, Harry Langdon, Mrs. Milton Bren, Harry McCoy, Mrs. Harry Cohn, Milton Bren, Charlie Murray, Edward G. Robinson, Mona Barrie and Roscoe Karns. The feature, just released, features two noted vocalists, Grace Moore and Tullio Carminati, and was given considerable attention at its New York opening this week at the RKO Music Hall in Radio City. A smaller reception for invited guests in the studio atop the theatre, followed the premiere.
Tagged and labeled like a warehouse shipment of canned goods in cases, in one of the first government-subsidized stage plays bowed into our little suburban community of Pelham Bay, near the city. Joe's Steamer, a new Westchester project, line, the other night, and for the sorely-needed salary of one dollar an hour, some hungry and frayed players gave their fairly fresh performance, free to the public, under a dark blue sky and a warm summer breeze. The play, on the handbills, was that hearty perennial, "Uncle Tom's Cabin." The play, which is on the records of the federal government, is known as ERA Project No. 2235-F6-91, or something like that.

The players work for the same wage as that of the men who sweep the stage of the large outdoor stadium. One dollar an hour is paid to the star and to the villain. The leading lady gets it. And so does the doorman. It fills their empty stomachs, the first step in the process of rehabilitation.

A Baltimore mother, anxious to have her son witness "a clean picture," took him to Loew's in hurry in the city to see Metro's pictorial "Treasure Island." Now she complains that ever since the boy saw Lord Jeff and was presented with a cutlass, and Red Dog and Blind Pew, he has been throwing knives about the house and shooting pistols, like the pirates in the picture.

What's the use, eh, Schenck?

If and when Max Miller, English motion picture and stage comedian ever reaches our shores for Hollywood performances he probably will not remember that his theatrical career started during the Great War when he worked the second field—after the first battle—and cut off the tails of horses killed in action, using them for wigs.

Hear Ye! Hear Ye! the well known Mr. M. R. (Duke) Clark, Jersey-bred and New York-bred Paramount district sales manager and headliners in the City of Columbus, will, on September 19th, in this year of 1934, become a Greek! On that day he will take the name of George Alexander.

In order to give American "color" to the native Greek picnic which will be part of the festivities of (Greek) Columbus, the committee, to be held in Columbus, Ohio, from September 19th to 25th, Mr. Theodore Perkas, prominent (Greek) Columbus exhibitor, in charge of the convention, placed Mr. Clark on the committee. In order to get Mr. Clark past the Allegheny examining board on credentials, Mr. Perkas officially authenticated him Clarkos, which gives Marmaduke the same right as the Skouras Brothers to say "Strawberry Pie."

There's Hearst (William Randolph) Metronet News. And Hearst Motion Pictures (Marion Davies-Cosmopolitan-MGM) And Hearst Newspapers. And there's Hearst This and Hearst That. Now we have Hearst Ranch (San Simeon) Brand canned goods. Royal Anne Canned Cherries, Sliced and Yellow-Cling Peaches, Apricots and Fruit Cocktail. (Ask your nearest dealer).

When Helen Hayes returned to her home in Hollywood, the other evening, from the Culver City studio of Metro-Goldwyn-Mayer, she found a box as large as a steamer trunk waiting for her, filled with orchids and gardenias. The card, from her husband, Charles MacArthur, who is busier in New York, read: "Happy anniversary is some time this week. Hope to-day was the day."

Helen wired back: "You're getting warmer. Keep guessing."

The rapidly passing years brought Lee de Forest, prominent participant in wireless, telephone, radio and motion picture sound inventions, to his 61st birthday last week. Mr. de Forest's most important contribution to the art is the "Audion,"—detector, oscillator and amplifier—which makes possible transcontinental telephone. The thin thread which still connects him with motion pictures is his de Forest Phonofilm sound recorder and reproducer, the right to which he sold, reputedly for "a song" to the wealthy Schlesingers, who are said to be millionaires 250 times over, their principal holdings embracing a monopoly on virtually all forms of entertainment in dark South Africa.

It's savage country up in the vicinity of Westchester Avenue and Simpson Street in New York's crowded Bronx, where the Tiffany theatre adventured:

THIS MAN IS MINE EAT EM ALIVE

Richard Arlen's new yacht, a 64-foot sailing schooner now being built at Newport Beach, will have a spring floor. No matter how rough the seas and no matter how far the boat sails over the rock, the floor remains perfectly level.

From Mr. Aylesworth's National Broadcasting publicity department comes this little gem:

Fay Wray, screen star, will impersonate Fay Wray in the Hollywood-on-the-Air program over an NBC network.

An interesting shot for the waterballs was the clock-like egg that was laid the other day in Ontario by a Plymouth Rock hen owned by Mr. Thomas Reed. Somewhat larger than the average, the egg is marked by a depression which is like the dial of a clock, while around it appears grooves marking the twelve hours. The markings are quite distinct and are properly spaced as they would appear on a regular timepiece.

Man Bites Dog item: E. J. Sparks, Florida theatre operator, wrote to Universal officials in New York telling them he has no desire to take advantage of the ten per cent cancellation clause in the code, because "it is a foregone conclusion that if a large percentage of exhibitors exercise this privilege it will cut heavily into your revenue."

F. Fitzsimmons, managing the Grove theatre at Freeport, Long Island, for Century Circuit, thought the following squib from the Bellmore (Long Island) Advocate would give us some idea of the trend in his neck o' the woods toward reconstructing America:

SIGNS OF ACTIVITY: The Bellmore Theatre management have been repeating this and this magazine's meat delivery wagon has new signs. Some activity, eh what?

Discussing theatre attendance in Japan—where the popularity of the legitimate theatre is greatly on the wane, the critic demonstrated by the low film box-office intake—Chic Aaronson, Motion Picture Herald's doughty film reviewer, concluded that, "evidently they don't have a yen for pictures."

"Killer" Gray, so-called "bodyguard" of the pugilistically inclined George Raft, is rather a modest chappe, on whom the name "Killer" was foisted without his knowledge, so we learn from our friend Shaprio at Hollywood. It seems that Mr. Gray, as a boy, lived on the lower east side, where Yiddish is spoken more often than not. When a gangling kid, Gray was taken to the hospital to be operated on for hernia, which, in Yiddish, is known as "killeh." So, when the dapper Gray came out of the hospital, the little lawyer who knew about his operation called him "Kil-leh"—and the name stuck—which is the story Mr. Shapiro is sticking to, too.

"Wanna Buy a Duck?" which brought Joe Penner to Hollywood and motion pictures, has more than increased the Penner collection as a successful automobile along Hollywood Boulevard these days is Joe's baby blue—trimmed in brown—especially built, from Italy.

They're driven along Hollywood Boule-
vard one day and are in a second-hand dealer's storeroom the next.

The religious picket has made his appearance as part of the church crusade against so-called "indecent" films.

Appointing himself a vigilance committee of one, Father Charles J. Strasburger, pastor of the Kansas City Roman Catholic church of the Guardian Angel, has instituted an effective blockade against pictures on the "black" list that are shown at the Westport theatre, which is across the street from Father Strasburger's rectory.

They are from the vantage point of his porch, the cleric spies his parishioners headed in the direction of the theatre, he bolts to the scene and turns them back.

Miss Marion Davies has saved the day for the standing committee on "Preservation of the Rebel Yell for Posterity." For many years the greying Daughters of the Confederacy have been worthily endeavoring to find a veteran who remembered the yell which led the grey's into battle while in the Civil War. Miss Davies' representative, S. Simmons, tottering 90-year-old man general, who had served as a fleet footed courier in General "Jeb" Stuart's famous 8th Virginia cavalry. Mr. Simmons took a series of deep breaths and sounded the yell into the Metro microphone for Marion's new "Operator 13." Posterity was served and the Daughters saved.

Helen Twelvetrees' name was Helen Jurgens. It should be Helen Woody. She was born Jurgens, married Clark Twelvetrees, then married Frank Woody. She prefers to use Twelvetrees, "because it's so unusual."

Want to know what the twelfth root of any number is—or how many times Sam Goldwyn has used the word "colossal"?—or how long it would take a cannonball to reach the planet Saturn?—Mister Albert Einstein can solve any of these problems in six seconds.

The "Iron Einstein" is a mechanical mathematician about the size of a cigar-box, operated by an electric motor. It can mathematically perform from absurd calculus to simple division at the touch of a button.

The device is a new Metro gadget used at the studio in Hollywood to calculate interest, engineering problems, star salaries, and whatnot.

By JAMES CUNNINGHAM

September 8, 1934
MOTION PICTURE HERALD 25

ASIDES & INTERLudes
“John Citizen”

AND THE CATHOLIC VIEWPOINT

by REVEREND GERARD B. DONNELLY

The status of sin and the last of the flesh as dramatic material, from the Catholic point of view and the reactions of the normal man are discussed with particular clarity in the article by the Reverend Gerard B. Donnelly, S.J., in the current issue of the magazine “America.” Father Donnelly’s exposition is an important contribution toward a better understanding of the basic intent of the Legion of Decency campaign, which continues to suffer from considerable confusion of minds in some quarters of the church, the motion picture industry and in the “public mind.” His article begins.

ACCORDING to certain newspaper critics who have been voicing their fears over Hollywood’s return to decency, the picture patrons of the country are destined to be treated during the next few months to a run of pretty dull films. Screen entertainment is to be mid-Victorianized. Stories are to be sexless and made puerile. We are about to witness a cycle of prim and priggish pictures—all about Little Lord Fauntleroys or the Rover Boys. The spirit of Sanford and Merton is to rule the studios, for, the columnists complain, the Church is against the dramatization of sin and has laid a taboo upon sex and crime in the pictures.

This is a pretty ludicrous charge to toss at a Church whose Founder invented the parable of the prodigal son, and whose earliest chroniclers boldly talk about Magdalen, the penitent thief, the woman taken in adultery, Salome, and the Samaritan woman—sinners all of them. St. Augustine, an early Catholic, would disagree with our critics, since he went so far as to publish a book confessing his own weaknesses. The medieval Catholic, author of “Aucassin and Nicolet” saw no difficulty in dramatizing sin. Neither did Dante or the Catholic poets who wrote the “Golden Legend.” Nor were crime and sex considered taboo on the stage by the artists who devised “Everyman” and the thousands of other miracle plays that entertained the Catholic Middle Ages.

The idea that Catholics want writers to treat only of an unreal world, that they forbid artists to touch upon the story of man’s frailty and falls is, of course, an idea that only a person ignorant of history and literature could advance. The simple truth—capable of being proved by hundreds of examples—is that Catholics have never dreamed of denying that sin can be legitimate material for book, stage, or any other form of entertainment.

The present concern among Catholics over motion pictures originates in what they conceive to be their obligation to prevent material sin. The term is technical. But since it touches a fact which is the chief reason for the Legion of Decency, it calls for a bit of explanation.

Catholics hold that the standards by which any human act is judged to be morally good or evil are standards rooted in the natural law. They are therefore objective and immutable standards. Neither convention nor custom, civil law, nor any other expression of human opinion can ever cause an intrinsically immoral act to lose its evil character. Perjury, for instance, is a violation of the natural law, and as such, always has been and always will be wrong.

Now if a man, knowing that perjury is evil, nevertheless deliberately takes a false oath, he is guilty of what is called formal sin. But what if he happens to be honestly persuaded that perjury is not immoral? Well, answer the Catholic moralists, he may indeed be excused from personal guilt. Nevertheless—and here is the all-important point—because what he does is actually a violation of the Divine Lawgiver’s will, his act is an evil thing, material sin, something that dishonors God, and hence be deplored and if possible prevented.

Plainly, then, to the Catholic way of thinking, material sin is an almost certain result of false opinions about morality. Hence, it is important that all men should hold correct views about right and wrong and that they should be kept from adopting any principle that conflicts with the true law of nature.

But what bearing has all this on the motion pictures? Well, here is a thing that Catholic leaders clearly realize: despite the fact that our times are always being roundly denounced as pagan and licentious, the average citizen, even though he is a member of no particular church, pretty generally accepts as valid the traditional Christian code. He still holds, for example, that theft or murder or suicide is wrong. He continues to believe that adultery—and all the other items on this particular list—are offenses against God. True, his conduct may sometimes be deplorable; but while it is bad to fail in the observance of a code, it is far worse to reject the code itself, as outworn and invalid. John Citizen does not question the standards taught him by previous generations. Whether he be invited to lust or larceny, he still finds his chief inhibition in a sound moral judgment—"This is forbidden by the law of God."

Members of New York Local 306 of the Motion Picture Operators’ Union, IATSE, staged a mass demonstration in Times Square on Saturday night in direct defiance of the orders of Mayor La Guardia and Police Commissioner O’Ryane, who had permitted pickets the right to “parade” so long as they did not interfere with traffic or theatre patrons. Thousands of theatergoers tied up traffic as they watched the demonstration, which centered about Walter Reade’s Mayfair theatre at 47th street and Seventh avenue.

There were about 50 men in the group of demonstrators, most of them wearing trench helmets. American Legion caps, since many of the local members of a Legion post in New York. While the group was orderly it attracted attention because of the Legion regalia and because of placards carried by many of the men. One of the signs read: "We protest against violations of the NRA."

With the appointment of a labor committee, the Independent Theatre Owners Association of New York on Saturday reported it would attempt to conciliate the differences between its members and the local operators’ unions, with special effort directed toward a peaceful settlement of the Local 306 controversy with the Called Operators’ Union, which precipitated Saturday’s demonstration.

In Cleveland, operators’ wage scales at subsequent run theatres increased 10 per cent on September 1. The rate there for first-run subsequents now is $117.90 as against $106.11 last year. It is estimated this raise will cost the subsequent run theatre owners of Greater Cleveland at least $75,000.

Decision to appeal to the NRA for a fair settlement of the union situation in Los Angeles was made last week at the first members meeting of the reorganized Independent Theatre Owners of Southern California. The majority sentiment was against arbitration.

Loew, RKO Theatre Fight Appears Near Settlement

Settlement of the controversy between Loew’s, Inc., and Radio Keith Orpheum in New York over film buying and theatre acquisition this week appeared imminent. If a settlement is effected, Fox product will go back to RKO and the contract with Loew’s will be settled. Both Loew’s and RKO have curtailed their drive for new theatres in the territory, with RKO adding 11 theatres and Loew’s only one. All theatre deals made by RKO’s subsidiary, Keith-Albee-Orpheum during the past seven months, have been approved by the company’s board of directors.

With nine theatres currently in his circuit, Abraham Leff will increase his Bronx group to 11 within the next few weeks, and Tri-Consolidated this week took over two more independent theatres in New York.
Tri-Ergon Wins Long Patent Suit

After 15 years of litigation, legal arguments and trials, three German inventors, Josef Enfl, Joseph Masolle and Hans Vogt of Berlin have won in the United States district court at Wilmington, Del., their claims for a patent on a "glow lamp" invention used in talking pictures. The glow lamp was used in the development of sound-on-film. The trio, who have assigned their claims to the American Tri-Ergon Corporation of New York and Tri-Ergon Holding A. G., of Switzerland, had brought suit in Wilmington against General Talking Pictures Corporation, DeForest Phonofilms, Inc., and Lee DeForest. The court will issue a decree that letters of patent be issued to the plaintiff.

In the opinion handed down last week by Judge John P. Niels of Wilmington, it is stated that Dr. Lee DeForest, regarded as the "father" of talking films, was not the first inventor of this glow lamp, important in the photographic of sound. It goes on to say that the three Germans "are the joint and first inventors of the invention" and that the patent office in Washington had erred in refusing them a patent.

"The testimony and evidence produced in the district court," Judge Niels writes, "carry thorough conviction that the patent office erred in granting the patent to Lee De Forest and in refusing to grant the patent to Josef Engl et al."

The DeForest defense was that DeForest had filed his application for a patent for "means of recording and reproducing sound" on September 18, 1919. To prove that his invention was prior to that of the German, DeForest related the trial several years ago in Wilmington a bit of paper on which was a sketch of his inventions. Dr. DeForest said he made the sketch at sea, crossing to Europe. The sketch was lost, he said, and not found till 1925 in a book of poetry.

In spite of the importance attached by Dr. DeForest to that bit of paper, Judge Niels states: "Assuming the sketch is unaltered since 1919, it is no part of the DeForest patent in issue and cannot be read into specification of that patent."

Sennett To Make Films in Britain

Mack Sennett, pioneer comedy producer, this week in London announced plans for production there of feature comedies with international casts, for both British and American markets, the first probably starring Sophie Tucker.

According to International News Service Al Rosen, Hollywood agent, will be associated with Mr. Bennett in the enterprise.

"We have hired over an entire technical crew from Hollywood," Mr. Sennett is quoted as saying.

At a press luncheon at the Dorchester Hotel in London Wednesday, Carl Laemmle, Universal's president, said his company is willing to buy up to 20 independent pictures in Europe.

Drama Academy Is Brown Resigns

Mary Pickford Aims From Columbia

A national academy of dramatic art is the latest of Mary Pickford's many contemplated enterprises. Miss Pickford arrived in New York Tuesday from Hollywood.

As directors of the academy—which may have headquarters in Washington—Miss Pickford proposes, in addition to herself, Eva La Galliene, Katherine Cornell, May Robson, George Arliss and Walter Hampden.

Miss Pickford also is considering radio and stage offers and is confering on publication of a series of stories she will write.

MGM Starts Studio Construction Program

Included in the extensive building program now underway at the MGM Hollywood studios is a building to contain 16 three-room suites for stars, a new and centralized administration building for executive offices and a two-story addition to the wardrobe department, for workrooms and offices.

Planned are a new emergency hospital, a dental office, a new central fire station, modernly equipped. Several hundred men will be employed in the program, which also calls for additions to the commissary, expansion of the casting department and erection of additional fireproof film storage vaults. Fred Pelton, studio manager, is in charge of the program.

Wanger Definitely Set To Make Six for Paramount

Six pictures will be produced by Walter Wanger for Paramount during 1934-35.

Mr. Wanger, who was at one time in charge of Paramount production in the east, and more recently was an associate producer for Metro, is en route to Hollywood from New York, where he will immediately start on "The President Vanishes." Following will be Ann Harding in "Peacock Feathers," to be done in Technicolor.
Mr. Picquet is president of the North and South Carolina Motion Picture Theatre Owners Association
who played it!

and you'll know what it will do for you

Talk to the men who have doubled their grosses...cleaned up on extended runs...broken their records...in every part of the United States...as well as in Canada.

Hear their stories...and you'll join the rush of exhibitors...eager to sign for "The Cat's Paw" before the opposition beats them to it!

Ask the men who run the...

Paramount . Atlanta | Palace . Cincinnati | Rialto . Louisville
Apollo . Indianapolis | Radio City Music Hall | Apollo . Atlantic City
Warfield . San Francisco | New York | Century . Rochester
Palace . Montreal | 5th Avenue . Seattle | State . Los Angeles

HAROLD LLOYD

in

The Cat's Paw

From the Saturday Evening Post story
by CLARENCE BUDINGTON KELLAND

PRODUCED BY HAROLD LLOYD CORPORATION A FOX RELEASE
EVERY ONE IN TOWN
will want to be in on the fun!

WHEN they hear the news that these “State Fair” sweethearts are in love with each other again ... in the merriest, happiest, most appealing romance in years ... the crowds will jam the aisles and overflow into the lobby ... and you know it!

Janet GAYNOR
Lew AYRES
in Servants’ Entrance

with NED SPARKS
WALTER CONNOLLY
LOUISE DRESSER
G. P. HUNTLEY, JR.
ASTRID ALWYN
SIEGFRIED RUMANN

Produced by Winfield Sheehan
Directed by Frank Lloyd
From the novel by Sigrid Boo
Adaptation: Samson Raphaelson
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

**THE CUTTING ROOM**

**BIography of A Bachelor Girl**

*Metro-Goldwyn-Mayer*

This story, romantic comedy drama, is of the type in which Anna Harding has scored her biggest successes. Under the shorter title, "Biography," the S. N. Belurman essay was a popular stage attraction in New York and other metropolitan centers. Similarly the novel on which it is based has been widely read. Consequently those who know about it constitute a potential audience to supplement the story's present attractiveness. The additional attraction is by Anita Loos, famous for "Gentlemen Prefer Blondes" and scenarist of "Social Register." The director is Robert Montgomery, who in "Holiday" was known for his plots and is expected to do well with "Bachelor Girl." The leading roles are outlined for Miss Harding and Robert Montgomery, and the script is by Richard Risk, who has written many other plays. The story is about the love life of a young man who has been deserted by his fiancée, and who now is engaged to be married to a girl who is a complete stranger to him. The love story is complicated by the existence of a secret admirer who has been corresponding with the bridegroom and promising him a fortune if he marries the woman he loves. The story is full of suspense and intrigue, and is sure to be a success when it opens in the theaters.

**Limehouse Nights**

*Paramount*

This story is drama and romance, colored by intrigue, mystery, thrilling danger and human interest of the kind that often has proved its entertainment and showmanship value. The Limehouse atmosphere is pretty well established. People know about it and the weird things that happen there. Consequently the story has a great deal of appeal for young people, and the names of the players interpreting it.

The yarn is an original by Arthur Phillips, the screen play by Phillip Johnson, who has been successful with "Cyril Hume and Grover Jones." Alexander Hall, who made "Miss Jane's Baby Is Stolen" and "Little Miss Marker," directs. George Raft, whose latest pictures are "Robin" and "The Trumpet Blows," and Jean Parker, whose work in "Cavaran," "Squaw," "Double Exposure" and the like is outstanding, are featured in the leads. Anna May Wong, once highly popular and now a new source of fan interest, is brought back to the screen in a featured role. Other players are Kent Taylor, remembered for "David Harum" and "Double Door." Montagu Love, currently in "Menance"; Billy Bevan, Louis Vincenot, James Wong, Robert Lorraine and John Rogers.

The story builds strong and exciting situations, in which thrilling suspense consolidates interest. Raft has a role that should fit him perfectly as a half-cast Limehouse power, cafe owner and smuggler. The same is true of Jean Parker, father of the district, with whom he falls in love. It creates a situation that brings him into conflict with the girl's lover, Kent Taylor, and also with his own woman, Anna May Wong. The inscrutable temper of the orient prevails as Miss Wong, to save her man for herself and save the girl from him, leads him into a trap set by the officers.

It affords much in idea, production, atmosphere and personalities with which to intrigue public interest.

**Night Life of the Gods**

*Universal*

The title giving a significant hint, the unique entertainment idea of this story is its predominant showmanship quality. It is a comedy terror story. The novel by Thorne Smith is a sensational seller. The screen play is by Barry Trivers, Lowell Sherman is the director.

An eccentric young scientist has discovered a way of turning persons into statues, and stone statues into flesh and blood human beings. First he experiments on himself. He is a man gets himself mixed up with a woman who claims to have lived for 900 years, and her character is the sum total of all furious womanhood, making her an A-1 hellion. The strange pair, having much in common, start out to see and do things. As they please in a roadhouse brawl, half the revelers and all the cops are turned to stone. Visiting an art museum, the woman persuades her pal to give the gods and ancient heroes a fling at modern life. So Diana, Hebe, Venus, Bacchus, Neptune, Apollo, Mercury and Persuas come to life and immediately take up the pursuits for which they are mythologically famous. The comedy of the situation being evident, its excitement is made more hectic when the city rises up to find that somebody has stolen the gods, and it takes a peculiar twist when a thick cop refuses to stay stoned and turns up at the most inopportune times for the man and woman.

Finally, when the scientist figures the gods have had enough after a hilarious swimming pool sequence, he leads 'em back to the museum, lets them all say goodbye, turns them back into stone and caps the climax by transforming himself and the girl friend into marble.

Alain Moubray and Florence McKinney are the strange pairs. Others are Irene Ware, Genevieve Mitchell, Marda Deering, George Haswell and Robert Warwick (gods) and Wesley Barry, William Boyd, Peggy Shannon, Theresa Maxwell Conover, Henry Armetta, Douglas Fowley and Gilbert Emery for personalities.

**Night Alarm**

*Majestic - Larry Darmour*

As the title indicates, this is an action yarn. Basically, it's the story of a newspaper man who prefers chasing the fire engines to writing his "Garden Beautiful" column. As it unfolds, it deals in crooked politics, a newspaper fire prevention campaign and arson rings which dramatize the sustaining boy and girl romance. The original is by Sidney Sheldon, directed by Spencer Bennet, with the screen play by Earl Snell, who recently did "Let's Be Ritz" and "Hall a Sinner." The leading cast is by Cabot, Lorraine and Sligh, the supporting cast by Hitchcock, Berg, O'Neill, Morgan, James, Brubaker, Morgan, and others.

Because of its character, the yarn looks to be of unusual value for boys with fire departments, newspapers and civic associations. Much of it deals with reporter Cabot's campaign to force building owners to install fire prevention and safety devices. With love interest generating at the start, the situation becomes tense when the girl, Miss Allen, finally realizes that her father is the man upon whom the boy friend is focusing his blistering campaign. It takes a thrilling fire in Warner's factory, with Cabot rescuing the girl, to open his eyes to the logic of Cabot's ideas.

**College Rhythm**

*Paramount*

As the title indicates, this is a pollicing, music tinged action comedy drama, built around two college rivals, Lanny Ross and Jack Oakie.
in the cutting room

their competition in romance, on the football field, in student life and in the work-a-day world after graduation. The original story is by Howard Green and Elaine Rawson, who collaborated in writing "Kiss and Make Up" and the screenplay play on "We're Not Dressing." Adaptation is by the husband and wife team of DeLeon, who did "You're Talking"; Jack McDermott and Francis Martin, Norman Taurog, who made "We're Not Dressing," is directing.

Lanny Ross, radio broadcast favorite who made his screen debut in "Melody in Spring," is seen again. Other principals are Jack Oakie, last seen in "Shoot the Works" and "Murder at the Vanities;" Lyda Roberti, Robert Young, and Margaret Hamilton.

Music and lyrics are contributed by Harry Reynolds, who also composes similarly associated with many Paramount pictures, "We're Not Dressing," "Shoot the Works," "She Loves Me Not," etc.

Paramount

This picture story is adapted from a stage play which was one of the most widely played roadshows of the present era. In touring companies and stock it has been played almost everywhere where legitimate attractions are played. In Hollywood, it's an exciting and the chicest comedy romance. The play is by Gilda Varesi and Dolly and Archibald Byrnes. This screen adaptation is by Jacques Svali, Gladys Lehman and Charles Brackett, Elliott Nugent, making a "She Loves Me Not," "Strictly Dynamite" and the well-remembered "Three Cornered Moon" is intriguing.

To secure proper character interpretation, the leads were assigned to Elissa Landi, currently in "Love Me or Leave Me" and "Sisters of the Skin," both paralleling her character in this story, and Cary Grant, now in "Kiss and Make Up."

In the story, Grant marries the tempestuous, temperamental operatic star, Elissa Landi, only to discover that she's the big shot in the family and he is merely "Mr. Opera-singer" and chief dog-leader. Life is one grand series of crises that eventually convince Grant that he belongs somewhere else. Not getting any help from his wife's manager (Overman), Landi leaves on a tour as Grant leaves for America and romance with Sharon Lynn. Informed of this and considering it an insult to her charm, Landi returns home, moves in on Grant and Miss Lynn to again completely captivate his husband and make him glad to lead the dog around.

Comedy, fast-moving and explosive, appears to be the outstanding showmanship quality to back up the picture's entertainment prestige and the cast name strength.

They were all pictures adapted from stories by "Lady for a Day" to "Little Miss Marker." Screen play is by Howard J. Green, who recently did "Morning Glory," "Success at Any Price" and "Show Her What You're Made Of." William Glackin is responsible for many successful pictures in the silent era, who lately made "Social Register" for Columbia, is directing.

Lee Tracy and Helen Mack, currently featured in "You Belong to Me," are again teamed in the leading roles. In support are Baby LeRoy, who plays a crook in Government, "You Can't Buy Everything" and "In Love with Life;" William Frawley, appearing in "The Fighting 69th;" Henry W. Balthauser, Kitty Kelly, Eddie Peabody and dozens of other lesser names in character and atmospheric roles.

As the odd hero of Runyon's published story, Lee Tracy is assigned a character that should be right down his alley. It's the stock toughing role so that Helen Mack's should give her every opportunity to develop the promise so impressively demonstrated in "All of Me" and "You Belong to Me." Tracy is a lemon drop-eating, but always basted wise guy race track jock. Swindling the health-seeking Gillingwater out of a winning bet, he hits the road with his circus gypsy drift clerk in love with Helen Mack. Married and actually poverty stricken but wealthy as far as ambitious words are concerned, he robs his employer to pay the doctor who delivers his baby boy only to have his wife die. Arrested and imprisoned, he is regenerated by his child, Baby Le Roy. Never forgetting his lemon drop penchant, he is found by Gillingwater, whose swindling had resulted in a health cure.

Lively, excitingly colorful, yet carrying a tender heart, this calls for a cast capitalizing on title value, author credits and the leading players' popularity.

stories sold to producers

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TOTAL FOR THE WEEK: 14 16 4 34

Includes one published magazine story.

Andrew's Harvest, original of the Texas plains, by John Evans, purchased by Paramount, screen play by Margarette Roberts, to feature Carey Grant. SUGAR'S OPERA, play, by John Gay, purchased by Walter Williams, Brother Dieterle to direct.


DANGEROUS CON™, play, by John Boynton Priestley and Ruth Holland, purchased by RKO, for Virginia Bruce, Conrad Nagel, Melvyn Douglas, Edward Arnold, Betty Furness, Henry Wadsworth and Doris Lloyd; directors, Phil Rosen and Arthur Sapiel.

DENNY, original about "mother love," by John Fante, purchased by Warners.

ESCAPE ME NEVER, play, by Margaret Kenney, screen play by Robert Kenney and Carl Zuckmeyer, purchased by United Artists (British and Dominions).

FIGHTER, original, western, by Robert Donahoon, purchased by Supremo, for Bob Steele.

FLORENTINE DAGGER, original, by Ben Hecht, purchased by Warners, screen play by Tom Reed, Harry Joe Brown supervising.

FOILES, play, by Aron Le Blanc and Cy Kriger, purchased by Twentieth Century (United Artists).

FORSYTE SAGA, book, by John Galsworthy, purchased by RKO, for Katharine Hepburn.

FRIGIDES, book, by Gene Stratton Porter, purchased by RKO.

GORGEOUS HUSBAND, novel, by Samuel Hopkins Adams, purchased by RKO, for Katharine Hepburn.

HIGHLAND LIMITED, original, by Roger Brinton, for sale to Warners, for sale to Warners.

I'VE BEEN AROUND, original, by Gerald Beaumont, purchased by Universal, for Chester Morris, B. F. Zeidman supervising.

KICK-OFF, magazine story, by Sophie Kerr, purchased by Paramount, for Charley Ruggles and Mary Rolson.

KICK-OFF, magazine story, by Nicholas Barrows and Earl Snell, purchased by RKO.

LADIES, book, by Gene Stratton Porter, purchased by RKO.

LIVELY WIVES, original war story, by Jerry Wald and Julius Epstein, purchased by Warners.

MADE TEARS, book, by Homer Croy, purchased by Universal.

NORTH SHORE, book, by Wallace Irwin, purchased by Warners, for Bette Davis.

OCEAN SWELLS, book, by Sophie Kerr, purchased by Paramount, for Charles Ruggles and Mary Rolson.

PICKCADDY JIM, book, by P. G. Wodehouse, purchased by MGM, for musical comedy, to be produced by David O. Selznick.

PUZZLE OF THE PEPPER TREE, book, mystery, by Stuart Palmer, purchased by RKO.


SHE MADE A MILLION, book, by Polan Banks, purchased by Universal.

SOUTHPURRS, original, by Ralph Spence, purchased by Warners, possibly for John Blondell and Guy Kibbee.

SILVER STREAM, book, by George Cory Franklin, purchased by RKO. (To use title only.)

SUCH A LOVELY COUPLE, book, by F. Hugh Herbert, purchased by Paramount, for Charles Ruggles and Mary Boland.

TWO FOR ONE, original, by Corey Ford, purchased by Columbia, screen play by Hyatt Dalziel, for Jack Oakie and Edward Love.

TWO LITTLE PEOPLE, original, by Frank Dazzy and Agnes Johnson, for Paramount, screen play by Hyatt Dalziel.

WEST OF THE PECOS, book, western, by Zane Grey, purchased by RKO, to be produced by Cliff Reid, with direction probably by John Farrow.


In no Gaumonts for United Artists

United Artists will not distribute two Gaumont British pictures next season, contrary to previous reports, according to the New York office of Gaumont.
THE HOLLYWOOD SCENE

An important money-saving reaction to the workings of the Production Code Committee came to light this week when a research executive uncovered the cold data that the Code Self Regulation now agreed upon by all majors and independents may save the industry from one to three million dollars a year.

While some in Hollywood do know, a greater percentage of the creative colony are not aware, that censor boards in various cities pass every film before it reaches the screen.

The money paid the censor boards for administration cannot at this time be saved to the industry unless censorship is completely abolished. But it is believed millions for other expenses will be saved by eliminating the necessity of returning productions to the studio for added scenes, cutting out sequences and reprinting positives after censor boards order changes.

The case of Mae West's picture, "Belie of the Nineties," is one in point.

After New York censors refused to pass the West production, it came back to the studio for retakes, and general refurbishing. This cost the Production Code intends to eliminate in future by suggesting changes when a script is just a glint in a writer's eye, long before the scenario is introduced to the camera.

Not alone Paramount but every company has passed through the harrowing experience of re-shooting and re-printing, after a censor board made mandatory deletions or changes, and reckoned with added costs.

Under the self-regulatory process, the Code Committee hopes to make these costs a thing of the past, relieving the companies of the headaches when changes are ordered and obviating the attendant pocketbook aches when the bills are paid.

Savings from one to two million dollars a year for the industry is considered, by financial chiefs, a tidy item in these days of economy.

Divided Authority

Apropos the production analysis which recently appeared in these columns, Hollywood is busy discussing "Down to Their Last Yacht," a radio picture, where authority and responsibility during filming were divided between director and producer, with opinion now divided about the box-office merit of the film.

Paul Sloane was engaged as director of the picture, with Lou Brock as associate producer.

While shooting was in progress, it was bruited about that Lou Brock was directing the musical numbers and supervising the dance numbers.

Mr. Sloane, it is said, registered objection to this division of authority and disclaimed responsibility for the final film if Mr. Brock, the producer, assumed any part of the direction.

Immediately after the preview Mr. Brock flew to New York and embarked for Europe. Even with such a classic example of divided responsibility, Hollywood is betting it will happen again, if not at Radio, at some other plant.

Since "Down to Their Last Yacht," Sloane has directed "Straight Is the Way" for MGM, which was well received by studio officials and reviewers.

Not a Gambler

With Fox having acquired distribution rights to "Peck's Bad Boy," the question of whether Sol Lesser is a gambler or a real producer seems to be definitely settled.

For twenty years he has been in the business, as an individual theatre owner, as a partner and officer in the original West Coast circuit, as a producer, distributor and just plain patron of the industry.

Finishing "Peck's Bad Boy," he took it down to Santa Ana, a little long haired town fifty miles from Los Angeles. Without a preview, he put it into the Broadway theatre, August 25, its opening day, broke every record that the house ever knew. During the week, it set up figures that seem impossible. On a basis of population and house seating capacity, 60 per cent of the Santa Ana public paid to see the show.

Mr. Lesser is more a producer than a gambler.

News Flashes

Four directors joined the directors' branch of the Academy last week, bringing the total to more than one hundred.

They were: Victor Fleming, Kurt Neuman, Louis King and Richard Boleslawsky.

Baer Roast and Toast

Max Baer was toasted and roasted at a distinctive Hollywood party flung by his agent, Leo Morrison, Wednesday evening at a local hotel. It was a curtain-raiser to Baer's return to California and Paramount Pictures.

On the dais were Eddie Cantor, toastmaster; Benny Rubin, referee; Joe Cummingle, Leo Carrillo, Ansel Hoffman, Baer's manager, and Gene Autry, Sheriff.

Talking Like Human Beings

A new auditory technique for the talking screen is making its debut in Hollywood.

Instead of actors talking like actors, the new technique calls for them to talk as human beings talk when no camera is focused on them.

Ann Harding and Brian Aherne use it in "The Fountain" as does Pauline Lord in "Mrs. Wiggs of the Cabbage Patch."

Hecht and MacArthur hit upon the same technique in their first independent picture, "Crime Without Passion."

A new organization known as Adventure Pictures plans 26 features and five serials. Bud Barsky is sitting in as chief production executive, having been engaged by Arthur Weiss.

Hollywood paid final tribute last week to Mrs. Benjamin Warner, mother of the Warner Brothers, who passed away three hours after her 85th wedding anniversary.

George Batcheller and Maury Cohen signed with Pathe to produce their combined eight Goldwyn Mayer representing the product of Invincible and Chesterfield at that studio. Monogram, Sol Lesser Productions, Reliance and Phil Ryan Productions now are using space for production.

Two more new production organizations springing up during the week were Blue Ribbon Pictures with a program of four to six pictures a year to be made at General Service, featuring Anson Mount and Southern Productions, which will produce features, musicals and westerns at Prudential.

Five Pictures Start

Anticipating the extended Labor Day week end, Hollywood production wheels slowed down quite a bit during the past week. Only five new pictures were started. But three were finished. Fox and Warner each have two of the new ones. The other is a Paramount. The finished pictures are credited to Columbia, Radio and Metro Goldwyn Mayer, representing the product of Invincible and Chesterfield at that studio. Monogram, Sol Lesser Productions, Reliance and Phil Ryan Productions now are using space for production.

At the Movietone Studio, Fox started "The White Parade." In this Loretta Young, John Boles, Muriel Kinkaid, Gertrude Short, Jane Barnes, Ruth Hoyt and Dorothy Wynn are featured. A picture to the Heaven's was placed before the cameras at the Western Avenue plant. Warner Baxter and Conchita Montenegro are starred, with Herbert Mundin, J. Carroll Naish and Ralph Morgan heading the supporting cast.

Both the new Warner productions are dramas and both have un trailus titles. "I Am a Thief" features Ricardo Cortez, Mary Astor, Irving Pichel and Dudley Digges. "Murder in the Clouds," a thriller, will present Lyle Talbot, Ann Dvorak and Gordon Westcott at the head of an extensive cast.

Paramount's activity is a musical comedy, "Here Is My Heart." Bing Crosby is starred. The supporting cast includes Kitty Carlisle, Alison Skipworth, Reginald Owen and Roland Young.

Drama is the keynote of the completed pictures. Columbia's feature is "Police Audiance," featuring John Mack Brown, Sally Blane and George Meeker. Sentiment predominates the drama in Radio's "Dangerous Corner," in which Virginia Bruce, Melvyn Douglas, Conrad Nagel and Erin O'Brien More are the principal personalities.

The same quality colors MGM's "What Every Woman Knows." In this Sir James M. Barrie story, Helen Hayes is starred with Brian Aherne and the supporting cast includes Madge Evans, Lucille Watson, Dudley Digges, Donald Crisp, David Torrence and Henry Stephenson with Gregory LaCava directing.
The Merry Widow
(MGM)

Musical Romance

With the release of "The Merry Widow," a new mode in musical screen entertainment is here. In the picture is almost every element that has proved its ability to entertain.

There's romance, lots of it. Sometimes it's tender, often it's comic opera in its hilarity. Sometimes, though always carefully and intelligently handled, it's intrinsically intimate. It has drama, to contrast and lend suspense to its motivating romance. Always there's a laugh-packed comedy in the modernized dialogue, attributed action and situations.

The girl glamorous spectacle is colorful. The music, vocal, in solo and chorus, and instrumental, is what everybody knows the Lehar "Merry Widow" music is—a treat for music lovers. Additionally a few tinging modern numbers have been tossed in for good measure. There is novelty of timeliness, locale and story significance. Production, in settings, costumes and backgrounds, enhanced by excellent photography is elaborate. One word—beauty—seemed to pervade every scene.

The first locale being Marshova, a theoretically conceived Balkan country, the time 1885, Danilo the orphan and every woman's heart. Introducing himself to a masked vision of beauty in her castle garden, he learns that instead of being the terrific heart-breaker he thinks he is, he's in her estimation, just a wastrel. Nevertheless, his brazen effrontery has flamed a dormant spark in the merry widow's heart.

Don't be surprised that such a thing could happen. Princess Sonia, owner of 52% of the kingdom, leaves for Paris. The King scours the land for a cavalier to charm her back and thereby to secure the succession to the throne. He finds the king's widow away, if he ever is found. The Queen ridicules every name the King suggests, but presently he finds Danilo in her boudoir, he knows he has found his man. Danilo is named special agent to bring Sonia back.

In his gayety, charm and color motivating the audience throughout the whole situation, Danilo and Sonia are still in the dark, Danilo's meeting with The Ambassador is just plain sliglack. In Maxim's, he meets the widow again. There, having introduced herself as Fifi, she is just another of his horde of mademoiselles, a lady of the night and the cabarets. Again to the tune of "The Merry Widow Waltz" and other Lehar music, Danilo is lifted to the heights of romantic ecstasy only to wake up in a drunken stupor after all his accomplished efforts have failed to register with Fifi.

Disaster is threatening back in Marshova. The King's coded wire to the Ambassador, translated by Zizipoff, is a comedy gem. An embassy ball in honor of Sonia is arranged for the next night. The absent Danilo, finally brought in and back to normality by liberal doses of black coffee, is ordered to go to work and do what he was supposed to do. Here the colorful and glamorous spectacle reaches its entertaining height as does the music.

For the first time, Danilo finds out who Sonia really is and she learns of the King's plot. Despite the Ambassador's engagement announcement both renge notwithstanding what it is to be overture.

Danilo, having failed in his mission, is brought back for courtmartial. Sonia appears as his witness to testify that he did everything possible to win her heart. Nevertheless he is jaunted and deserted. The King frames her into visiting his mouse-infested cell. There they are just plain man and woman, are married, and Marshova is saved.

As previewed, there are several slow spots in the picture, but these will be eliminated. Selling it successfully is merely taking advantage of what is there. There is plenty of name value and though the director's name seldom sells many tickets, the Ernst Lubitsch reputation for class and smartness should not be overlooked.—McCARTHY, Hollywood.


CAST:
Danilo  . . . . Maurice Chevalier
Sonia  . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ..
THE LITTLE FEATURE THAT IS THE YEAR'S BIG SENSATION!

"Proof that it doesn't take seven reels of film to make motion picture entertainment."
Regina Crewe, N. Y. American
La Cucaracha.

"I think there has been shown nothing so lovely as La Cucaracha."
John Chapman, N. Y. Daily News

JUST A FEW OF THE MILLION WORDS OF PRAISE FOR TWENTY MINUTES OF ENTERTAINMENT!

A Little Feature hailed as a gem of music, drama and the dance!

A Little Feature hailed as a gem of music, drama and the dance!

Scenes created in color by ROBERT EDMOND JONES
World's Foremost Designer of Stage Settings
with STEFFI DUNA
DON ALVARADO • PAUL PORCASI
EDUARDO DURAND & His Orchestra
Produced by Kenneth Macgowan Directed by Lloyd Corrigan
RKO-RADIO PICTURE

Produced in the Perfected NEW TECHNICOLOR

A PIONEER PICTURES PRODUCTION
Brilliantly to open the new picture season!

ANN HARDIN

A woman's heart torn between love of one

From the noted novel by Charles Morgan that has thrilled two million readers!...

"GREAT PROPERTIES MAKE GREAT PICTURES"
Once in years—a story too fine for superlatives. 

...Once in years—a love too great for words...

This is a picture from such a story...flooded with such a love...A picture that shows how brave and beautiful human life can be!...

AN RKO-RADIO PICTURE with

BRIAN AHERNE
PAUL LUKAS
JEAN HERSHOLT

A Pandro S. Berman Production
Directed by JOHN CROMWELL

man and devotion to another....

The above is one of a series of half-page ads in "The Fountain" National Advertising Campaign available for publication on your opening day in your newspapers. • Your audience is waiting to see Ann Harding in the crowning triumph of her career...let these ads tell your people that "The Fountain" is coming to your theatre! • See your RKO-Radio Branch Manager for details!
"thou shalt" or "shall nots" about it, every father, mother and boy should be deeply touched by the story and the way it is played by Jackson Browne: Thomas Mitchell is everything a boy could want in a father; Dorothy Peterson, the aunt, and Jackie Searl as the mean and spiteful usurping cousin. Die the kids it should be a delight, as it only is a picturization of the fatherly compassion which is their dream. As for the adolescent, you will be giving the manner in which they are convinced of the sympathetic and inspirational quality of its thoroughly human story.


CAST:

Jackie Cooper
Thomas Meighan
Jack J. Clark
Dorothy Peterson
O. E. Anderson
Charles Evans
George O'Brien
Larry West
Harry Clark

The Count of Monte Cristo

(United Artists-Edmond Small)

Drama

This is an old story. This picturization of it is as new and modern as today and just as timely. It's drama. Accentuating that quality and preserving all the other attributes which have made the Dumas classic great, the picture tells the whole story in a complete and interest holding manner. It is thoroughly played, photographed and produced. Concentrating attention immediately on its central character, capitalizing on suspense, it moves fast so that the long running time is not felt.

Having the qualities that appeal to general mixed audiences, it is both a class and mass picture. It is presented as an event, with showmanship of the highest caliber. The story is drama with a heart punch. Produced by United Artists-Edmond Small, directed by Edmond Dantes, the Count of Monte Cristo, the inhumanity of his fellow men and his re-venge. An innocent victim of political intrigue that established the story's character, Dantes is cast into a dungeon in the Chateau D'H. A forgotten man, time ceases until another prison-er, by the same villainous means, comes to Dantes' cell. For years they work together to escape. The Abbe, educating Dantes, tells him of the fabulous treasure on Monte Cristo. Art and policy, society and death, dies. Sewing himself in his dead friend's sack, Dantes is cast into the sea. Picked up by rowing boat, eventually brought by his way back to Paris, comes to Dantes' cell. 

Outcast Lady

(MGM)

Romantic Drama

This is sophisticated romantic drama. Building to that dramatic heart interest that establishes a constant flow, it accentuates pathos. It might be well to know that this picture was adapted from the Michael Arlen novel, "The Green Hat," which subse- quently was made into a picture. In bringing it to the screen under the new code to which its producers subscribe, certain altera- tions have been necessary. There are no changes, while readily evident to those familiar with the story or play, are none the less enter- taining to those who will be seeing it for the first time. There is total exclusion of comedy contrast, its appeal is to the moderns. It is an adult attraction exclusively.

As the story unfolds, the principal locale being England, Iris, depeared of Napier's love because of fanatic family objections, marries Fenwick. Confessing that he is worthless, Fenwick commits suicide on their wedding night. To protect his memory, Iris preserves to the last a letter saying that their old affection is re- newed, but when he refuses to break off his engagement with Venice, her cup of bitterness is full. Later, while she is ill, Napier, now married, visits her; learning the tale of her sacrifice and the secret of Boy which she has so faithfully kept, he will divorce his wife and marry Iris. Iris, who was unfaithful to her husband, tells him of her love only to have the old scandal flung at her again. Even the attempts of Napier to defend her result in her being shocked by his lack of faith. Fate hav- ing cheated her of every dream of happiness there is only one thing left for her to do—accept the bitterness of destiny.

This picture calls for intelligent showmanship. It affords good cast names. The beat on which it is based was widely reputed. The picture itself has been given unusual advance publicity. These two elements are those which police watch with suspicion and will be present as an adult attraction; eliminating, if possible, juvenile and adolescent attendance and limiting it from other classes of the all family character.—McCarthy, Hollywood.


CAST:

Iris—Constance Bennett
Lady Eve—Joan Blondell
Mrs. Patrick Campbell
Field—Hugo Williams
Van Evers—Elizabeth Allan
Sister Maurice—Henry Stephenson
Boy—Raymond Walburn
Guy—Lumpsden Hare
Dee—Martha Sleeper
Boy Fenwick—Ralph Forbes
Trouble—Alvin B. Francis

Wagon Wheels

(Paramount)

Outdoor Drama

Generally a western is accepted as being a screen full of shooting, wild-riding, heroic cowboys, a girl in distress and a lot of villainous bad men. "Wagon Wheels" is not that character. It is a well acted and historically true film. It is adapted from Zane Grey's "Fighting Carvan," previously made as a silent. The picture is replete with dangers and hardships of the band of pioneers who broke the first wagon trail from Missouri to Oregon. Essentially it is an action drama. Contrasting with that quality, however, is romance, comedy, human interest and the intro- duction into the story of "Wagon Wheels," a popular current radio musical, which is moti- vated by the spirit of adventure, courage and daring, the picture is logical and moves fast. There is drama in this band of pioneers and the hardships that are theirs during the long trek. It is interpreted by Nancy and Sonny Wellington, who seek a new and happier life in the West. This picture is the three scouts, Belm, Burch and O'Meara and the double-crossing Indian guide, Murdock. There are the famous wagon trail, the fight with the Indians, the terror of being treacher- ously deceived, the eventual man to man con- flict between the hero and the renegade villain, and the thrill of safe arrival in a new country.

There is appeal for the youngsters principally also for the grownups to whom sophistication means little. It should be sold in a manner that capitalizes the Zane Grey story popularity.
A Lost Lady

(Warner)
Drama

The story this picture tells has been told many times. It is dramatic romance with both an appealing and an intriguing pitch. Its basic appeal is for women, inasmuch as it deals with a woman's tragedy, her marriage for honor, herabbey her affairs with other men and the final triumph of her understanding love. It moves in a serious vein. There is no attempt at comedy contrast; such laughter as there is has but little relevance to the theme. As such it is essentially adult entertainment, something to be turned in hand the most interesting Ellinger. She is a lonesome woman and the affair grows in intensity, as Forrester's business obliging her to the heartstone. Feeling that her marriage, for honesty is no longer understood, her or her romance with Ellinger. This is the story to the reader learning that Ellinger is doing a little-side philadephor, nurses her husband back to health, making it a long that they both under- and embark upon a pursuit of the relationship. This is more than, denied them as individuals and, as mates.

The reader's love interest, romance and drama to market in this picture. To must be added the lure of its unusual triangle situation. Supplementing these are many more than more than ordinary worth. An advance camp, combining the merit and appeal of both, which ingeniously ties in the significance of the title tone and capitalizes upon the reader popu- larity of the author of the original story, Willa Cather, should have the power to create the desire of the picture, Holland, and succeed, as she has so often in the past.

This time the setting is that of the staid and socially prominent section of New York City of the World War period. The ordinary and therein lies a strong selling point worthy of exhibitor attention, is the well known, and contains in the story of the same title by the popular Edith Wharton. It is, in the film version, a story which uncon- ditionally will have its greatest appeal to the feminine element of the patronage, and as such should, in the selling, be directed at that group. The women, in all probability, will bring the men, but it contains little essentially for the masculine film-goer.

The story of the independent fashion, permits of the comparison, or contrast, of a set of circum- stances which took place in the closing years of the last century, with a definitely sim- ilar set of circumstances. The latter situation serves merely as an introduction to the telling of the old tale, one which is fashioned of crinoline and lace-sleeved costumes, actually and in respect to the attitude of a period toward the exigencies of life. Its setting is not with- out an appeal for authenticity and charm, and the older adults among the patrons should be drawn, but over the heads and meaningless to those below the adolescent years.

The story has much to do with the build- up publicity of William Allen by Haines, the good public of Superba Pictures, Hol- land, and a strong following among the tie-ups. The comparative lack, in the cast, of outstanding box office names for the marquee, makes concentration on the yarn the best point of attack. Comedy is the element to be stressed. Haines is the press agent who, in love with Miss Allen, of the Baby Stars, plans to put her hub, but he is the signing of a contract by Cawthorn, amusingly accented president of Superba Pictures.

Young and Beautiful
(Mascot)

Comedy-Drama

In the strong, in this independently-pro- duced picture, of the 13 Wampas Baby Stars for 1934, the exhibitor has something which he should find no real difficulty in selling, espe- cially to thé family patronage. The obvious tie-up with local beauty contests in the community, and theatre-sponsored local talent shows on the stage, should be pro- ductive exploitation material. The picture will stand plenty of ballyhoo, and, as not too serious comedy drama, with the comedy element pre- dominating, the film should be found entertain- ing.

The fact that much behind-the-scenes motion picture material is contained in the story, and that the setting is exclusively Hollywood, also adds a point for the selling of the film. The cast is headed by the once-popular William Haines, who makes for the engaging star, and often amusing lead. In support, in addition to the Baby Stars and Joseph Cawthorn, John Miljan and Ted Fio- Rito and his orchestra.

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The Coast of Catalonia

(Fox)

Good

One of the Fox Magic Carpet of Movietone television series, this subject offers unusual camera work and interesting close-up views of natural beauty. The colour and therein lies a strong selling point worthy of exhibitor attention, is the well known, and contains in the story of the same title by the popular Edith Wharton. It is, in the film version, a story which uncon- ditionally will have its greatest appeal to the feminine element of the patronage, and as such should, in the selling, be directed at that

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Outstanding in any company! . . . Universal is proud to present as its first release of the 1934-35 season a picture even more outstanding than "Only Yesterday!" . . . A picture which will give you outstanding grosses—because it's that kind of a picture—and because it gives you the opportunity to introduce to your public a new and outstanding screen personality!

FRANK MORGAN
BINNIE BARNES

Lois Wilson, Elizabeth Young, Louise Latimer, Alan Hale. Produced by Carl Laemmle, Jr. Directed by Edward Sloman. Presented by CARL LAEMMLE. A UNIVERSAL PICTURE
# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending September 1, 1934, from 97 houses in 19 major cities of the country, reached $1,132,903, an increase of $42,982 over the total for the preceding calendar week, ended August 25, when 96 houses in 19 cities reported an aggregate gross of $1,089,921.

<table>
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<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tr>
<td><strong>Boston</strong></td>
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<td><strong>Gross</strong></td>
<td><strong>Picture</strong></td>
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<td>“Adventure Girl” (Radio) and...</td>
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<td>“Name the Woman” (Col.) and...</td>
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<td>“Their Big Moment” (Radio)</td>
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<td>“You Belong to Me” (Para.) and...</td>
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<td>“Wild Gold” (Fox)</td>
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<td>“Crime Without Passion” (Para.)</td>
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<td>Fenway</td>
<td>1,800</td>
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<td>Keith’s</td>
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<td>“Romance in the Rain” (Univ.)</td>
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<td>“Dames” (W. B.)</td>
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<td>Paramount</td>
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<th><strong>Buffalo</strong></th>
<th><strong>Picture</strong></th>
<th><strong>Gross</strong></th>
<th><strong>Picture</strong></th>
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<tr>
<td>Buffalo</td>
<td>“Treasure Island” (MGM)</td>
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<td>“The OldFashioned Way” (Para.)</td>
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<td>Century</td>
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Take 'em on these 3 Great Laugh Cruises

WILL MAHONEY

in

"She's My Lilly"

Produced by AL CHRISTIE

Presented by E. W. Hammons

What if vacation is over! Here's all the fun of another 7-day pleasure cruise, all wrapped up in two reels. Will Mahoney at his best, plus a big surprise hit in the singing of the Five Spirits of Harmony. It will be one of your biggest comedy hits of the season.

"Lively and snappy comedy... The dancing put on by the boys is a great stepping exhibition... fast and well gagged."

Distributed in U. S. A. by FOX Film Corporation
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SYMBOL
Of A Notable Achievement

Nightly over Los Angeles and Hollywood this symbol of the service and utility of the three Quigley motion picture publications cuts through the darkness.

Swiftly *MOTION PICTURE DAILY* gathers the news from all corners of the world and speeds it to key executives everywhere—itself a key factor where plans are made and action evolved.

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---

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**OFFICES IN**

NEW YORK  CHICAGO  HOLLYWOOD
### Motion Picture Herald: Theatre Receipts — Cont'd

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**High and Low Gross**

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<td>&quot;Clear All Wires&quot;</td>
<td>1,500</td>
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<tr>
<td>High 11-18</td>
<td>&quot;Call a Sable Lady&quot;</td>
<td>5,000</td>
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<td>Low 3-18</td>
<td>&quot;The Death Kiss&quot; (Para)...</td>
<td>1,100</td>
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<tr>
<td>High 2-25</td>
<td>&quot;State Fair&quot;</td>
<td>8,500</td>
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<tr>
<td>Low 1-11</td>
<td>&quot;Employees' Entrance&quot;</td>
<td>1,400</td>
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**Notes:**
- **Bulldog Drummond**
- **The Lady Is Willing**
- **The Cat's Paw**
- **The House of Rothschild**
- **The Old Fashioned Way**
- **Man With Two Faces**
- **Cleopatra**
- **Bulldog Drummond Strikes Back**
- **Moonstone**
- **Romance in the Rain**
- **Helen of Troy**
- **The Defense Rests**
- **City Park**

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**Philadelphia**

- **Notorious Sophie Lang** (Para)
- **Cleopatra** (Para)
- **Housewife** (Univ)
- **The Cat's Paw** (Fox)
- **Straight Is the Way** (MGM)
- **Dames** (W. B.)
- **Romance in the Rain** (Univ)
- **The Return of the Terror** (W. B.)
- **Treasure Island** (MGM)
- **The Defense Rests** (MGM)

**San Francisco**

- **King Kelly of the U. S. A.** (Para)
- **The Man With Two Faces** (W.B.)
- **Murder in the Private Car** (MGM)
- **Housewife** (W. B.)
- **Pursued** (Fox)
- **The House of Rothschild** (U. A.)
- **The Cat's Paw** (Fox)

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**High and Low Gross**

- **"Going Hollywood"** 4,100
- **"From Hell to Heaven"** 1,250
- **"College Girl"** (Col) 11,000
- **"Clear All Wires"** 1,500
- **"Call a Sable Lady"** 5,000
- **"The Death Kiss"** (Para) 1,100
- **"State Fair"** 8,500
- **"Employees' Entrance"** 1,400

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**Notes:**
- **"Going Hollywood"**
- **"From Hell to Heaven"**
- **"College Girl"** (Col)
- **"Clear All Wires"**
- **"Call a Sable Lady"**
- **"The Death Kiss"** (Para)
- **"State Fair"**
- **"Employees' Entrance"**
Breen on Radio, Says Films Are Much Improved

Joseph I. Breen, head of the Production Code Administration of the Motion Picture Producers and Distributors of America, in Hollywood, last week told radio listeners throughout the United States that, contrary to the expressed "fears" of many persons within and without the industry that stricter morality impositions would make forthcoming pictures "too wishy-washy," new pictures are more abundantly supplied with pictures "of high moral tone" as compared with pictures so far shown in the current season.

Mr. Breen also said that 90 per cent of all pictures now being made in this country are being submitted for the MPDA's seal of approval.

Decision Called Victory for Control Advocates; Group Takes Clean Pictures Pledge

By BRUCE ALLAN
London Correspondent

On the eve of the issue of the Cinematograph Exhibitors' Association circular to licensing authorities, advising a legal opinion in favor of the right of these bodies to refuse cinema licenses for other than "safety" reasons, a distinct success has been scored, in the courts, by the advocates of public control of the new theatre erection.

The magistrates of Wells, Somerset, have refused a license for a modern cinema which it had been planned to erect in the town on the grounds that the needs of the local public are adequately met by an existing theatre, admittedly not of the most modern type.

Decision Provides Precedent

The Wells case was by way of being a test one, and the decision provides a precedent which, if it is not upset, may make it difficult to carry through new theatre erection plans in various parts of the country. Its importance lies in the fact that both the applicant and the objector rested their cases on general principles. In this theme it was urged that the Cinematograph Act was concerned solely with the public interest and that it conferred no powers to restrict the number of theatres, provided they conformed with safety requirements and the proposed licensee was a "suitable" person. The opposition based its case entirely on facts and figures going to show that a town with the population of Wells (under 5,000) could not support more than one cinema. It was admitted by the magistrates of C. E. A. officials had given supporting evidence to this effect, and in doing so has, it seems, enabled a definite legal decision to be registered to the effect that the powers of local authorities which are limited only by their interpretation of public interest.

Ruling May Be Challenged

Whether this decision (which registered a majority vote of the magistrates after the clerk had been consulted on legal points) will be repeated in other areas, and if it will ultimately be supported in the higher courts, are matters on which a good deal of uncertainty must be felt at the moment. It is probable that the ruling, if not in this case then in others, will be challenged and that an appeal court judgment will finally establish just what the powers of licensing justices really are. In the meantime, it is open to any exhibitor threatened by the competition of a new theatre to quote the Wells decision as proof of the magistrates' competence to take business conditions into consideration in adjudicating on license applications.

Trade opinion is divided on most of the points raised by this very important case. While exhibitors as a class rejoice at a victory which promises to make their battle against "overbuilding" easier, it is pointed out that the practically unlimited right of veto now supposed to be within the powers of licensing authorities may not always be exercised in favor of one exhibitor as against another; there may be cases in which clerical, theatrical or other interests may invoke them to prevent perfectly legitimate trade expansion. There is also the possibility that if every new theatre plan is open to challenge on the ground of "safety," progress in the theatre field may be seriously hampered and obsolete or obsolescent theatres allowed to continue careers which would be abruptly terminated if the law of the survival of the fittest were allowed to operate.

Confers Censor Right

A good deal depends on the validity of the C. E. A.'s legal opinion on the wide powers of licensing authorities. No doubt an equally authoritative legal opinion in the opposite sense would be forthcoming if required.

The Cinematograph Act is somewhat loosely worded, but it is a point of importance that it has already been interpreted as conferring a right of local control on local authorities, though such powers were certainly not contemplated in the original act. The C. E. A. may therefore be on firmer ground in its circular to these authorities, and every local action may become the signal for a battle royal. One wonders what the attitude of magistrates will be in the cases, coming in under the Act, where a cinema is an integral part of real estate developments promising to employ capital and labor on a large scale and, incidentally, to increase rateable values to the considerable benefit of the community.

Take Clean Films Pledge

Although the "clean films" campaign is not nearly so formidable a movement in this country as in the United States, certain interests have at least in the last year or two taken part in the all-American film crusade. This has always applied to Catholic critics of screen fare and it is a Catholic organization, the West- minster Federation, which has made the most definite anti-film move so far recorded. This takes the form of a pledge, of which the pertinent parts are: "I shall do all in my power to avoid the public opinion against all films which tend to corrupt public morals. . . . I hereby promise to stay away from all films except those which, so far as I know, do not offend against decency and morality."

This pledge can be sent to branches of the Federation, or handed to a parish priest and so far as it goes it can be taken as indicating a definitely critical policy towards films on the part of the Catholic Church in England. Recent declarations in Rome will tend to stiffen that attitude, from which American films, if any, are likely to suffer most, since a "Hollywood" label is automatically attached to anything questionable in films.

Production Notes

Warner-First National's first Claude Hulbert feature, directed by Cyril Gardner, is in the cutting room.

Fair Ground sequences for "It's a Bet," with Helen Chandler and Gene Gerrard, were shot at midnight on the B. I. P. outdoor lot by Alexander Esway. * * *

B. I. P. is still searching for a "Little Nell" for The Old Curiosity Shop, and also for a star to play the name of "The DuBarry." * * *

Fox-British signed Ernie Lotinga, variety star for "Jesse on the Farm," to be directed by Hayes Hunter, under the long term Fox contract. * * *


Shmitkin on Code Board

Al Shmitkin, recently transferred from Indianapolis to Cincinnati as Warner manager, has been appointed affiliated distributor member of the Cincinnati grievance board, replacing Maurice White, who resigned as Warner manager to enter exhibition.
DEAR HERALD:

We would like to ask you exhibitors how you would feel if you had been laid up with a blood pressure of 220 and had counted all the figures on the wall paper five hundred times, and then, after you had recovered a little, and the doctor wouldn't let you kick the dog nor jog your family and then you would come down with intestinal flu and get so weak you couldn't hardly walk, and just as you were recovering from that to have the hay fever strike you until you had sneezed the curtains off the windows and had upset the reading lamp, and the neighbors had threatened to shoot you, we repeat, how would you like it?

Well, that's our condition right now, and on top of it all our American Legion Junior baseball team, which has won the state championship for three consecutive years, has gone out to Sterling, Colorado, to play for the championship of Wyoming, Colorado, New Mexico and Nebraska, and from there they will go to Topeka, Kansas, to play for the championship of the western half of the United States, and our grandmother at Sterling has wired us that she has had another relapse of the same old complaint and is quite bad and wants us to come out and see her, and now our hay fever steps in and keeps our laundry woman washing handkerchiefs and talking to herself while the balance of the family stuffs cotton in their ears and wonders whereas we learned such last waugue. Doggone the doggone lack any how.

A Real Baseball Team

Well, you baseball fans may want to know how the game came out. New Mexico played Wyoming and cleaned them 7 to 1. Our colts played Denver and romped on them. The next day we played Idaho with New Mexico and the score was Neligh 24, New Mexico 4. And now they have to go to Topeka, Kansas, and play for the championship of the western half of the United States, and from there they will go (maybe) to Chicago and win the championship of the whole works.

Some scientists are now claiming that about every 184 years the earth is due for a dry period, such as we are having now, and that the population of the earth is changed, and that the dry period has a duration of two years, and they are predicting dire things to come next year.

Everything Will Be All Right

We don't know who writes these alarming reports, whether it is the "brain trust" or a collection of scientists who want to alarm the people and at the same time get pay for filling so much newspaper space. We have had these "alarmists" even since we can remember, and we know that few of their predictions have come true, so don't get excited, folks, keep quiet and everything will come out all right.

It is a law of Nature that water evaporates when it is carried in mist until it comes in contact with a cooler current, when it is condensed into drops large enough to fall to the earth and then we have rain. That law is immutable and no scientist can change it. It has always been so and it will always remain so. We have more moisture in the summer than we do in the winter but that is because there is more energy and there is more evaporation in the summer than there is in the winter. Water evaporates more under heat than under cold. We had an unusual dry spell this summer but that was because of the unusual shifting of air currents.

Overbuying Causes Trouble

There are those who won't sleep in a room numbered 13. Others won't walk under a ladder. A black cat is a bad omen to some. Some wouldn't step over a broom.

Others won't start on a journey on Friday. Some won't drink milk on Thursday, etc., etc., so why shouldn't we have scientists who write a lot of bologna because they think people won't stop to think. Don't let these prognosticators worry you. Everything is going to come out all right. We'll get rain. We'll get crops and business is going to come back to normal. They can't keep the American people down, so look over your contracts for pictures and if you don't have enough bought go and buy some, but if you already have enough under contract don't buy any more until you need them. Overbuying has caused more trouble than anything else in the business.

"Jaysee" Supposes

Let's just suppose the case. Suppose you were supposed to write a full page for the best magazine on earth, and suppose you couldn't think of anything sensible to write, and suppose you had to sneeze every time you hit a key on the typewriter, and suppose that the water ran out of your eyes and nose until you had to put on rubber boots to keep you feet dry, and suppose you knew that Ernie was the best guy in New York City and would help you out, and suppose you felt so darned ornerous that you wanted to hit your grandmother with an ax, what would you do, would you stop right here or would you continue to vend your spleen upon suffering policewomen? Well, we wouldn't. Therefore we are going to stop right here, with a full knowledge of the calamity this brevity is liable to cause, and with the hope that we will be feeling better next time.

COLONEL J. C. JENKINS

THE HERALD'S Vagabond Columnist

JAYSEE'S LESSON IN FORESTATION

TO THE EDITOR OF THE HERALD:

Your "Vagabond Columnist," Colonel J. C. Jenkins, in the issue of the Herald for May 18, 1934, has given us good advice when he stated that "the man who does not plant a tree may be called "a sinner," but the man who plants a tree may be called a "sinner."" I agree with you, Colonel. To me it is a sin not to do something to help this country, which is in a bad state. Our country is a great country, and it is our duty to preserve it and make it better.

Your letter is well written and well argued. I will not take the time to argue with you on this point. I will simply state that I agree with you. To me it is a sin not to do something to help this country.

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Chesterfield


Columbia


IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—A light but pleasing story made into perfect entertainment by a good cast and direction. It did unusual business in a midnight date. Played Aug. 15, B. Hohlenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KING OF THE WILD HORSES: William Jennings—Played on a double program. Just a "horse opery" and our horse fans were disappointed in it. Personally, I thought it great. Our patrons never hesitate to tell us what they don't like. Running time, 60 minutes. Played Aug. 10-12—Mr. A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.


THE MAN TRAILER: Buck Jones, Cecil Parker—Very well made picture with plenty of sex interest and humor, all seemingly to please.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MOST PRECIOUS THING IN LIFE: Richard Cromwell, JennArthur—Fair little show that pleased the customers and that it did the management. So that's that. Played Aug. 12-13—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—Played on double program to a good crowd. This was above the average mystery picture, and one of the best programmers that we have received from Columbia. Pleased the Friday and Saturday crowds. Running time, 69 minutes. Played Aug. 10-12—Mr. A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

NO GREATER GLORY: Frankie Darro—This is a well made and interesting picture but no box-office. Against all odds it grossed 10 times its booking. Played Aug. 10,9,8. Adams, Mason Theatre, Mason, Mich. Small town patronage.

POLICE CAR: Tim McCoy—Tim is a pleasing actor and one thing stands out like a sore thumb. None of his pictures will ever be censored, unless it is done by a class of patron who would really like to see him. Tim's first picture was made by an enthusiastic girl. But we do not recall one picture in which he has done so. Come on, Tim, make your picture a success. Tim, it's and the old adage, "A Kiss for a blow." Give the villain the boot, Tim. It is a picture that will please the public. Played Aug. 10—Peter Byrlsm, Victory Theatre, Naplesville, La. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—This is a picture program of a light type. Good family night picture, but a poor box office one. Running time, 71 minutes.

COLUMBIA

IN this, the exhibitor's own de- partment, the theatremen of the nation serve one another with in- formation on the box office per- formance of product for their mutual benefit. A choice of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD

1790 Broadway, New York


WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Another good one from Columbia. Although the story was nothing to brag about, received many favorable comments and not one word against it. Running time, 71 minutes. Played Aug. 19-21—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vermont. General patronage.

FIRST NATIONAL


MIDNIGHT ALibi: Richard Barthelmess—More entertainment in this feature this than in many of the so called two hour specials. Will please even the most critical of patrons. Running time, 39 minutes. Played Aug. 19-21—J. Hoff- man, Plainview Theatre, Plainview, Neb. General patronage.


TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—This is a great picture. Did the box office business expected it to. Advertising was carried as a follow up for "Old Street" and "Gold Digger" and it brought them in. It has music, story and cast, and everyone enjoyed it. Pat O'Brien and Ginger Rogers click.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

VERY HONORABLE GUY: A: Joe E. Brown, Alice White—This is average entertainment from Joe E. Brown. Not as good as his last one, but will please the average fan. It is good clean comedy that will keep the patrons laughing from beginning to end and please every one. The trailer said this picture for us in advance and with the result of good business for the day, but did not please as well as some other openings. Running time, 62 minutes. Played Aug. 18—J. M. Melford, Orpheum Theatre, Oxford, N. C. General patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn—Playing as large as her success warrants. Played Aug. 12, 11, 10. Temple Theatre, Lincoln, Neb. My biggest star, next to Will Rogers. Patrons went wild over her and wanted everything she advertised. The second day was bigger than the first and was raising bullfrogs. Had my patrons staying for both shows. Would not show again. Wished we had more. Played Aug. 10—Peter Byrlsm, Victory Theatre, Naplesville, La. General patronage.

BOTTOMS UP: Pat Patterson, Spencer Tracy, John Boles—Played rather old. Weak plot. Not much to draw from. This picture does not do Justice running time, 66 minutes. Played Aug. 16—A. Gasaway, Strand Theatre, Tuscaloosa, Alabama. Small town patronage.


COMING OUT PARTY: Frances Dee, Gene Raymond—A good picture that we were able to put on for a long time. It did not even stand up on Pal Night. Story, acting, production, all weak. The love scene between Raymon- and Dee was drawn out so long that the audi- ence laughed and made some wisecracks instead of using their handkerchiefs. Poor direction. Business fair. Running time, 70 minutes. Played Aug. 22-25.—Mr. A. B. Jeffers, New Piedmont Thea- tre, Piedmont, Mo. Small town and rural patronage.

DAVID HARUM: Will Rogers—Fox has a picture here that can do many ways. One of the finest “pictures” to come this way lately. One of the finest pictures of this type to come in a long time, it will probably run four hours it took to run the program twice. These two months between July and August, I think, one knows of a better way to express approval, let him speak, or forever hold his peace. Will was well supported by Evelyn Venable and Kent Taylor. It begins to look like the Fox Corporation is taking or has taken a very rich right to do it. Fox, just produce "Harums," let the others pro- duce "in the same spirit." Played Aug. 10-13. Victory Theatre, Napolenville, La. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—George O'Brien looks about as well as I do in a dress suit. Where they got the suit was too seen for me, but it did not draw. However, it is a good little programmer. Running time, 72 minutes. Played Aug. 12-13—Mr. A. B. Jeffers, New Piedmont Thea- tre, Piedmont, Mo. Small town and rural patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee. Al Hirt, Benny Durante—Rudy Vallee and the boys had been cut to clean it up and did very well. Business fair. Running time, 74 minutes. Played Aug. 11-12—K. E. Ball, Royal Theatre, Brownswell, Ind. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee. Al Hirt—If they had left out the irrelevant and uncalled for dirty wisecracks and点钟, all would taste. All the lone- The business hit a new low on this, as it had been shown in three surrounding towns some time previous. It pleased most of my patrons. How did Durante break into the movies? Running time, 78 minutes. Played Aug. 15-16—Audley E. McAdie, Owl Theatre, Lebanon, Kansas. Small town patronage.

GRAND CANYON: Warner Baxter, Madge Evans—Not the type picture Baxter's fans want to see him in and the scenic tragic ending disappoints all the ladies. Sure wish Fox would give this star a couple of real stories then he would look right up to the place where he belongs, but as it is, his sters are small. Good turn. Business not fair. Running time, 79 minutes. Played Aug. 15—O. M. Fleming, Almatr Theatre, Live Oak, Florida. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Regardless of the fact that I have read a few reports that he isn't horse, I still feel that he is mighty close to it. When Bill plays Tarzan, it is simply a riot. My patrons were whooping and bollering. Will Rogers most popu- lar in my town and doing very well with records and my people are asking when I will have him back. Running time, 70 minutes. Played Aug. 9-10—O. M. Fleming, Almatr Theatre, Live Oak, Florida. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—One of the enjoyable shows we have seen this year. It is not a good snow it is set and they will be there. Running time, 71 minutes. Played Aug. 8-9—O. M. Fleming, Almatr Theatre, Live Oak, Florida. General patronage.

HOOPAL: Clara Bow—Having read so many re- ports on this picture that were inclined to be of an
adverse nature, I was very much surprised to find it quite an entertaining picture. Frankly, if I might say so, to have a picture of the same flavor the fans as a rule would have raved over. Some raved as it was good, but most raved at the start as it was bad. I think the public actually loved it, enjoying it hugely. I didn't lose my shirt or my temper, as I enjoy the picture as a whole and it seems to have emerged, which is a fair indication of how I regarded it. I would say it was a very, very good picture and I would highly recommend it to all those who haven't seen it yet. Played July 22-23—Tom Fleming, Almirah Theatre, Live Oak, Florida. General patronage.

SAIDIE MCKEE: Joan Crawford, Franchot Tone—Roamer was so good that I thought it was a lost cause. Because that picture that Crawford has done since "Bouncing Daughters." She proves that she is an emotional actress and much credit must be given to Edward Arnold. He gave a bang-up performance that was very much enjoyed by the ordinary kind of audience. The picture was old, but the picture was good. Played on a double feature with "Ever Since Eve." Business fair. Running time, 90 minutes. Played July 22-23—M. J. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town.

SMOKY: Victor Jory, Irene Bentley—Not as good as I thought it would be, although pleased fairly well. Especially pleased for kids. Running time, 69 minutes—Bob Schwall, State Theatre, Ipswich, S. Dakota, General patronage.


Wild Gold: John Boles, Claire Trevor—Made the mistake of using this one on Saturday in place of one of the
classes and let the public see it through action, the comedy was weak, not much story and Barrymore-Moreau. Played for the first time, was Miss Trevor. Harry Green might have been good, but could not draw a house. Picture is a very poor one. Running time, 72 minutes—Beatty Johnson, Almirah Theatre, Live Oak, Florida. General patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter, conexion of Hunter and Hunter—This is a picture with a slow, draggy story. I guess the women like Baxter here, we always do good with women trade on his features. Running time, 81 minutes. Played Aug. 10-11—W. R. Bonghan, Sun Theatre, South Sioux City, Nebr. Small town patronage.

WILD WOMEN: John Barrymore, C. G. Peterson—Please always pleased my customers, I know we'll all have a good time here. Going to the right side to Hollywood—Sonnie Jackson, Jackson Theatre, Hoisington, Kans. General patronage.

HOLLYWOOD PARTY: Jimmy Durante, Mickey Matson—Horrible. Just a few thousand feet of wasted film in place of the usual story. Played on a double feature, not very crowded to the customers as they come out. A picture like this should never be played in this part of the country. Played June 26—Charles Coats, Rialto Theatre, Hinckley, Minn. Town and rural patronage.


MOONSTONE, THE: David Manners, Phyllis Barrymore—A mystery story and will please those who like mystery stories. It's the story of a famous Moonstone diamond originally stolen from the Temple of the Sun and based on the story by Wilkie Collins. It is full of action and will keep the patrons in suspense from start to finish. Played one day with a beauty show and to a good patronage. Running time, 72 minutes—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARAMOUNT

DOUBLE DOOR: Evelyn Venable, Kent Taylor—This is one of the best pictures of its type ever made. Metro made a great show of this and one that should please every theatre-goer. It is the story of the secret service in the Civil War. The Mills Brothers sing two selections that should please any audience. Color. This is good stuff. Played two days to good business. Running time, 86 minutes. Played July 26-27—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


GREAT FLIRTATION, THE: Elissa Landi, Olaf Hytten, Erich von Stroheim, and screen actors may enjoy this type of show, but the public does not. It was an old picture and there was enough to kill the show. But whoever chose this type of show was right. Probably it contains about 15 or 20 different stories, "Elmer the Great" and other stories in this type. Played one week. Running time, 70 minutes. Played July 26-27—E. J. Longsaker, Glen- wood Theatre, Genevieve, Minn. General patronage.


LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—This is a picture that was very good, but it is just as good as ever. If your patrons don't want to see it, I am sure that you are not trying to please them. Both this picture and "Baby Talk" were very much enjoyed by the patrons. Running time, 80 minutes. Played July 26-27—Tom Fleming, Almirah Theatre, Live Oak, Florida. General patronage.

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MELODY IN SPRING: Charlie Ruggles—A very funny comedy. Lanny Ross's singing is entirely satisfying. There is nothing more to be said about it. Played as a good actor. He has the looks and personality. Played July 26-27—Maxen Theatre, Mason, Mich. Small town patronage.

MELODY IN SPRING: Lanny Ross—One to two of your patrons and they didn't care for it but the other half dozen (not quite as bad as that) praised it. It was a good picture and the theatregoers who were here were well pleased with it. Running time, about 50 per cent of what the picture deserved, isn't making any ends meet. Played July 26-27—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross—Advertised this heavily, but there weren't many customers. This is a musical number, the milking song. Just a good picture. Business poor. Played July 26-27—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Better than the average. Could have been a very good picture. Played one day to very good business. Running time, 70 minutes—Bob Schwall, State Theatre, Hoisington, Kans. General patronage.

SADIE MCKEE: Joan Crawford, Franchot Tone—Roamer was so good that I thought it was a lost cause. Because that picture that Crawford has done since "Bouncing Daughters." She proves that she is an emotional actress and much credit must be given to Edward Arnold. He gave a bang-up performance that was very much enjoyed by the ordinary kind of audience. The picture was old, but the picture was good. Played on a double feature with "Ever Since Eve." Business fair. Running time, 80 minutes. Played July 22-23—Tom Fleming, Almirah Theatre, Live Oak, Florida. General patronage.

SAIDIE MCKEE: Joan Crawford, Franchot Tone—Roamer was so good that I thought it was a lost cause. Because that picture that Crawford has done since "Bouncing Daughters." She proves that she is an emotional actress and much credit must be given to Edward Arnold. He gave a bang-up performance that was very much enjoyed by the ordinary kind of audience. The picture was old, but the picture was good. Played on a double feature with "Ever Since Eve." Business fair. Running time, 80 minutes. Played July 22-23—Tom Fleming, Almirah Theatre, Live Oak, Florida. General patronage.

MURDER AT THE VANTIES: Carl Brivon, Kittie Carlyle—This is a very good picture that should please the average picture fan. It is a mystery drama set in a background of music. It is a back-stage story, in the theatre in which the famous Earl Carroll “Vanties” are presented. It is full of colorful period action and unusual situations. The acting is always on the mark and the entire production is a winning one. Played July 24—6. Tom Fleming, Alimar Theatre, Alimar, S. Dak. Small town patronage.


CRIME DOCTOR: Otto Kruger, Karen Morely—As I knew little about this feature when I booked it, I was curious to see what it was all about. It started slowly and appeared to be without any appeal for our patrons. Later it changed to tense, interesting action, that appealed strangely to our patrons. Played Aug. 16.—George Lodge, Green Lantern Theatre, Osage, Del. Small town patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee—We’ll give RKO credit for this one. Please all, including the rougher element. All right for small towns. Running time, 71 minutes.—Rob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot, Eric Linden—Good romance with a little drammery comedy by Cliff Edwards will please the average crowd. Some nice stunt flying with a few thrills. Running time, 51 minutes. Played Aug. 3—W. R. Bronm, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

LET’S TRY AGAIN: Diana Wynyard, Clive Brook—This one was slightly out in a pinch and was not liked by our patrons. Weak story, acting just so—practically no story, just sixty-seven minutes of dialogue and even that was practically about nothing except domestic squabbles and even then the story wound up just about where it had begun. If you don’t have it try it at once. Running time, 67 minutes. Played Aug. 1.—Tom Fleming, Alimar Theatre, Oak, Florida. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—A nicely produced entertainment with heart interest and fine acting proving a good evening’s entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dak. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—A swell story well done. It makes great entertainment for the women if you can get them in. Title against it. Ann Harding superb as is the rest of the cast. Running time, nine reels.—E. W. Kummert, Congress Theatre, Beresford, S. D. General patronage.

LEGEND OF VERGIE WINTERS: Ann Harding, John Boles—Another blacklisted show that I think is excellent on account of the good moral. In my opinion, it is the story, where the stars break all the commandments and then “live happy ever after” that does the harm. This could not be recommended for children, but for adults and young people I consider it a good show. Well acted by Ann Harding with good support from John Boles, Helen Vinson and entire cast. Played my patronage. Running time, 82 minutes. Played Aug. 15—Gladya E. McArdle, Owl Theatre, Lebanon, Iowa. Small town patronage.

MAN OF TWO WORLDS: Francis Lederer—This is an out-of-the-ordinary picture and was very much enjoyed by our patrons. Francis Lederer dominated the picture throughout, but it was well dominated at that. RKO can well be proud of this one. Not a great one of roadshow proportions, but a thoroughly entertaining one for the home folks. It received 100 per cent attendance. Played Aug. 3.—Peter Bylana, Victory Theatre, Napavine, La. General patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Played this picture on Saturday as a half of a double program and it got by, but that is about all I can say for it. Just another murder-mystery-comedy. Average business. Running (Continued on following page)
MOTION PICTURE HERALD  
September 8, 1934

United Artists

THE HOUSE OF ROTHCHILD: George Arliss. One of the finest pictures of the latest. Started to pass it up until Bob Smith talked me into going to see it. A bit slow at times but I finally decided to book it. One hundred percent satisfaction guaranteed. I think it’s the best of a very good bunch. Business extra good. Certain to be one of the best of this year and it’s the last word in entertainment. Time endless. Running time, 65 minutes. Played July 25-26—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Can. Small town and country patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie. This is a good picture. A great picture that should please any crowd any day. Business quite good. Running time, 56 minutes. Played July 24-25—Tom Fleming, Almar Theatre, Live Oak, Florida. General patronage.


MOULIN ROUGE: Constance Bennett, Francis X. bush, Robert Redford. Only one of the finest pictures for a booking and it is worth the ad fair and plenty of complaints. Running time, 73 minutes. Played Aug. 12—B. Hillebrand, Rose Theatre, Sumas, Wash. Small town patronage.

MOTION: a Family good running death.
September 8, 1934

MOTION PICTURE HERALD 53

Warner

BUSINESS IS A PLEASURE—Broadway Brevities—Not up to the usual standard of the Brevity Series, but very beautifully done, in Technicolor. No one will kick at it.—L. C. Davis,oxy House, Stonington, Maine. Small town patronage.

GOIN' TO HEAVEN ON A MULE: Merrie Melodies—This is a very good cartoon comedy based on that popular song hit of the same name. This is excellen entertainment and will please both young and old. Let's have more cartoons like this. Running time, 5 minutes.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RUFUS JONES FOR PRESIDENT: Broadway Brevities—A dandy cartoon with a showiness of color that is negro cast. Some excellent song numbers. Running time, two reels.—Glenn Hoffman, Owl Theatre, Lebanon, Kans. Small town patronage.

SERVICE WITH A SMILE: Leon Heilman—All color, beautiful and well animated. Running time, two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

WHERE MEN ARE MEN: Joe Prenner—Why doesn't Joe give the man some decent scenes. He's fooled the audience long enough. I can get twice as funny as Prenner with just two bottles of beer. Running time, 20 minutes.—Rudolph J. Covi, Covi Theatre, Hermiston, Pa. Town and rural patronage.

Serials

Mascot

LOST JUNGLLE, THE: Clyde Beatty—Don't pay a cent to see this serial. One of the best serials in the first chapter and after that it is just another jungle picture. One can't do anything without a gun—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOST JUNGLE, THE: Clyde Beatty—The first two chapters on this serial have just been shown. It couldn't be better. However, I can tell you that it will be a big hit in the city. The program looks as if it is going to start and finish with a bang. I think the shows will be a big hit. The program is carrying the serial and it will be a big hit. The show will be a big hit. The show will be played on Nov. 5.—George Clay, Ely, Minn. Small town patronage.


United Artists

GULLIVER MICKY: Mickey Mouse—We used a trailer a week or two, and it surely was worth it. A good cartoon.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MICKEY'S MECHANIC MAN: Mickey Mouse Cartoons—We have run Mickey Mouse cartoons for the past two months. We have run them in good newsreel that is for news and the average customer does not care for this type of entertainment. They have tolerated it, however. Action for newsreels.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


BORN APRIL FIRST: Sterling Holloway—A good comedy with plenty of laughs. If your people like Holloway, run this short. Running time, short minutes.—W. R. Boudinot, Jr., Soc Theatre, South Sioux City, Neb. Working class and rural patronage.

GOOFYTOON NEWS: Good if you want some silly cartoons. Of the two they are OK. For filling in a short feature program. Running time, 20 minutes.—W. R. Boudinot, Jr., Soc Theatre, South Sioux City, Neb. Working class and rural patronage.

VAUDEVILLE DAYS: Montone No. 8—On the average these Montones have been good. Some were a little weak, but no fault can be found with them. They are good to diversify your short program. Running time, 20 minutes.—W. R. Boudinot, Jr., Soc Theatre, South Sioux City, Neb. Working class and rural patronage.

Information from:

Constanse Bennett sailed for a European holiday on the S. S. Paris.
Raul Roulien left Hollywood this week for a personal appearance tour in connection with his latest Fox picture. "Greenleaf of Love." He will visit Central American countries.
Max Reinhardt, noted European stage producer, left New York for the Cotillion the middle of this month.
Arthur Sanchey, of Trans-Orange Film Export, left for Europe on business, to be gone six weeks.
Stuart Erwin will leave New York for Hollywood Sept. 15.
Louis Nizer, head of the New York Film Board of Trade, has returned from a brief European holiday.
Sam Shirley, Chicago MGM district manager, has returned after a visit to New York.
Alice Terry, who is Miss Rex Ingram, sailed for Europe.
Grace Moore arrived in New York to attend the premiere of "One Night of Love."
Lester Sturm, Fox Detroit exchange manager, returned to his headquarters after a trip to the Coast.
Bob Savitt returned to New York from a tour of independent exchanges.
Harry Arthur is in St. Louis.
W. Kipps, Fox western division sales manager, has returned to New York after a trip to the Coast.
Harry M. Warner, Max Albert Warner and Mr. and Mrs. Harry Charnas returned to New York from Hollywood, where they attended the funeral of their mother.

TRAVELERS

HELEN HAYES will leave Hollywood early next month and go on the "road" with "Mary of Scotland," in which she appeared for the New York Theatre Guild this season.
MARY PICKFORD is in New York.
SAM MORRIS returned to Code Authority headquarters in New York after a nine-day stay in Buffalo.
DICK POWELL returned to New York from Hollywood to begin an early personal appearance tour.
LIE OCHS, New York circuit operator, sailed for Europe.
SUZANNE CAHAY, French actress, sailed from New York for Europe.
DAME SYBIL THORNDIKE, noted English actress, accompanied by Auralia, stage director, and Clifford Evans, well-known British actor, arrived in New York for the opening of their play "The Distaff Side," by John Van Dyke.
TIM MCCOY, Columbia star, is making a personal appearance tour through the Middle West.
CHARLOTTE FEDAK, Hungarian actress, arrived in New York from Europe.
BUNNIE BARNES, British stage and screen star, sailed from New York for England. She will return to Hollywood in February.
HAL ROACH left Hollywood for New York.
SAM McGOVERN, district manager for Columbia, is in New York.
J. R. McDonough, RKO Radio executive, returned to New York from the Coast.
ROBERT MCNEILL, Michael Nairy and Gene Emmick, of the T. and D. circuit of California, are in New York.
JOHNNY WEISSMULLER arrived in New York from Hollywood.
PHIL BAKER, musical comedy and radio star, returned to New York from Europe.

From Hollywood

Display: "First Release—Films rushed by AIR. Use and dramatize, this modern speed. Specify AIR EXPRESS.

NEW LOW RATES NOW IN EFFECT
Express carried in high-speed multi-motor passenger planes. One express receipt covers Nation-wide Air, Air-Rail Service. Ship prepaid, collect, or C. O. D.

AIR EXPRESS
Flown on UNITED AIRLINES
For free pickups, rates and information, phone Air Express Division of RAILWAY EXPRESS AGENCY and United Air Lines office or WESTERN UNION
NO. 66—IDENTITY OF INQUIRERS WILL NOT BE REVEALED

QUESTION—Will you please advise me who the party is that asked Question Number — of the Code Question Box.—TEXAS.

ANSWER—The identity of any person submitting a code question to the Code Question Box will be absolutely sealed for obvious reasons. It is with this understanding that all questions are submitted. The protection of anonymity is afforded every one.

NO. 67—TYING-IN NEWSREELS; MINIMUM ADMISSIONS

QUESTION—Please advise if any ruling has been made against the tying-in of newsreels with contracts covering feature pictures. For years we have made a policy of showing one newsreel per week. We have already made arrangements with one of the newsreel companies for one issue per week for the next season. However, a representative from the sales department of another company whose features we need, says that in order to get their product, he will insist that we buy the two weekly issues of their newsreel for the next season. If all of the companies producing newsreels were to make such a demand you can see what a situation it would be. What protection can we secure from this unfair practice?

Second question: Our competitor is showing features of the large distributors on Monday and Tuesday for 10 cent general admission. I know the code does not allow pictures to be shown for less than the minimum price specified in the contract—and we are under the impression that none of the major companies have a minimum admission stipulated in their contracts as low as 10 cents (for adults) for any of their first run pictures, but we do not, however, have an insight into our competitor’s contracts. What steps should I take in this matter, since distributing companies with which we are dealing have forced us to raise our prices.

ANSWER—The motion picture code offers no protection to any exhibitor from the demands of a distributor who insists that the exhibitor must buy a newsreel in order to secure the distributor’s feature product. The entire matter is one which must be worked out between the exhibitor and the distributor in contract negotiations. Many exhibitors of late have made the same complaint against the tying-in of newsreels with features. There is absolutely nothing in the code that can stop the practice.

Regarding the second inquiry, some of the large distributors do permit a 10-cent minimum admission under some of their contracts. However, if the complaining exhibitor has sufficient reason to believe that his competitor’s contract with any one of the three distributors does contain a clause providing for a 15-cent minimum admission for adults, and the competitor does operate a 10-cent bargain day matinee under such contract, then the complainant should discuss the matter with the secretary of the Local Grievance Board located in the exchange city in his territory, with a view to filing a charge against the competitor with the Grievance Board.

If the complaining exhibitor is certain that any one of the competitor’s contracts has a 15-cent minimum admission clause, he is entitled to file a complaint with the Grievance Board at once, without further ado. But, inasmuch as the certainty of violation is not established, then it is suggested that the matter first be discussed with the board secretary.

Macy Has Sales Film

Macy, large New York department store, this week inaugurated a new type of sales promotion, showing one of its animated films, "The Story of a Country Doctor," produced by Castle Films, four times daily in the store’s auditorium. The film presents the work of Dr. M. W. Locke, of Williamsburg, Ontario, and was made for the Loew and Shoe Corporation, Columbus, O. Three hundred store outlet shows will show the film after the Macy opening.

 Warner Ads on Display

Samples of Warner exploitation work will be on display at the New York Advertising Club next month. The exhibit later will be moved to Columbia and Fordham Universities, to be used in connection with instruction on sales promotion.

Terry and Moser Expand

Remodeling and redecoration have been completed at the new enlarged quarters of Paul Terry and Frank Moser, producers of Terry-Toons, in New Rochelle. An increase of 20 per cent in the number of animators and artists has been effected.

Waxman Opens Own Office

A. P. Waxman has opened his own public office in New York. One of his first accounts is a campaign on H. B. Franklin’s “Gambling,” in which George M. Cohen will be starred, for Fox release.

Hammons Signs Baerwitz

Sam Baerwitz has been signed by E. W. Hammons, president of Universal, to make a two-reel comedy.

Short Product Playing Broadway

Week of September 1

CAPITOL
In the Islands of the Pacific. Columbia
Pads and Fancies Universal
Tripping Through the Tropics. Columbia

PARAMOUNT
Poor Cinderella Paramount
Water Rodeo Paramount
Pictorial, No. 2. Paramount

RIALTO
Screen Souvenirs, No. 4. . . . . Paramount
Radio Announcer’s Review. Paramount
Dumb-bell Letters, No. 1. RKO

RIVOII
Orphan’s Benefit. . . . . . . . . United Artists
Pagliacci. . . . . . . . Educational

RKO MUSIC HALL
La Cucaracha . . . . . . . . . . RKO

ROXY
Mickey’s Steamroller. . . . . United Artists
Dumb-bell Letters, No. 1. RKO

STRAND
Buddy of the Apes. . . . . . . . . Vitaphone
Camera Speaks. . . . . . . . Vitaphone

Famous Players Plans Neighborhood Previews

Famous Players Canadian Corporation plans to inaugurate “preview nights” in Vancouver, British Columbia, Canada, according to a decision of J. J. Fitzgibbons, manager, who was in Vancouver recently for the convention of circuit managers. One of the smaller neighborhood theatres will be used for the purpose, with the feature to be put on “cold” without any advance announcement. It is considered the best way of obtaining true audience reaction to films. The plan is to be patterned after the method used in Hollywood.

New Capitol Opens in Greeneville, Tenn.

Considerable local attention was given the recent opening of the new Capitol theatre, in Greeneville, Tenn., operated by the Crescent Amusement Company, of which Tony Sudelson is president. Seating 800, the theatre is modernly equipped.

The opening ceremony was featured by addresses by John S. Bernhard, mayor of Greeneville; Mr. Sudelson; R. L. Bantz, secretary-treasurer; Joe W. Holman, architect; Harry C. Beckner is manager of the new theatre.

Liebeskind Returning

Nat Liebeskind, who has been in the Far East for the past two years, during which time he has opened Warner-First National offices in Singapore and Java, will return to New York September 14.

Disney-Penney in Tieup

Kay Kamen, in behalf of Walt Disney Productions, has negotiated a tieup with J. C. Penney Company, operating 1,500 retail stores throughout the country. The purpose of the tieup is to push the sale of children’s merchandise.
"MANAGERS' PICTURES"

In his statement regarding the value of the Managers' Round Table Club, from which on a following page we have taken the liberty of quoting, Mr. Harry Kalmine, directing head of Warner Theatres in the Pittsburgh zone, emphasizes the importance of this section in dealing with what he calls "managers' pictures." Writes Mr. Kalmine:

"These pictures . . . require the intelligence and ingenuity of real showmanship to put them over with the public . . . It is this kind of material which I find particularly interesting in the Managers' Round Table. The real test of a manager is not made until he has handled one of these "managers' pictures," and I know of no better place for a manager to keep himself informed of when and how to handle these pictures than in the Managers' Round Table . . ."

Though there has been a notable increase in the number of pictures containing obvious and profitable exploitation angles, there are still and always will be productions of quality requiring application of the essence of skilled showmanship to bring in the grosses they deserve.

Therefore, Mr. Kalmine's opinion, to which we heartily subscribe, rates wide study. And that he spotlights the value of these pages in the handling of such attractions, indicates that many of our contributors have discovered the successful "when and how" of putting them over.

DIVIDEND PAYERS

To the list of members recently rewarded with promotions, we take great pleasure in adding the name of Vogel Gettler, who leaves the Liberty Theatre, Sedalia, Mo., to take over the supervision as city manager of Fox West Coast's Paramount, Gilloix and Plaza, in Springfield.

Congratulations of course are in order, as may also be the thought that real showmanship plus a lot of hard work is still paying handsome dividends.

A NEW HIGH

In the staid metropolis of Boston, Mass., a few weeks since, the Loew theatremen combined forces with the Metro-Goldwyn-Mayer exploiters to net what might be termed a new high in exploitation. On the engagement of "Treasure Island" at the State Theatre, the boys promoted in advance in the four leading dailies, editorials highly praising the production and urging wide attendance.

Much good should result from this timely exploitation, tor backed by the unqualified endorsements of the conservative New England papers, showmen in other spots no doubt will be able to plant similar box office stimulators in their local press.

Publicity of this nature benefits not only a single attraction. It raises the prestige of screen entertainment, and as such is showmanship of the finest degree.

THE INNOCENT BYSTANDER

Managers everywhere will watch with a great deal of interest the unfolding of the New plan of earmarking pictures, announced by Fox Midwest Theatres, as detailed in this week's issue. According to Fox Midwest executives, the identification of films either as "adult" or "family," and advertising them as such, is expected to be a practical solution of the problem of what is fit for children, and "will go a long way toward preventing savage, unfair attacks by rabid reformers."

Too true unfortunately is the expression of H. E. Jameyson, Wichita, Kan., district manager, who states that, fair or unfair, the responsibility of what children see falls in the lap of the individual manager, and that "now the manager is the goat for parental neglect and indifference." The new idea, however, is supposed to shift the responsibility to the shoulders of parents, where it obviously belongs.

From past experience, we have our doubts about the success of any plan intended to pass this troublesome buck to neglectful parents. But let us hope that it works if for no other reason than the contemplated safeguarding of the manager from the annoyance of taking it on the chin in an argument where he is placed in the unenviable position of the innocent bystander.

LONG REMEMBERED

Without becoming oratorical about it, perhaps the presenta-
tion of the Quigley Award for July to Charley Curran by Governor Herbert Lehman of New York will not be considered by the winner as the least eventful happening of his career. Though capable showmen expect little praise and for that matter rarely receive commendation for their efforts, still to be signalled out and honored as so decided a fashion is something to be long and pleasantly remembered.
Papers Aid Totman Seek Missing Lion

Jimmy Totman put on a lot of smart stuff for his "Circus Clown" campaign at the Warner, in Erie, Pa., but what was outstanding was the gag that goes back to the good old days of press agenting wherein this showman staged a "lost lion" stunt. Although the newspapers were apprised of the fact that this was one of these things, nevertheless the forthcoming publicity could not have been any more generous had the story been legitimate.

For days ahead the papers ran streamers, front page stories and photos on the missing beast, and although much of the copy kidded the search, it brought attention to the picture, especially when Jimmy distributed thousands of dodgers on the eve of his opening, copy reading that the escaped lion was a publicity stunt for the Joe E. Brown feature.

This was further tied in by a wire from the star himself cooperating with the gag by volunteering to supply a recipe for making the missing lion eat out of his hand. Telegram mentioned the title and the whole thing was run for further publicity.

Totman used a flock of other gags and ideas among more conventional lines that called attention to his date, but the lion stunt was the gravy and will be talked about in Erie for many a day.

Work For a Quilty Award!

Cantor Uses Autographed Book Giveaway for "Man"

A newspaper campaign that clicked well for him is reported by David L. Cantor, Aberdeen Theatre, Aberdeen, Wash., for his "Little Man. What Now?" date. Dave secured six copies of the book from the exchange with autograph of Margaret Sullivan and gave them away a few days prior to opening to contest winners in the Aberdeen World. Contest consisted of five questions daily concerning the picture and its high spots.

Tie-up with baker resulted in 3,000 numbered tickets distributed among grocers to give-away with merchants' bread, same corresponding numbers were posted in theatre entitling bearers to free admission. Baking company's radio program plugged opening.

Local drug store gave to lady patrons, envelopes with samples of "Radio Girl" perfume and powder with copy to effect that it was the star's favorite. Window display of perfume with stills of Sullivan and recommendation to use the cosmetic.

Work For a Quilty Award!

Planck Promotes Potatoes And Peels Them in Lobby

George Planck's ingenuity came to the fore when he played "Here Comes the Navy" at the Chatham Theatre, State College, Penna., and he decorated his lobby with flags, posters, etc., while the center of a display had a man dressed as a goob doing "kitchen police" work, who peeled potatoes and cut them up with knives, etc., promoted from leading restaurant in return for the "peeling" job. Victrola played "Barnacle Bill" and "Anchors Aweigh" while the chorines were performed. Imprinted napkins, circus heralds, window cards and playlutes on bottoms of restaurant menus were other highlights of George's campaign.
Kalmine Speaks on Value of Managers' Round Table

For the encouragement of our members, and the information of those theatre men who perhaps do not know the value of contacts, I have requested a frank opinion on the worth to managers of the Managers' Round Table Club section from Mr. Harry Kalmine, director of the Warner Pittsburgh zone theatres. We take the liberty of quoting from Mr. Kalmine's reply:

"In response to your letter, I don't hesitate to express myself as being heartily in favor of the splendid work being done by the Quigley Publications and the Motion Picture Herald in stimulating managers to greater efforts through the medium of the Managers' Round Table Club. I know that I make it a point to glance over these pages myself in every issue and find that they contain a great deal of valuable information. To my way of thinking, the Managers' Round Table is a liberal education for any showman whether he be in a small or large operation.

"Aside from the general ground of knowledge that may be acquired in the pages of the Managers' Round Table, its most valuable aspect is when it deals with pictures which we call 'managers' pictures.' These pictures, until they are in the hands of capable managers, are so much celluloid. They require the intelligence and ingenuity of real showmanship to put them over with the public. This is the type of picture which, once the public is made to see, the public raves about. It is this kind of material which I find particularly interesting in the Managers' Round Table. The real test of a manager is not made until he has handled one of the managers' pictures, and I know of no better place for a manager to keep himself informed of when and how to handle these pictures than in the Managers' Round Table."

Private Press Screening For "Girl from Missouri"

Three weeks prior to opening of "Girl from Missouri," L. Davidson, Capitol, Sioux City, Ia., arranged a private screening for the press and other selected groups. Their comments were used for lobby display, newspaper ads and special trailer.

Downtown streets had special processed one sheet treated with water-glass material posted on sidewalks night prior. A striking window display featuring fall and winter coats was arranged with large air-brush trait of Harlow wearing white fur coat. Black and white photo stills with appropriate selling copy used. Several hundred copies of a screen magazine carrying lie story of star were given to patrons. Special invitation cards and luncheon招待 group of women; all lamp posts in heart of business district had art shield attached selling the show and gummy streamers with cut of Harlow were also used in all beauty shops and drug stores.

St. Louis Warnerites Put On "Managers' Month" Drive

In order to compete successfully with the big campaigns and elaborate fronts being used by the first run theatres, a "Managers' Appreciation Month" drive is now being put across by the St. Louis Amusement Co., under the supervision of Zone Manager L. J. Hill, Al Zinbalist, ad director. District Managers William Hoppe, Jr., Al Poos and George Woods; Bess and Matt Schultner, bookers.

Preceding the drive, a parade of 200 cars, including special floats, sound trucks, etc., covered every section of the city, and broadcast each day of the opening week and institutional programs will be put on during the balance of the drive.

The downtown newspapers as well as the community press carried long stories and art on the "Month" and co-operative advertising pages were also utilized. Lobbies were decorated especially and costless heralds were distributed in every section of the city. Stage attractions were inaugurated immediately in many of the theatres, the Tivoli with a Kiddie Bathing Revue, the Washington with a Radio Revue Amateur Night, and the Florissant with an Auction Block Fun-Riot. The Gravits, the Mikado and Maplewood theatres also put on the Fun-Riot and the Aubert staged a Kiddie Jubilee Party to be continued weekly. Prizes for all these events were promoted.

AUGUST WINNER IN NEXT WEEK'S ISSUE

By the grace of the calendar, the entrants in the Quigley Awards competition for August have had until midnight of Thursday, September 6, to get their campaigns to Headquaters.

The decision of the judges, Messrs. Al Lichtman, of United Artists, W. R. (Billy) Ferguson, Metro-Goldwyn-Mayer and E. L. Alpherson, Fox West Coast Theatres will be announced in the issue of September 15.

Studd's One-Sheet Testimonial

From our overseas brother, Fred Studd, Beaumont Cinema, Birmingham, England, comes a one sheet with four-inch copy across the top reading, "Three million patrons can't be wrong." Below, for his institutional plug, Fred quotes a testimonial from the three millionth person to enter the Beaufort.
Vogt Exploits Legion Parade on "Eskimo"

Manager J. P. Vogt, Rialto Theatre, Gladstone, Michigan, acted quickly when the local Legion staged a parade as part of the July Fourth celebration, by entering a float on "Eskimo" (see photo).

Vogt rigged up an old touring car, with cotton batten over the entire body for snow effect. Two of his boys, dressed in heavy fur coats and caps, pounded and slapped their hands pretending it was cold, and as the thermometer registered 98 degrees that day, the gag brought giggles. Vogt's bally won the prize for most comic float, this being good for a break in the papers.

Work For a Quigley Award!

Turtle Bally Plugs "Hollywood" Advance

As advance publicity on the "Hollywood Party" date at the Riviera, St. Paul, Minn., Assistant Manager H. W. Kadrie reports the insertion of an ad in a local paper reading, "Wanted, a turtle, preferably one with a Jimmy Durante nose."

The following day one scallop 35 pounds was obtained and paraded at the end of a leash through the loop district by a man around whose shoulders was draped an oilcloth banner with following copy, "If you think it is funny to have a turtle for a pet, you should see "Hollywood Party" now showing at the Riviera Theatre." Back of banner carried picture billing.

Work For a Quigley Award!

Luckie's "Treasure" Front Carries Out Theme

Doye Luckie, just recently moved from the Strand in Orange, Texas, is now holding down the fort at the Ritz in Victoria from where he sends us snap of his attractive front for his showing of "Treasure Island" (see photo). Luckie's valance stresses the Beery and Cooper together again angle. Also to be noted is size steering wheel on a beaverboard stand in front of theatre. In the spaces between each spoke of the wheel stills of various scenes were placed.

Work For a Quigley Award!

Henger Builds Good-Will With Special Kid Shows

George Y. Henger, city manager for Standard Theatres, Oklahoma City, Okla., largely offset the censorship movement in his city and promoted much good will for his houses by a 12-week series of special children's morning shows at the Liberty Theatre, presenting only specially selected features and shorts.

George secured wide publicity on this policy through editorial newspaper ads and various organization publications, stating that only suitable children's offerings would be booked at these special shows. Henger further exploited the censorship drive by booking the officially endorsed Boy Scout serial "Young Eagles" opening the morning showings with the initial chapter. Endorsement of this feature by all Boy Scout and Camp Fire Girl officials was obtained after a special screening, which George further plugged in an attractive herald sent to each young member of the two organizations. This commendation was also carried in newspaper ads.

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Kustner Also Promotes War Relics on "13"

In the heart of the country around which the story was written, Frank Boucher recently borrowed a list of Civil War relics as exploitation on "Operator 13." On his date, Lew Kustner, manager, Apollo, Martinsburg, W. Va., assisted by Norman Pyle, MGM exploiter, also worked this angle as successfully for a good showing in some of the most prominent windows in town. Newspaper also tied in with invite to Civil War vets to see the picture, and interviewed old soldiers for special story. Front and lobby were in keeping, battle flags being used for further decoration. In addition to house to house herald distribution and radio announcements, delivery trucks traversing surrounding territory were blanketed with theatre copy.

Chamber Donates Flags For "Operator 13" Date

W. H. Edwards, Ritz Theatre, Gainesville, Ga., promoted all flags owned by local Chamber of Commerce with title of top of his theatre and business houses on each side in addition to streamers across street (see photo) for "Operator 13."

Special beaver board front was constructed, with title in red, white, blue and stars. Herald distribution in mills and street cars, neon lobby display sign and plugging of theatre mailing list were also part of Edwards campaign.

Work For a Quigley Award!

Ableson Gets Post Office Sanction on "Warning" Gag

Manager A. E. Ableson, World Theatre, Omaha, Neb., obtained permission of local post office for a "warning" chair letter heralding his "Charlie Chan's Courage" date. Bold writing on envelope read "Warning. To be opened only by,—a hand inscribing address.

Letter stated that this was a personal warning from a friend that a murderer was on the loose, evading the police net of a nation, and advised that recipient do his part to apprehend "this fiendish despoiler of human life by signing this note and forwarding it to a friend," so that it would finally find its way into the hands of that clever detective Charlie Chan. This was followed by theatre copy. Letter concluded with admonishment not to break chain and forward it on to a friend immediately.

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Oversized Invitation Delivered to Mayor

Herb Coplan, Warner zone manager, and Sid Blumenstock, advertising and publicity chief for the Seashore Amusement Co. in Atlantic City, N. J., rigged up a giant invita- tion for the "Dr. Jekyll and Mr. Hyde" opening at the Warner Theatre and had it delivered to Mayor Bacharach. That's the mayor to the right and Herb to the left in accompanying photo.

Tie-in with Tidewater Oil netted radio plugs prior to and on opening night. Her-alds were inserted in Liberty magazines and spotted on desks of hotels. All ladies attending premiere received "Kay Francis roses."

Work For a Quigley Award!

Mayor Receives Giant Invite

Boy Scout and Camp Fire Girls attended a special morning showing of the first chapter as the Liberty's guests. As a come-on for the free premiere, the children were first assembled in Civic Center where motion pictures were taken and announcement made that the film would be shown during the second chapter on the following week.
Rotsky Goes Way Back
On "Old Fashioned"

Local Montreal draftroup was giving a series of revivals, so George Rotsky of the Palace persuaded them to do "The Drunkard," and had the trouper announce that if audience liked the stage version they could see it on the screen in the "Old Fashioned Way" at the Palace.

George also sold the old fashioned idea to many ace stores, Waterman Pens going for window with exhibit of models from away back. Other stores did likewise, and as further bally, local cabbies operating horse drawn open face carriages were promoted into carrying theatre bannners (see photo). Cop said the virus drug seen via old time horse cab, picture tied in at bottom. Cabs occupy space in squares in downtown district and the plug was seen by many.

An old 1912 Ford was also drafted for street use, and chauffeur dressed in keeping with date of the car, drove the lizzie around town. Stops in front of theatre brought crowds who also took in house ad on side.

Work For a Quigley Award!

Street Parade Ballys

Serial Opening

Arranged by Gilbert Josephson, of the Rhinelander Circuit, was a well rounded campaign to introduce the Universal serial, "Red Rider," at the Monroe Theatre, New York, featured being a Juvenile parade through the streets of the neighborhood. The news was spread by heralds, lobby posters and trailer, and children were invited to march in costume for prizes of lariats, cowboy hats, c'maials.

Parade was led by mounted rider in costume (see photo) and local jumior band, the musicians in cowboy and Indian attire. The march concluded at the theatre where the first chapter of the serial was shown. Snipes were planted in a two-mile radius, many windows were obtained, and the front was in keeping with the attraction.

Work For a Quigley Award!

Feldman's Boat Bally

With local paper promoting motor boat race meet and regatta, Joe Feldman, Pittsburgh Warner ad head, got aboard the stunt with bannered launch on "Navy" (see accompanying photo) which cruised the river. Official of Coast Guard service was in charge to insure right of way.

Work For a Quigley Award!

Moyer Uses Guessing Gag For "Melodrama"

Charlie Moyer, Warners State and Strand Theatres in Hanover, Penna., contacted the largest department store in his town for one of their most prominent windows in which thirty-five photos of stars were mounted, some easily recognized and others more dif-ficult. Passersby were advised that the first fifteen guessing the correct names of the stars would be given free admissions to "Manhattan Melodrama." Window also carried stills plugging picture.

Another stunt that Charlie says works now and then is to get some ordinary store boxes and place them around on prominent corners in the downtown section. Boys sit on the boxes a few hours prior to opening with snipes on their backs, "I am waiting for the State to open to see, etc." Different twist to this gag was pulled for "Very Honorable Guy" whereby Charlie has a fellow in a store window apparently sleeping on a cot with a sign placed near him reading, "I am getting rested up so I can stand the laughs, etc." Buzzer attached to window attracted pedestrians.

Myers Injects New Angle
Into Classified Hookup

For the showing of "Paris Interlude," Taylor F. Myers, Loew's Broad, Columbus, Ohio, worked up a good tie-in with the local newspaper, stressing the following: "Employ someone and we'll give a guest ticket" to the theatre. Myers' ad referred readers to the classified section, where, by hooking in the services of several advertisers listed there, the newspaper presented two guest tickets to each reader providing a job.

Through a tie-up with Liberty, stuffers were placed in magazines day prior and opening day: house-to-house distribution was also effected. Four drug counter displays were put on among Evans and Max Factor costmetics. Using a still of Evans and Young, Taylor broke one of the better jewelers with window card.

Work For a Quigley Award!

Welcome Campaign on Lombardo Picture

Cleveland is putting on a lot of welcome to the returning local boys what with Milt Harris' recent Phil Spitalny celebration, and now Manager Arnold gates' campaign at Loew's Park on his showing of "Many Happy Returns" starring bandleader, Guy Lombardo, who originated in those parts.

Ardal put out a lot of circus heralds plugging the orchestra, copy headed "Cleveland's Own," and as local ordinances do not allow anything on marquee, got around it by placing big electric sign (see photo) on top of building. Street banner was another novel flesh. To get the kids on Saturday matinee, Gates engaged Chief Red Fox, half-blood Sioux, to appear and put on Indian act of stories, songs and dances.

Work For a Quigley Award!

Harris Runs Boxing Ad on Fight Picture

Harry B. Harris, Exchange Kinema, Lincoln, England, planted an ad in his papers for "The Bermondsey Kid" date that read more like a boxing match than a theatre announcement, as intended. Ad was run at center of newspaper story headed "Newsmen to See Film"

On "Little Women" Harry sent out telegrams to his mailing list, reminding patrons of the engagement and signing the wire "Jo, Amy, Meg and Beth."

Work For a Quigley Award!

Sugarman Contacts Motor Dealers for Lobby Display

Harry Sugarman, Grauman's Egyptian, Hollywood, Cal., did a little sleuth work on "Viva Villa" in discovering that several of the stars drove to the studio in Ford cars. Harry contacted the dealers to contribute to a lobby display of the new models and his next step was to induce the stars to allow cards to be placed on bumber reading: "This is the model car used by . . . ." The display (see photo) was held in the famous forecourt of the theatre.

Pancho Villa's daughter, dressed in Mexican garb, was stationed in the lobby to meet patrons. Entire staff dressed in keeping with the picture, old woman working on the ticketing in front of theatre and costumed Mexicans policed sidewalk, firing rifles at intervals to attract attention.
You have asked me several times to “keep in good standing,” so I am going to give you my idea on the country town picture show. If there is any material in this letter that may be of help to any of the boys that are in the same situation that I am, I will be glad to have you pass it on.

By country town, I refer to a town about the size of Piedmont, where the writer has a theatre seating 210 people in a town of 916 population. A theatre in a town of this size cannot be neglected, but on the contrary must be petted and babied. I have recently taken a trip through this part of the country, making notes on small town theatres only and find only too often that the country theatre has a dirty, unattractive front, badly in need of paint, poorly lighted and a single one sheet on a cracked frame, announcing the night’s show. Upon entering, my ticket is often “grabbed” by a high school kid whose sole pay and interest is to see the show. After stumbling my way to a seat in the dark, I find a poorly projected, badly illuminated picture on a dirty screen with squawkly sound—and the owner just cannot understand why his potential patrons drive 40 miles to the city for their movie entertainment.

Business building for the country town theatre is a very delicate proposition. If you are not a “native” but a stranger, as I was when Mrs. Jefferis and myself opened our theatre 15 months ago, you must be careful to “talk their talk,” and not give them the impression that you are a “city feller” trying to “high hat” them. You must drive one of the cheaper cars, and mix well with the people. Above all things be honest with them regarding shows. We have found out the kind of pictures that Mr. and Mrs. “Whosis” likes, and when they ask, “Is this a good show tonight?” you can answer “Yes, but it’s not the kind you like, I suggest you come Friday or Saturday.”

Takes Great Pains

Regarding the theatre itself: While our front is not elaborate, it is very clean and we have repainted it twice in 16 months. It is brightly illuminated, and we do not use any paper in front less than a three sheet, except for news and short subjects. We have a very attractive lobby, with a wicker lounge, chair and table, with a colored spot on the wall on the next program. The tickets are taken by Mrs. Jefferis or myself, and we make a point of trying to remember the names of patrons. A patron is thanked when he buys his ticket, and some pleasant remark made to him when it is collected.

An usher is ready when he enters to show him to a seat, with a dimmed flashlight, so as not to disturb other patrons. We maintain our projection equipment in first class condition, and although this is a country town, we pay our projectionist enough money to keep him interested in his job, and maintain the equipment, except for major repairs. We have a Walker silver screen, wide range sound and a complete washed air cooling plant, and are now installing a heating plant in connection with our cooling system.

We have a mailing list that covers towns in a 50 mile radius. The programs are mailed weekly. We advertise in five newspapers, and they have been very kind with gratis space.

The kiddies are a great help in building business. Of course we have a Mickey Mouse Club, which meets Saturday afternoon. An example of how the children can put a picture over is the picture “Hi, Nellie.” Two weeks before the play date, I told the kids about how expressions such as “Where’s Elmer,” “Twenty-three skidoo,” etc., originated. I asked them how they would like to start something like that. Of course, kids always want to start something so I told them that if they would say “Hi, Nellie” to every kid they met, they could see how rapidly an expression could move. Then we had the expression “Hi, Nellie” became a byword in our town, and the picture enjoyed a nice business from the curious. . . .

Work For a Quigley Award

Much Sock Exploitation On “Clown” Campaigns

Everything in the book and a whole lot more was used by the various showmen in putting over their stuff on “Circus Clown.” A host of campaigns are on hand and here follow some of the highlights:

In Morgantown, W. Va.—Keen exploiter Kenneth Grimes, skipper of the Warner, put on a flock of ace stuff, such as a kiddie clown parade on opening day with marchers in costume headed by promoted band and banded truck. Boys in clown suits rode banneled bikes around town and local newsboys carried special slugs on their backs. Ushers in clown outfits covered city playgrounds and worked the streets in the evening, also distributing special circus folders and plushy blankets house to house. Ken also promoted plane from local aid field to tow 100-foot banner.

Front was made up as a large circus tent with sawdust in lobby, and fortune telling booth was also used in advance. Outside display had giant beaverboard cutout clown hanging from trapeze from top of vertical sign in addition to 40-foot banner. As additional atmosphere, Grimes promoted a large cage of monkeys displayed in front of the house and also obtained red fire from local railroad for night display.

Other circus gags were barker in front of theatre with P. A. system (see photo), strong man in lobby, and playground tieup on stage for Brown yell contest with prizes promoted from Montgomery Ward.

And in Charlotte, N. C.—Manager Don Nichols at the Broadway put on one of his typical campaigns attracting many angles. Newspaper mention was generous with advance stories and art, and classified tieup netted free advertising.

Town was blanketed with displays and banners in prominent spots, Don promoting many windows. Street bally organized by downtown consisted of two boys dressed as clowns who covered city. Further circus atmosphere was created by Top front.

Then to Middletown, Ohio—Where Manager Roy L. Patterson of the Gordon Theatre, handicapped by local ordinances against the 8,000 foot prints, well without this angle, making a large number of tieups with national advertisers which clicked strong. Featured among these was hookin with National Biscuit Co. on cake package called “Clowns,” in which distribution of these crackers was arranged for with many local grocers on a contest. All stores were windows and ads.

Another tieup was sold to the makers of the “Dr. Pepper” soft drink in which purchasers finding the letter “G” under bottle caps were given free tickets. This was put over in cooperation with confectioneries in the entire surrounding territory. Tieup was made with Tiss Tissues to furnish 2,000 paper handkerchiefs in imprinted envelopes.

Patterson sold a co-op page the day before opening, working the misspelled word in each ad idea for free tickets. In exchange he obtained center spread free for theatre. Many good street stunts and tieups were also arranged. Lobby was completely transformed into a Big Top (see photo), canvas borrowed from the Boy Scouts with which Roy made up his own tent. Sign on front read, “Main Entrance to Big Show.”
Reported by Erle Wright, division publicity director, to be leading all Loew zones in "Treasure Island" exploitation, the showmen in Division Manager Harry Shaw's sector have come through with a flock of hot box-office fodder, highlights of which are set down below, campaigns listed alphabetically by names. Many of the boys are Round Tablers and their activities have been chronicled frequently in these pages.

**Falk Goes Airplane To Plug Attraction**

In addition to using many of the good ideas put over by other of the circuit houses, Louis Falk promoted an airplane to fly above Meriden, Conn., advertising his date at the Palace, there. Another newspaper angle was a newspaper coloring contest with the color mats from the press book.

Co-op page also went over, Louis having merchants contribute prizes for the treasure chest in the theatre lobby, these to be given patrons holding lucky keys, distributed at the various stores to customers. House staff here also costumed, and drug store contest on "Treasure Chest" candy was tied in on guessing contest on number of Rockwood candy coins in fish-bowl displayed in store window.

**Fitzpatrick Arranges Feature Story By Editor, Stevenson Kin**

Manager F. Fitzpatrick, Poli, Waterbury, Conn., clicked often with his local press by planting serial and editorial in addition to a feature story in one of his dailies by the editor, named Stevenson, Kin to the author of the book. Radio cooperation obtained included tie-in by which 50 copies of book were given away as prizes, and on the angle that hair is woman's greatest treasure, a "Save Your Treasure" tieup with beauty parlors was put on successfully.

Two "hunts" were put on, one at an outing of local dairy, attended by 5,000 children, and the other with group of stores on special bargains. Former blanketed the town with heralds on the event, also plugging the picture. Quite a number of the circuit planned slants were put on, and Fitzpatrick also went for the 24 sheet on floor of lobby.

**Managers in Harry Shaw Division Crack Thru With Ace Campaigns On "Treasure Island" Showings**

**Freeman Uses Peg Leg Man And "Cooper" Street Bally**

A peg legged local and a boy closely resembling Cooper made up a street bally for Manager G. E. Freeman, Poli, Springfield, Mass., and further attention was drawn to the date by street parade of local Boys' Band marching with pirate float.

Chest "key" stunt was put on with furniture company and actual treasure hunt was promoted on school playground. Atmospheric trailer and stuffers in bakery packages worked well in this stand.

**Worcester Bakers Make Up "Treasure Island" Cakes**

Manager R. W. McGowan, Poli, Worcester, Mass., got plenty out of the press book Procter and Gamble cake tie-in by cooperating with most of the leading local bakers on the stunt. Literature was distributed by stores and further advertising brought extra attention.

Miniature copies of story were handed out at hotels, restaurants and stores, key stunt was put on, peg-leg-man street bally arranged, and "treasure" classified angle also hooked in to evening paper.

**Rodney's Lobby Animation Moves Pirate Craft**

Permitted by his wide foyer to go a bit fancy on the lobby, Manager Gene Rodney, at the Palace, New Haven, Conn., created an animated job that stopped a lot of traffic. Pirate craft rolled for and aft supported by animated waves with background of "treasure," and parade in cage. Inserts were placed in copies of many fan mags, house staff was of course pirate-attired and circuit float was also exhibited.

Numerous store tieups were put over, headed by a coin guessing contest in prominent spot (see photo) entire window showing pirate ship with bowl of coins in center.

Radio dramatization by local players was commercially sponsored and announced by ads, menus and candy bags were imprinted, and leading laundry came in by stuffing all outgoing packages.

**Saunders Hits Front Page Four Successive Days**

Among the flock of ace angles put on by Manager Matt Saunders, Poli, Bridgeport, a high scorer was the newspaper tieup on a treasure hunt at a nearby park, where a chest was buried, keys distributed, and 500 children transported to the hunt in banded busses, promoted refreshments being served. To be noted is that Matt hit page one on four days in a row, not an every-day occurrence in that spot. Key gag was also put on with merchants, co-op page and windows resulting.

News company banded trucks on fan mag, tieup, a flock of additional windows were obtained, and a newspaper parade on opening day also clicked. Marchers were given hats, masks, coins, etc. Newspaper strip was also planted, and Remington Whittling contest broke in another paper.

House staff in pirate costume, and lobby flash landed four column shot, foyers decorated with 30 foot mast, sails, ladder, old time cannon, chest with nuggets, live parrot in cage, etc. Street stunt used by Saunderers, (see photo) of course, drew plenty of the curious, for reasons to be easily noted. Float originated in New York, and was sent over the circuit, each manager supplying the "flish."

**Simons' Store Treasure Hunt Returns Profitable Dividends**

Cooperating with the ace department store of Hartford, Conn., Jack Simons, at the Poli, in the Insurance City, put on a treasure chest sale, store printing and distributing envelopes containing keys for prize chest stunt. Displays to step up stunt were planted in windows and in various departments, newspaper ads also tying in. Jack addressed department heads, pepning them up on picture and stunt, and planted flash (see photo) in lobby.

Public libraries for first time reported to have allowed bookmark distribution and theatre cards on bulletin boards. Usiers, commercially sponsored and announced by ads, menus and candy bags were imprinted, and citywide phone calls were made to homes and offices. Telescope stunt was used in lobby two weeks ahead.
LESLIE JACOBS
has sold his Californian Theatre in Palo Alto, Calif.

JOHN WALLER
is erecting a modern picture theatre in Osceola, Iowa. House will open in early fall.

C. W. SHATTUCK
has reopened the new Midway Theatre, Protection, Kan.

G. C. WASEL
has purchased the Ideal Theatre at Halstead, Kan.

C. B. MCALEER
has reopened the Orpheum Theatre at Parsons, Kan., after a complete remodelling job.

W. D. FULTON
has assumed control of the Tivoli Theatre in Kansas City. This makes four houses for Fulton in this territory.

C. W. HELSTROM
is skipper of the Empire Theatre, McPherson, Kan.

MARTON GUILORE
recently assumed management of the Conrad Theatre at Opelousas, La.

W. E. GRIFFIN
has opened the new Cinema Theatre at Vienna, Ga.

J. R. WAGNER
has opened his new Palmetto Theatre at Bennettsville, N. C.

H. WILLIAMS
is the new assistant skipper of the Arcadia Theatre, Dallas, Tex.

COL. J. M. McKINNEY
is at the helm of the Princess Theatre, Cross City, Fla. Theatre is being enlarged.

J. H. COOPER
of New York City is erecting a modern picture theatre seating 1,300 at Pueblo, Colo.

SAM A. GILMAN
formerly at Loew’s Parkway, Baltimore, Md., is at the Regent in Harrisburg, Penna.

SAM SUGGS
has been transferred to Birmingham, Ala., where he will manage the Alabama, replacing ROLLIN STONEBROOK, who becomes manager at the Bristol house.

MITCHELL HADDAD
opens the capitol Theatre in Williamantic, Conn., with JOHN TOFFOLSON of the Empire Amusement Co.

GEORGE BANNAN
is in the publicity department of the Fox Theatre, Brooklyn, N. Y. Good luck, George.

JACK D. BRAUNAGEL
is now at the Granada in Boise, Idaho, replacing NEVIN MCCORD, who is city manager of Twin Falls, Idaho.

DOYLE F. LUCKIE
has been transferred from the Strand, Orange, Tex., to the Rita and Queen Theatres, Victoria, Texas.

M. J. INGRAM
has recently been shifted to the Hudson in Kearney, N. J.

AL BECKERICH
has gone in business for himself and taken over the Academy of Music in Newburgh, N. Y., with HARRY WILSON of Newburgh.

H. C. D. MAIN
formerly of the Beverley, Toronto, has been appointed manager of the Grand in Sudbury, Ont., Can.

STONER HADDEN
takes over the managerial reins of the Drury Lane in Louisville, Ky.

LEON BECK
manager of the Rialto, Baltimore, Md., has been transferred to the Broadway, succeeding MORRIS ZELKO, who has been transferred to the Cameo.

WARREN BARTLETT
formerly at the Orpheum in Brooklyn, N. Y., has been transferred to RKO’s Uptown. HARRY LYONS shifted from the Dyker to the Strand, Rockville Center, L. I., and HARRY MOORE replaced him at the Dyker.

EMIL GOTH
goes in as manager of the RKO Coliseum, New York City house, and R. REISS of the Uptown is the new manager of the Costello.

WILLIAM COOLEY
of Seattle, formerly of the Roxy, has been named manager of the Liberty.

FRANK L. NEWMAN
is now located at the State, Portland, Ore. MIKE NEWMAN at the Hollywood and MAURICE FODOLARE at the Liberty.

JACK HOBBY
manager of the Inwood, Forest Hills, L. I., leaves there to act as contact man for theatres for J. P. MULLER, advertisers.

TONY STERN
has been shifted from manager of the Court Theatre in Wheeling, West Va., to Booking Department of Warners’ Pittsburgh office.

A. J. MOREAU
district manager of M. & P. Theatres Corporation for Maine, N. H., and Vermont, is the proud father of a seven and a half pound boy.

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!
TWO MILE PARADE FOR $12

In the Second of the Series on Earlier Day Exploitation, "Bam" Describes an Outstanding Bally

by LEON J. BAMBERGER

Sales Promotion Manager, RKO Radio

When A-Mike Vogel requested me to contribute an article for the Managers' Round Table Club series concerning big exploitation campaigns of years past, I gladly acquiesced, feeling that a few moments' perusal of the old scrap books would enable me to quickly dash off a suitable account. Later I noticed that the chairman desired particularly a description of what I considered my greatest or most thrilling campaign. This made the selection difficult because when any one has worked in as many varied localities as the writer, it is not easy to select one campaign that might be considered the most outstanding of all of them. A day's work in behalf of a theatre in a small town might well have accomplished a great deal more for the exhibitor proportionately than a most extensive week, or more, campaign in favor of a large key city house.

Recalls Many Campaigns

Of course, it is interesting to look back over the old clippings and photographs, and recall the thought, hard work and selling which were necessary to achieve the desired results. Many engagements are unforgettable such as the two months in Mexico City in the interests of pictures showing at the Olympia Theatre, bringing there the first taste of American exploitation methods, the booking of "Forever" in Montreal, which was the first circus campaign this city had ever seen on a motion picture; the Broadway premiere and a 12-week profitable run during the hot months of "Chang" at the Rivoli Theatre, New York; the movie star resemblance contest at the Minneapolis Automobile Show in 1921, and many others.

The stunt, however, that gave me the biggest personal thrill when it came off, and which incidentally entailed the hardest work and the greatest strain on my nervous system was the Paramount Week Parade staged in Minneapolis, Sept. 6, 1921.

Fifty business firms and theatres joined with us in this parade two miles long, and which George C. Sackett, then manager of the Orpheum Theatre, described as "rivaling in splendor the Barnum pageant in the days when P. T. rode at the head of the parade." Thousands of visitors were in the city for the State Fair. These and the local citizens packed and jammed Nicollet Avenue for six or eight blocks to witness the parade which had received widespread publicity for a week in advance. Fully 100,000 people saw it and many more heard of it. The principal manufacturers and retail establishments of the Twin Cities entered really gorgeous floats in this parade, and competed for a beautiful silver cup that was awarded by a committee of prominent judges for the most novel and effective display. This cup was offered by J. B. Hudson & Son, and was presented by Mayor George E. Leach to the proprietor of the Minneapolis Dog and Bird Store. The Ivy Candy Co. float was awarded second prize and third went to an Essex Motor Car float.

Every float entered in the parade tied up with Paramount Week in some way, most of them carrying stock banners reading "Come In—It's Paramount Week." The entire personnel of the exchange, wearing fancy hats, and other appurtenances, marched at the head of the procession, and there were several brass bands, including that of the Letter Carriers, also Rogers' Hawaiians and other musical organizations.

Stimulating unusual interest, the Daily News conducted a guessing contest awarding prizes to the persons who could guess nearest to the correct weight of a roll of print paper which was carried on their float. A special parade edition was distributed by carriers along the line of march. Many of the firms represented distributed samples of their products to the onlookers. This entire float had to cost the local exchange the tremendous sum of $12. All other expenses were paid by the various firms which entered their own floats, many of which were constructed at a cost of as high as $1,000.

Work For a Quizby Award!

"Handy-Andy" Golf Contest

Gus Lampe, manager Fox Eckel Theatre, Syracuse, N. Y., tied up with the Syracuse Journal for a "Handy Andy" golf driving contest. Test was staged at a well-known driving range and participants were entertained at the theatre on the opening night of the picture. Photo shows Gus Lampe presenting the winner with the loving cup.
TECHNOCAL

The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 239.—(A) How would you calculate the E.F. of projection lens to project a given picture width at given distance? (B) How would you proceed to determine whether or not your projection lens permits the entire light beam to enter? (C) Name the effect, or effects, if it does not all enter. (D) Suppose the light beam does not all enter the lens. What, if anything, could be done to remedy the condition?

Answer to Question No. 233

Bluebook School Question No. 233 was:
(A) Line voltage 220. Must have 40 ampere a 55-volt arc. Any number of 110-volt, 40-ampere, resistors, those ordinarily used in projection light source circuits are available. Disregarding variations in such instruments due to age, etc., would it be possible so to connect any number of these resistances as will alter their resistance, to secure the required 70 amperes? (B) Would you connect two 110-volt rheostats such as are ordinarily used for projection work in series to control an arc taking current from a 220-volt line? (C) Suppose we connect two 110-volt fixed-resistance rheostats in series, and two more in series. We then connect the two series in parallel to an arc taking current from a 220-volt line. What amperage would result?

Gentlemen, I'm real sorry. There is only one name on the list this week. Read his answer and you'll know why. It's the first time some of you fell down, but after all that's nothing to weep about. The question was a puzzle, as I knew it would be. Hundreds of you, I know you look for projection work in series, such as is used to control projection arcs, is not really a 110-volt arc at all. It has only sufficient resistance to break down the line voltage, less the arc voltage. Rau and Evans, Oldham, Danielson, Arndt and several others did remember, but hundreds did not. However, no one but a new "school" man J. J. Doe, worked out the 40-ampere connection. The other could not, as he says, be worked out exactly. Allright, boys, you stubbed your toe; rub it a bit—and let's go!

We will read the excellent reply of brother J. J. Doe (I misread the name last week and, I think, printed it "Dill") who says, "As to the 70 and 40 amperes, let us try both. First let us assume we want 70 amperes through a 55-volt arc. The resistance of each of the available rheostats is (E = L = R) 110 = 40 = 275 ohms. We will not consider resistances offered by the feed lines, terminals, etc., which in such a case are negligible. From Figure 1 we see that we need 2,357 ohms resistance in series with the 55-volt arc to obtain (220 - 55) 165 line voltage drop. Therefore must so connect the rheostats as to obtain that amount of resistance.

"After resorting to a trial and error method of solution I am sure there is no possible way that any combination of the rheostats can be made to deliver the required resistance.

"Now let us assume the question means a 40 ampere arc. From Figure 2 we see that to obtain our 165-volt drop we shall require 4,125 ohms resistance, calculated as follows: 220 - 55 = 165 volts, and 165 + 40 amperes equals 4,125 ohms. If, then, we connect three of our rheostats in series and connect this series in parallel with three others also connected in series, the resistance of the combination will produce the required 4,125 ohms, hence we shall get our 40 amperes at the arc.

"Let us check this circuit. The rating of the rheostats is not exceeded. The voltage drop across each series is 165, and since the resistance of each rheostat is the same, the voltage drop of each is equal. It will be 165 + 3 = 55 volts, hence the voltage nor insulation rating is exceeded, and we have the problem solved if we want 40 amperes across a 55-volt arc.

"Another combination that will produce the same result is to connect two of the rheostats in parallel, then connect three such groups in series.

(B) I must print brother J. J. Doe's answer to this one, too: He says, "I would connect two 110-volt rheostats in series to control an arc taking current from a 220-volt line, provided the sum of their resistances gave the resistance I wanted, and further provided the resultant current did not exceed the rating of either of the rheostats, and provided still further that the voltage drop across either one did not greatly exceed 110 volts. Of course, if the two resistances were equal, the drop across each would be equal and necessarily less than 110 volts. However, if there was a considerable difference between the resistances of the two, it might well be possible the voltage drop across one of them would exceed 110, and it would be inadvisable to operate under such a condition, as the voltage rating of a rheostat is an indication of its insulation strength."

Brother J. J. Doe also gave a very complete answer to Section C, but we will set forth the correct answer of R. and K. Wells, as follows:

"We notice you did not in this instance stipulate the sort of rheostats used with projection arcs, but just '110-volt fixed resistances.' The problem then is simple for the reason that no answer could possibly be given, as the amperage capacity is not stated, therefore the resistance of each rheostat could not be calculated."

Correct, gentlemen! Yet only other one of all the hundreds noted that simple point.

Trans-Lux Plans To Build Philadelphia Reel Theatre

Trans-Lux Corporation has leased Philadelphia property on Chestnut street at a rental of $500,000, where the first newsreel theatre in the city will be erected. The new house is to have a seating capacity of 500, and will show only newsreels and short subjects. Two stores will make up part of the theatre building. Opening is scheduled for January 1, 1935.

The new $500,000 Yorktown theatre, Elkins Park, Pa., Warner house, was formally opened on Labor Day. The theatre was designed by Eugene A. Stopper. Two changes weekly will be the feature picture policy.

Ashcraft Company Moves

The C. S. Ashcraft Manufacturing Company, makers of Sterling Suprex Projections Lamps, has moved its factory and offices in Los Angeles to the Ashcraft Building, 4214 Santa Monica Boulevard.
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 comment on pictures that are coming. Features now in work or completed for release later in the year, as listed under "Coming Attractions" were selected by the committee. 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.

## CHESTERFIELD

### Features

- **Cybernaut.** Star: Allan MacAllister. Rel. Date: June 20. Running Time: 55 minutes.
- **The Hawk.** Star: Eddie Quillan. Rel. Date: June 27. Running Time: 60 minutes.

### COLUMBIA

- **John the Seventh.** Star: John Barrymore. Rel. Date: June 20. Running Time: 65 minutes.
- **The Great Gatsby.** Star: Robert Goulet. Rel. Date: June 27. Running Time: 75 minutes.

### COMING ATTRACTIONS

- **Gone with the Wind.** Star: Vivien Leigh. Rel. Date: July 18. Running Time: 140 minutes.
- **The Big Sleep.** Star: Humphrey Bogart. Rel. Date: July 25. Running Time: 120 minutes.

### DU WORLD PICTURES

- **The Big Sleep.** Star: Humphrey Bogart. Rel. Date: July 25. Running Time: 120 minutes.

### FIRST DIVISION

### Features

- **Sons of the Desert.** Star: Charlie Chaplin. Rel. Date: May 1. Running Time: 90 minutes.

### FIRST NATIONAL

### Features

- **The Big Sleep.** Star: Humphrey Bogart. Rel. Date: July 25. Running Time: 120 minutes.

### GOLDSMITH PRODUCTIONS

### Features

- **Sons of the Desert.** Star: Charlie Chaplin. Rel. Date: May 1. Running Time: 90 minutes.
The Release Chart - Cont'd

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<td>The First Parade</td>
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<td>A Lesbian Love</td>
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<td>A Mediterranean Melodrama</td>
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<tr>
<td>Need Out</td>
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<td>What Price Jazz</td>
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<tr>
<td>Attention, Suskett</td>
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THE WORLD PICTURES

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SCREEN SONGS

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<td>Harry Melville</td>
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<td>Let's the Neighbors</td>
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<td>She Reminds Me Of You</td>
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<td>This Little Pig Went to Market</td>
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<tr>
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*Note: The content of this document includes a list of film titles along with their release dates and running times. The document appears to be a release chart for a specific period, possibly related to the movie industry.*
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SPECIAL, FOR THIRTY DAYS ONLY: FEED spoolcarts for Simplex or Powers $1.50 each, delivered. Everything for the theatre. Write for our price list and new order book. MASTERPHONE SOUND CORP., Seattle, Wash.

EXHIBITOR SPECIALS: SOUND SCREEN, 30 ft. x 10 ft.—exciter lamps, 3 for $2.30—photo cells, $6.00—receiver bulbs—15 amperes, $9.50—dim splicers, $2.25—carbon rays, $1.75—sound reels, $1.90—ticket prices 1c. $1.05—Peerless and Strong reflectors, $12.50—C.E. $7.00—National Carbons at established discounts. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

S. O. S. MEANS SEE OUR SAVINGS—LATEST catalog—outstanding reductions all theatre equipment, parts, accessories, new, used, rebuilt. S. O. S. CORP., 1600 Broadway, New York.

**EQUIPMENT EXCHANGE**

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. BOX 33A, MOTION PICTURE HERALD.

**BRUSHES AND SUPPLIES**

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43 Galesburg, Illinois.

WANTED TO BUY

SPOT CASE FOR SIMPLEX, POWERS, REFACTORY lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 89, MOTION PICTURE HERALD.

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, portables, stock, whole or liquidated. Strictly confidential. BOX 440, MOTION PICTURE HERALD.

**PRINTING SERVICE**

100 WINDOW CARDS, 14 x 22, 3 COLORS, $275; no C.O.D. BERLIN PRINT, Berlin, Md.

---

**THEATRES WANTED**

WANTED—LEASE THEATRE IN PENNSYLVANIA. BOX 438, MOTION PICTURE HERALD.

**TRAINING SCHOOLS**

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

**SOUND EQUIPMENT**


**POSITIONS WANTED**

EXPERIENCED PROJECTIONIST, MANAGER, go anywhere. BOX 435, MOTION PICTURE HERALD.

MOTION PICTURE PROJECTIONIST—9 YEARS experience — A-1 references—married. EDWARD WRIGHT, 149-12 17th Ave., Whitestone, N. Y.

AVAILABLE OCTOBER 25th, EXPERIENCED projectionist and sound service man with complete testing equipment and tools. Go anywhere. HERBERT G. SMITH, No. 584 Ridge Rd., West, Rochester, N. Y.

THEATRE MANAGER, 12 YEARS' EXPERIENCE, large and small circuits and owner. Experienced in booking, publicity and all phases of theatre operation. Steady and reliable. BOX 437, MOTION PICTURE HERALD.

**REPRESENTATIVES**

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 439, MOTION PICTURE HERALD.
Discharging an

OBLIGATION

Any manufacturer who has won his way into the confidence of a great industry is under obligation to maintain the standards that have given his product preference. Eastman Super-Sensitive "Pan" is continually discharging such an obligation. On the lot... in the laboratory... on the screen... it is unfailingly delivering the same qualities that first made it a sensation in the motion-picture world. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive
Panchromatic Negative
MARLENE DIETRICH
in "THE SCARLET EMPRESS"

Directed by JOSEF von STERNBERG · A Paramount Picture
THEATRE PAYROLL GETS 18 CENTS OF BOX OFFICE DOLLAR

Canvass of 1,586 theatres in 17 states shows $20,950 average receipts last year, $403 per week
"...so we can show the folks that Washington wire word for word. Listen!....'Despite terrific downpour lasting all day **BRITISH AGENT** drew tremendous crowds giving us bigger opening day than "Twenty Million Sweethearts", "Here Comes The Navy" or "__ __ ___ __" (that stands for the strongest opposition show of recent weeks). Patrons came in droves in cars and cabs making this gala day for parking garages and taxi drivers. Last performance started with hundreds standing necessitating use of every available bit of space. Warner Bros. have stirring dramatic hit in British Agent drawing applause at conclusion of every showing'.

.... You can hear that coin jingling all the way up here, can't you sweetheart? But that's not all. We'll have to have PAGE 5 too.....
...so we can remind the boys that **BRITISH AGENT** is the show that has both Kay Francis and Leslie Howard in the 20-star cast directed by Michael Curtiz and that it was inspired by a best-seller that was talked and written about all over the world! And then we'll want to get in something to the effect that 'Dames' and 'Here Comes the Navy' are doing very nicely too, thank you.....and that a dozen more big shows, like Stanwyck in 'A Lost Lady', and Joe E. Brown in '6-Day Bike Rider', and Kibbee and MacMahon in 'Big Hearted Herbert', and Dick Powell and Josephine Hutchinson in 'Happiness Ahead', Franchot Tone and Jean Muir in 'Gentlemen Are Born', and Jimmy Cagney in 'A Perfect Week-End', are coming all in a bunch from WARNER BROS.
Ketti Gallian

who appears with Spencer Tracy in "Marie Galante," a Fox picture
MEDDLING EDUCATORS

The rising tide of movements to have the Government attend to everything brings us this week from Washington word of a project of the National Congress of Parents and Teachers to promote "theatres controlled by local boards of education or city recreational departments, showing pictures financed by the government, if suitable pictures are not available through the regular motion picture channels."

This program, the educators hold, according to the report, should be made a part of the federal relief program.

One may raise the question of about how much relief such a project would afford the motion picture industry, its exhibitors and employees?

The educators would confer a very large favor on the society which employs them if they would endeavor to do something toward the rehabilitation of an archaic and creaking school system. One of the early steps would be to learn enough about the motion picture to use it in the class room as a more effective procedure than the many recent and contemporary movements aimed at carrying their job over to the theatre.

DRIED PEAS

SIGHTSEEING visitors to Radio City at Rockefeller Center in New York are taken on a forty-cent tour of the NBC plant by competent young men who explain everything, and maybe too much. Part of the show is the exposition of the sound making devices that put fiction on the air, including the can of dried peas that simulates the sound of the sea, the brush that imitates rain and the rubber cups that thump like galloping horses.

Showing and selling the glories of Radio City is a service and enhancement of the status of the amusement industry, but exposing dried peas is something else again, an unnecessary detail.

Just as a matter of showmanship, one might wonder if some thousands of hinterland visitors are not being educated to remember dried peas in a can when the artists are trying for a shipwreck effect. Radio has an obligation to the sound end of the show business to help preserve illusion—that’s what the customers try to buy.

SELLING THE SCREEN

The imposing and carefully elaborated campaign of advertising and promotion aimed at the creation of goodwill for the institution of the motion picture now being conducted by Mr. E. C. Rhoden’s organization in Fox Midwest Theatres is a far-sighted piece of showmanship. Details of the campaign were presented in the news pages of Motion Picture Herald last week.

This is one of the fruits of the Legion of Decency movement which has contrived to create or awaken an increased recognition of the social responsibility of the screen as the world’s dominant amusement. This recognition and intelligent response, in the several places in which it is being made manifest, is in interesting and devastating contrast to the current procedure of those who are betraying their social insincerity and their indifference to the welfare of their industry by surreptitious and evasive devices for continuing their sins against good taste and decency.

The Midwest campaign is notable in its neat adherence to its purpose, avoiding the several temptations of headlining opportunity which could have been had by making the copy controversial. Midwest builds by devoting its efforts exclusively to the selling of the merits of the screen.

Attempts to gain publicity attention for product by stirring among the ashes of the recent agitation are not only in poor taste but are also exceedingly bad business, being of a piece with the common petty opportunism that so often gets the pictures into trouble.

THE SHOUTING VIRGIN

By radio waves and newsreel screen the Hollywood production community is proclaiming its new found virtue and the processes thereof to the world through the bland visage and respectably rotund personality of Mr. Joseph L. Breen, who is the Production Code Administrator.

Thus the motion picture industry, in the frenzied pattern of its inept publicity, prolongs memory of its sins by crying its discovery of salvation.

We had thought that the purpose of the Production Code Administration was to take the motion picture industry out of the arena of moral issues. We thought the movies were being talked about too much. Whereupon, when all and sundry are wearied of soul with the subject of the bad, bad screen, that same screen keeps bringing up the subject. The foolish virgin was the one who shouted about it.

EVER since 1910 there have been periodic waves of excitement over what was deemed the impending era of color on the screen. Now at last color is working its way into a career in motion pictures by way of the cartoons and shorts which give it a real experience ground. Color can creep to where it never could leap.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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PARAMOUNT IN GERMANY
With a reduced staff, Paramount intends continued activity in Germany as long as conditions warrant, last week declared John W. Hicks, vice-president of Paramount International, returning from Europe. Definite evidence of permanent business improvement abroad was noted by Mr. Hicks. Musical films are especially favored at the moment.

ARBITION
Salvaged for Hollywood players has been some $100,000 by the arbitration board, since its organization four years ago to handle intra-industry disputes, last week reported the Academy of Motion Picture Arts and Sciences.

VETERAN PASSES
Surely a veteran of the theatre was Harry Marsey, who last week died in his native Buffalo. He was the first film house in the city, the Happy Hour, with which he operated the city’s first exchange. The Ellen Terry, a legitimate theatre, now a neighborhood film house, he opened 40 years ago.

FILM REVIEWS
Objections by theatre managers, threatening to reduce advertising, led the New Orleans “Item” to discontinue its star system of reporting on films, returning to original criticism, but by the several members of the staff instead of one critic.

BETTER FILMS
Shortly the recently organized Louisville Better Films Council will hold its initial public mass meeting. Working in cooperation with theatre managers, parent-teacher groups, the council’s object is film suitability classification. An information bureau provides data concerning films, provides speakers for civics meetings.

MPITO PUBLICATION
Designed as a medium of expression for members, other theatre owners in the area, is the new publication of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, called “Contact.” Edited by George P. Aarons, secretary of the exhibitor association, the publication will be a weekly.

GREEK INCREASE
Of 248 talking films released in Greece during the 1933-34 season, a new record total, 53.2 per cent came from 11 American companies, reports U. S. commercial attaché K. L. Rankin, in Athens. The increase in the total released reached nearly 50 per cent, since only 195 were released during the 1932-33 season.

“WHITE RATS” REBORN
Recently organized in New York was the American Federation of Actors, a rebirth of the “White Rats,” a vaudeville group which started in 1900, expired more than a decade ago. The new AFA holds the original American Federation of Labor charter, is a means of collective bargaining for circus vaudevilles, cafe and other performers. First meeting was held last week with Joe Laurie, Jr., vice-president, presiding.

MARY ON THE AIR
For the makers of Royal Gelatine Mary Pickford this fall will head a radio stock company to broadcast air versions of stage and screen successes over an NBC-WEA network each Wednesday evening beginning October 3. Miss Pickford has accepted the chairmanship of the Women’s Campaign Cabinet for the forthcoming Coast Community Chest Drive.

SEPTEMBER’S SIX
Selected as best of the September film diet by various women’s groups were six films, all Fox: “Caravan,” “The Cat’s Paw,” “Judge Priest,” “The World Moves On,” “She Was a Lady,” “Servants’ Entrance.”

In This Issue

Theatre payroll gets 18 cents of each box office dollar. Page 9
Definite business improvement is found throughout the South. Page 10
Election of Swade and Thompson cleared Meehan-RKO difficulties. Page 11
Government drops plan for subsidized free stage shows. Page 12
New system for uniform rewriting of clearance schedules; code provisions for salary control is dropped. Page 15

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Editorial
The Camera Reports
J. C. Jenkins—His Calum
The Hollywood Scene
The Cutting Room
Adises and Interludes
Code Question Box

DEPARTMENTS
What the Picture Did for Me
Showmen’s Reviews
Managers’ Round Table
Technological
Chicago Notes
Short Features on Broadway
The Release Chart
Box Office Receipts
Classified Advertising

TO THE DOGS
The object of a strenuous battle by exhibitors in and about Spokane, Wash., currently are dog races, with local newspapers lending all possible editorial cooperation. Merchants are fighting to prevent their business from “going to the dogs.” Leading exhibitors have declared in print that betting has a demoralizing effect on the populace of the community.

BLOCK BOOKING HIT
Objection to block booking was registered last week by speakers at the Western Federation of Women’s Clubs convention in Portland, and a resolution passed accordingly. The Legion of Decency was defended. The quality of films may be improved by women, said Mrs. W. A. Burk, since they contribute 85 per cent of the box office gross of the country.

PROMISING NOTE
A promising note of upturn is indicated in the theatre building programs underway in certain sections. In Philadelphia, several new intimate film houses are under construction; in Virginia and neighboring states more than $200,000 is being spent; in Baltimore circuits are adding houses; in Detroit a fall reopening, a new theatre to be opened, point an optimistic way.

STAGE CIRCUIT
To be discussed by Actors’ Equity Association at a New York meeting September 28 will be organization of a legitimate theatre roadshow circuit to play 12 performances weekly in small towns at $1 top for drama, $1.50 for musicals. The plan came from Producer Max Gordon, is backed by the League of New York Theatres. Union wage concessions will be necessary for success.

ASPIRATIONS
Unique is the offer made by Paramount to its several hundred non-acting employees, bidding them try out for roles in “Here Comes the Hero,” to be produced by the Paramount Employees’ Dramatic Club. Director will be James Moore, of the camera department. An opportunity is thus presented for aspiring actors, directors, writers.

RICH COMEDIANS
Annual records of the Los Angeles tax collector indicate Charlie Chaplin still the wealthiest individual in Hollywood, with a property valuation of $3,279,230. Will Rogers, according to the figures released, is the richest landowner in the county, with properties assessed at $322,920.
THEATRE PAYROLL GETS 18 CENTS OF EACH DOLLAR

Eighteen cents of each dollar paid at the box office window by the public is the average spent by exhibitors on payrolls.

This observation was obtained from reports covering the first 17 states to be completely surveyed by the federal government in its first real door-to-door canvass of motion picture theatres.

Outstanding in these reports, which were made public at Washington on Monday by the United States Census Bureau, and which embrace some 1,500 theatres, is the fact that they represent the first wholesale accumulation of actual box office earnings in their relation to salaries and wages paid in exhibition. The principal conclusions were:

1. Admissions grossed during 1933 by 1,586 theatres in 17 of the less important of the 48 states—the first group to report—totaled $33,233,000.

2. Total payroll expenditures for the year made by the 1,586 theatres approximated $6,171,000.

3. Eighteen per cent of the gross receipts was spent on payrolls. In the large cities the average was 21 per cent.

4. Average gross receipts per theatre for 1933 was $20,900, and $59,332 per theatre in the large cities.

5. Average weekly gross receipts per theatre was $1,141 for the states so far reporting. In the 17 cities the average intake per theatre was $20,950.

Results of the investigation will be made public shortly for the remaining 31 states.

THEATRE GROSSES AND PAYROLLS IN 17 STATES

<table>
<thead>
<tr>
<th>STATE AND CITY</th>
<th>NUMBER OF THEATRES ON JAN. 1, 1934</th>
<th>GROSS THEATRE RECEIPTS FOR 1933</th>
<th>AVERAGE GROSS PER THEATRE FOR 1933</th>
<th>AVERAGE GROSS PER THEATRE PER WEEK</th>
<th>PAY ROLL FOR ALL THEATRES FOR 1933</th>
<th>AVERAGE YEARLY PAY ROLL PER THEATRE</th>
<th>AVERAGE WEEKLY PAY ROLL PER THEATRE</th>
<th>PERCENTAGE OF GROSS SPENT ON PAY ROLLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>126</td>
<td>$1,816,000</td>
<td>$14,143</td>
<td>$271</td>
<td>$347,000</td>
<td>$2,754</td>
<td>$53</td>
<td>19%</td>
</tr>
<tr>
<td>Arizona</td>
<td>121</td>
<td>$1,110,000</td>
<td>33,394</td>
<td>647</td>
<td>197,000</td>
<td>9,570</td>
<td>117</td>
<td>18%</td>
</tr>
<tr>
<td>Arkansas</td>
<td>110</td>
<td>1,472,000</td>
<td>13,291</td>
<td>255</td>
<td>236,000</td>
<td>2,118</td>
<td>41</td>
<td>16%</td>
</tr>
<tr>
<td>Delaware</td>
<td>23</td>
<td>940,000</td>
<td>40,890</td>
<td>786</td>
<td>175,000</td>
<td>7,609</td>
<td>146</td>
<td>19%</td>
</tr>
<tr>
<td>Iowa</td>
<td>318</td>
<td>5,558,000</td>
<td>17,480</td>
<td>336</td>
<td>1,043,000</td>
<td>2,280</td>
<td>44</td>
<td>19%</td>
</tr>
<tr>
<td>Kentucky</td>
<td>156</td>
<td>3,936,000</td>
<td>25,231</td>
<td>485</td>
<td>766,000</td>
<td>4,917</td>
<td>95</td>
<td>19%</td>
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<tr>
<td>Louisiana</td>
<td>152</td>
<td>4,638,000</td>
<td>30,513</td>
<td>587</td>
<td>831,000</td>
<td>5,467</td>
<td>105</td>
<td>18%</td>
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<tr>
<td>Maine</td>
<td>75</td>
<td>1,150,000</td>
<td>14,000</td>
<td>270</td>
<td>195,000</td>
<td>2,600</td>
<td>50</td>
<td>17%</td>
</tr>
<tr>
<td>Mississippi</td>
<td>95</td>
<td>1,279,000</td>
<td>13,463</td>
<td>260</td>
<td>211,000</td>
<td>2,221</td>
<td>43</td>
<td>17%</td>
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<tr>
<td>Nevada</td>
<td>19</td>
<td>474,000</td>
<td>24,947</td>
<td>480</td>
<td>82,000</td>
<td>4,316</td>
<td>83</td>
<td>17%</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>47</td>
<td>1,322,000</td>
<td>28,128</td>
<td>541</td>
<td>259,000</td>
<td>5,511</td>
<td>106</td>
<td>19%</td>
</tr>
<tr>
<td>New Mexico</td>
<td>30</td>
<td>597,000</td>
<td>16,567</td>
<td>319</td>
<td>72,000</td>
<td>2,400</td>
<td>46</td>
<td>15%</td>
</tr>
<tr>
<td>North Dakota</td>
<td>102</td>
<td>1,083,000</td>
<td>10,618</td>
<td>204</td>
<td>174,000</td>
<td>1,706</td>
<td>33</td>
<td>16%</td>
</tr>
<tr>
<td>Oregon</td>
<td>116</td>
<td>2,904,000</td>
<td>25,035</td>
<td>462</td>
<td>538,000</td>
<td>4,647</td>
<td>89</td>
<td>18%</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>37</td>
<td>3,271,000</td>
<td>88,405</td>
<td>1,700</td>
<td>735,000</td>
<td>19,865</td>
<td>382</td>
<td>22%</td>
</tr>
<tr>
<td>South Dakota</td>
<td>115</td>
<td>1,241,000</td>
<td>10,791</td>
<td>208</td>
<td>225,000</td>
<td>1,957</td>
<td>52</td>
<td>18%</td>
</tr>
<tr>
<td>Vermont</td>
<td>32</td>
<td>542,000</td>
<td>16,938</td>
<td>326</td>
<td>85,000</td>
<td>2,651</td>
<td>51</td>
<td>16%</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>1,586</strong></td>
<td><strong>$33,233,000</strong></td>
<td><strong>$20,950</strong></td>
<td><strong>$403</strong></td>
<td><strong>$6,171,000</strong></td>
<td><strong>$3,899</strong></td>
<td><strong>$77</strong></td>
<td><strong>18%</strong></td>
</tr>
</tbody>
</table>

(*) Averages for All States Combined. In Table Below Asterisk Denotes Average for All Cities Combined.

GROSSES AND PAYROLLS IN 17 LARGE CITIES

<table>
<thead>
<tr>
<th>CITY</th>
<th>NUMBER OF THEATRES</th>
<th>GROSS RECEIPTS</th>
<th>AVERAGE GROSS PER THEATRE</th>
<th>PAY ROLL</th>
<th>AVERAGE PAY ROLL PER THEATRE</th>
<th>PERCENTAGE OF GROSS SPENT ON PAY ROLLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birmingham, Ala</td>
<td>11</td>
<td>$242,000</td>
<td>$22,000</td>
<td>$423</td>
<td>$73,000</td>
<td>$6,636</td>
</tr>
<tr>
<td>Cedar Rapids, Ia</td>
<td>8</td>
<td>299,000</td>
<td>37,375</td>
<td>719</td>
<td>81,000</td>
<td>8,875</td>
</tr>
<tr>
<td>Des Moines, Ia</td>
<td>8</td>
<td>460,000</td>
<td>57,500</td>
<td>1,100</td>
<td>110,000</td>
<td>12,750</td>
</tr>
<tr>
<td>Des Moines, Ia</td>
<td>11</td>
<td>797,000</td>
<td>72,455</td>
<td>1,393</td>
<td>181,000</td>
<td>16,455</td>
</tr>
<tr>
<td>Little Rock, Ark.</td>
<td>3</td>
<td>57,000</td>
<td>19,000</td>
<td>365</td>
<td>14,000</td>
<td>4,667</td>
</tr>
<tr>
<td>Louisville, Ky</td>
<td>26</td>
<td>1,572,000</td>
<td>60,462</td>
<td>1,163</td>
<td>309,000</td>
<td>11,900</td>
</tr>
<tr>
<td>Manchester, N. H.</td>
<td>8</td>
<td>474,000</td>
<td>59,250</td>
<td>1,140</td>
<td>100,000</td>
<td>12,500</td>
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<tr>
<td>Mobile, Ala</td>
<td>5</td>
<td>269,000</td>
<td>53,800</td>
<td>1,035</td>
<td>39,000</td>
<td>7,800</td>
</tr>
<tr>
<td>Montgomery, Ala</td>
<td>5</td>
<td>259,000</td>
<td>51,800</td>
<td>996</td>
<td>41,000</td>
<td>8,200</td>
</tr>
<tr>
<td>New Orleans, La</td>
<td>49</td>
<td>2,832,000</td>
<td>57,795</td>
<td>1,12</td>
<td>539,000</td>
<td>11,000</td>
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<tr>
<td>Portland, R. I.</td>
<td>3</td>
<td>140,000</td>
<td>46,667</td>
<td>898</td>
<td>36,000</td>
<td>12,000</td>
</tr>
<tr>
<td>Portland, Me</td>
<td>7</td>
<td>270,000</td>
<td>38,571</td>
<td>742</td>
<td>73,000</td>
<td>10,429</td>
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<tr>
<td>Portland, Ore</td>
<td>30</td>
<td>1,243,000</td>
<td>41,430</td>
<td>797</td>
<td>260,000</td>
<td>8,667</td>
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<tr>
<td>Providence, R. I.</td>
<td>13</td>
<td>2,233,000</td>
<td>171,769</td>
<td>3,303</td>
<td>480,000</td>
<td>36,915</td>
</tr>
<tr>
<td>Shreveport, La</td>
<td>6</td>
<td>352,000</td>
<td>58,667</td>
<td>1,128</td>
<td>76,000</td>
<td>12,667</td>
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<td>Sioux City, Ia</td>
<td>9</td>
<td>417,000</td>
<td>46,333</td>
<td>891</td>
<td>87,000</td>
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<td>Wilmington, Del</td>
<td>12</td>
<td>781,000</td>
<td>65,083</td>
<td>1,252</td>
<td>144,000</td>
<td>12,000</td>
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<td><strong>Totals</strong></td>
<td><strong>214</strong></td>
<td><strong>$12,697,000</strong></td>
<td><strong>$59,332</strong></td>
<td><strong>$1,141</strong></td>
<td><strong>$2,633,000</strong></td>
<td><strong>$12,304</strong></td>
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SOUTH SHOWING FIRST SIGNS OF IMPROVEMENT

Spending Activity Geared Higher With Benefit Payments and Increased Crop Prices

Encouraging signs of a business upturn are seen in the hardest-hit South, as "New Deal" dollars sent below the Mason-Dixon line by the Administration for crop reduction begin to trickle through the box-office windows of theatres in that sector, which during the entire period of deflation has been one of the slowest to report recovery. And, too, in the drouth-striken area of the Midwest, the bolstering influence of federal funds has struck a note that is cheery. The improvement noted in theatre receipts is marked.

From an Associated Press and Dan and Bradstreet and from the Prairie Farmer and the Southern Agriculturist, together with a first-hand study made independently, there came over the weekend verification of the fact that benefit payments for acreage reduction, plus the New Deal loans, have raised elevated spending activity throughout the south and in parts of the midwest. Theatres are up front in the list of local business enterprises which reflect the improvement.

Buying New Cars and More Gas

Returning this week from a personal survey of 16 southern and southwestern states, Mr. Francis L. Burt, Washington correspondent of Motion Picture Herald, brought back word of the better business tone. Driving 4,400 miles to talk with local business men and to visit film theatres from the Capital to the tip of Florida and from the Atlantic to east Texas, Mr. Burt reported, "They are buying new cars in the South—and driving them fast, which to the unintimated doesn’t mean a thing, but to those 'in the know' it means that the downward line of the business graph is at last pointing upward."

"One year ago," continued Mr. Burt, "they were driving old cars down South, and they were driving them at 15 miles an hour so as to make their gasoline burn slower.

But this year the 'New Deal' has been putting a lot of dynamite into Dixie. All Dixie has been putting it into circulation. The spending habits of the South have been elevated.

"It is true that the motion picture theatres in the South are not playing to capacity houses every show. But they are doing well, and one of the reasons for many of the empty seats appears to be the fact that there are not the same number of cars on the streets as last year, and of those, however, appear to be 'in the black,' and the offers of free cars, which many houses are extending, seem due to the competition arising from overseas that rather than from anything else."

"Even on the fringes of the drouth area," Mr. Burt continued, "it was difficult to realize that not all of the country had been lifted out of the depression. Maybe the tempo of productive activity was a little slower due to code restrictions, but the wheels were moving. In the drouth-striken counties, of course, there was a sad picture, but the spirit is getting better."

Mr. Burt learned that while the agricultural sections have benefited most from the Government's acreage reduction plan and the better prices for crops which have resulted, the money is rapidly drifting toward the larger centers.

"And there is one thing more," concluded Mr. Burt. "There is a lot of travel noticeable in the South. A 300-mile drive through any southern state takes past one cars from every section of the country—tourists, not 'tin canners.' Hotels are doing a pretty good business. Feet tired from sight-seeing find rest in a motion picture theatre. It all helps."

Midwest Theatres Reopening

Kansas City film circles point out that a smaller number of theatres are closed than since the depression, that some are reopening this fall and several theatre construction projects are under way in the Kansas City territory. Surveys by the Associated Press and the larger dailies based on first hand observation reveal that farmers, in the aggregate, will receive a larger crop income this year than in any since 1930. The short crop has created spectacular price increases. In addition, cash benefits from the AAA program and other Government agencies are of material assistance. In Nebraska alone, benefit checks from the AAA under the corn-hog reduction program will total $30,000,000.

Merchants and bankers report almost unanimously that business has improved in their stores substantially, according to an Associated Press report.

The assistance made by the Administration to drouth sufferers and for crop reduction are regarded as likely to overcome adverse economic effects of the textile strike, in the opinion of representative agricultural and business publications.

NRA Reports Employment Gain; Tax Revenue Off

According to statistics released by the NRA in Washington last week, 40,180,000 people were employed in the United States in June, 1934, a gain of 4,120,000 over the low point of March, 1933, and an increase of 2,520,000 over June, 1933, when NRA became effective.

The factory work week, according to the report, was reduced by six hours from June 1933, to June 1934; the estimated increase in labor's share in the national income was from 68.3 per cent in June, 1933, to 62.5 per cent in June, 1934, and the increase in the wholesale price index was from 60.2 per cent in March, 1933, to 74.6 per cent in June, 1934.

The total weekly wages in manufacturing industries increased from $96,000,000 in June, 1933, to $127,000,000 in June, 1934, or 37.5 per cent. Despite an increase in the cost of living of 9.6 per cent, this represents a net rise of 25 per cent in the total purchasing power of workers in manufacturing industries, says the report.

From February to May, 1934, business failures are reported as having been far fewer and involving much less in liabilities than at any time during the depression, a drop of 40 per cent is noted. The index figure of corporation profits changed from a deficit figure of 6.9 in the first quarter of 1933 to a profit figure of 33.2 in the second quarter of 1934.

Decline in Box Office Receipts Is Indicated

Box office receipts for all amusements—motion pictures, vaudeville, burlesque, dance halls, prize fights and tugs of war—throughout the fiscal year ended June 30 last, were $684,073.75 under those of the preceding year, it was disclosed this week in a preliminary report issued by the U. S. Bureau of Internal Revenue.

Tax collections on all such admissions amounted to $13,343,619.94, against $14,027,693.69 in the fiscal year 1933. Total admission taxes from all sources, including tickets sold on account of the box-office receipts, free admissions, brokers’ sales and roof gardens and cabarets, totaled $14,613,414.42, against $15,520,312.30, a loss of $907,097.88.

Tax collections on box office admissions, by states, were reported by the bureau as follows:

\[\begin{array}{ll}
Alabama & 1934: 1,015,330.31 \\
Alaska & 1934: 88,200.00 \\
Arizona & 1934: 278,128.50 \\
Arkansas & 1934: 1,023,818.89 \\
California & 1934: 2,819,780.00 \\
Colorado & 1934: 1,167,770.00 \\
Connecticut & 1934: 251,213.00 \\
Delaware & 1934: 6,371.29 \\
D.C. of Columbia & 1934: 2,584,025.00 \\
Florida & 1934: 10,067,070.00 \\
Georgia & 1934: 44,265.00 \\
Idaho & 1934: 1,045,750.00 \\
Illinois & 1934: 1,064,440.00 \\
Indiana & 1934: 1,709,440.00 \\
Iowa & 1934: 55,000.00 \\
Kansas & 1934: 2,590,575.00 \\
Kentucky & 1934: 59,812.00 \\
Louisiana & 1934: 1,078,340.00 \\
Maine & 1934: 2,006,821.00 \\
Maryland & 1934: 808,889.07 \\
Massachusetts & 1934: 1,006,000.00 \\
Michigan & 1934: 1,058,126.14 \\
Minnesota & 1934: 75,559.99 \\
Mississippi & 1934: 5,431,440.00 \\
Missouri & 1934: 2,649,029.00 \\
Montana & 1934: 13,568,759.00 \\
Nebraska & 1934: 1,055,830.00 \\
Nevada & 1934: 615,006.00 \\
New Hampshire & 1934: 2,769,897.00 \\
New Jersey & 1934: 2,542,902.65 \\
New Mexico & 1934: 71,374.97 \\
New York & 1934: 1,848,884.68 \\
North Carolina & 1934: 609,664.14 \\
North Dakota & 1934: 1,574,700.00 \\
Ohio & 1934: 2,731,825.00 \\
Oklahoma & 1934: 58,364.69 \\
Oregon & 1934: 58,878,699.00 \\
Pennsylvania & 1934: 8,289,940.00 \\
Rhode Island & 1934: 50,828.00 \\
South Carolina & 1934: 2,381,846.00 \\
South Dakota & 1934: 1,072,951.00 \\
Tennessee & 1934: 6,028,053.55 \\
Texas & 1934: 57,000,000.00 \\
Utah & 1934: 14,582.62 \\
Virginia & 1934: 69,329.43 \\
Washington & 1934: 62,900.00 \\
West Virginia & 1934: 14,764.23 \\
Wisconsin & 1934: 96,518.00 \\
Wyoming & 1934: 9,722.88 \\
Total & 1934: 13,466,313.94
\end{array}\]
Swope Is Chairman of Keith-Albee-Orpheum and B. F. Keith Corp.; Thompson, President of Theatre Companies

Herbert Bayard Swope, one time editor of The New York World, and an RKO director, was elected chairman of the board of directors of the Keith-Albee-Orpheum Corporation, at a New York directors' meeting late last week, in what amounted to a mutually satisfactory settlement of difficulties concerning the relative position of KAO in the Radio-Keith-Orpheum setup.

Those difficulties, which had arisen some time previously, had come to the point last spring when M. A. Meehan, owner of 51 per cent of the KAO stock, requested that that circuit be established as a distinct corporate organization, separate from the other RKO subsidiary corporations. At that time it was reported that Mr. Meehan was considering disposal of his interest to Warners.

The election of Mr. Swope is understood to have brought about the solution of the corporate problem, with the election satisfactory to both Mr. Meehan and the RKO interests.

Mr. Swope succeeds Merlin Hall Aylesworth, who is president of RKO, and also becomes chairman of the board of B. F. Keith Corporation, KAO subsidiary, Major L. E. Thompson was elected president of the two corporations, and of RKO Proctor Corporation, Stadium Theatres Corporation, RKO Midwest Corporation and RKO Service Corporation.

Other officers elected in the realignment of corporate entities which was described by RKO officials as a unification of RKO theatre subsidiaries, are: Malcolm Kingsberg, vice-chairman of the board of directors; L. E. Lambert, vice-president and general counsel; Leon Goldberg, vice-president and treasurer; A. E. Neech, vice-president in charge of real estate; Nate Blumberg, vice-president in charge of theatre operations; O. R. MacMahon, comptroller.

While Mr. Kingsberg is noted as vice-chairman of the board of KAO and B. F. Keith, Major Thompson and the other officers hold their positions in all six of the subsidiary corporations involved.

J. R. McDonough, former president of KAO and other RKO theatre subsidiaries, who is succeeded by Major Thompson, will devote his entire time to the picture company, as president of RKO Radio Pictures, Inc., and associated companies, with permanent headquarters in Hollywood. B. B. Kahane continues as vice-president of Radio and president of RKO Studio Corporation.

The balance of Meehan and RKO representation on the directorate has been maintained as heretofore. The unification of the theatre subsidiaries under Major Thompson finds the theatre group of theatres under the direct operation of Mr. Blumberg. RKO Radio's directorate this week appointed William Mallard, counsel, as vice-president and general counsel of Radio.

RoBERT F. SISK

Robert F. Sisk was advanced this week from advertising and publicity director of Radio-Keith-Orpheum Corporation to the post of assistant to J. R. McDonough, president of RKO Radio, motion picture subsidiary. At the same time S. Barret McCormick assumed executive control of advertising and publicity in Radio Pictures.

The advertising-publicity structure of the RKO interests has been remodeled so that the advertising divisions of Radio Pictures and RKO Theatres become separate entities, John Aloysius Dowd directing the activities for the theatre subsidiary. Rutgers Nielson is handling Radio publicity.

Mr. Sisk will make his headquarters with Mr. McDonough at the studio in Hollywood, learing New York shortly to travel westward with his family.

Maryland-born and 31 years old, Mr. Sisk went to RKO in March, 1932, from the Theatre Guild in New York, where he spent some six years as general press representative. He had three years of newspaper experience on the Baltimore Sun, doing make-up and political reporting, and spent three years, from 1923, on the Variety staff.

Mr. McCormick, born in Missouri, was likewise newspaper trained, in Decatur. In the Triangle days he wrote for Thomas H. Ince and engaged variously in production activities on the western coast, shifting suddenly to exhibition and the Circle theatre in Indianapolis, later operating the Allen in Cleveland. At both places Mr. McCormick was credited with introducing many program policies unique at the time. He was one of the first midwestern "presentation" producers. Pathé engaged him for his theatre experience to do exploitation and publicity, a department which he headed for five years, resigning to represent Douglas Fairbanks in the East. He returned to advertising and publicity with Lord, Thomas and Logan, and joined RKO with Mr. Sisk in 1932.

John Dowd has been with the Radio-Keith-Orpheum interests for 14 years, concentrating on theatre promotion from the days of B. F. Keith.

S. BARRET McCORMICK

Francis Succeeds Heyl at Photophone

E. O. Heyl has resigned as general manager of the Photophone Division of RCA, effective immediately and is succeeded by J. E. Francis. Mr. Heyl has been identified with Photophone since its inception in 1927 when he was vice-president in charge of foreign developments.

Mr. Francis joined Photophone in 1929 and for a time had charge of installations, later taking charge of recording. He had been with General Electric 20 years and was active in developments pertaining to sound-on-film which were the basis for the present technique.

Photophone has combined its recording and reproducing divisions and Mr. Francis will have charge of both.

Presnell Associate Producer

Robert Presnell, former Warner writer on the Coast, has returned to the studio as an associate producer, after an absence of 10 weeks.
GOVERNMENT DROPS PLAN FOR SUBSIDIZING FREE STAGE SHOWS

Plans for National Entertainment Program Dropped, Due to Prohibitive Transportation Cost When Army Refuses Trucks

By FRANCIS L. BURT
Washington Correspondent

The alarm felt by motion picture theatre owners over what they fear would be destructive competition coming from itinerant theatrical performances staged on the wholesale basis by technicians under direct federal subsidy is entirely without foundation in fact.

The Administration at Washington never intended to engage in the show business. "Forget it," was the word passed out of Washington this week to all owners. "There will be no national theatre movement sponsored by the Government."

Misinformation or Propaganda

With the extensive publicity given the subject of free stage shows, Emergency Relief Administration officials this week apparently were of the opinion that either there is a great deal of misinformation on the subject, or else some interests are attempting a little propaganda.

Denying vigorously that there is anything like a national theatrical program under consideration, these officials pointed out that it is up to the individual states to make such use of their federal relief funds as the state governments see proper, and if there are actors and musicians on the state relief rolls it is permissible for them to be organized into companies for the giving of free entertainment.

Administration spokesmen at the Capital expressed the opinion that the subject has been unduly emphasized, explaining that unemployed actors in sufficient numbers to permit the formation of companies are to be found in only two or three states—principally in New York, and almost entirely in the congested New York City zone, and, perhaps, in California.

Many of the state companies are operating in and around New York City, where it is known neighborhood theatres have been affected.

No Federal Funds Earmarked

However, it was declared, no federal relief funds have been earmarked for this purpose, nor is any state being given money with the idea of using it for free shows.

The way it works out, explained the Washington officials, is for state or city governments which have received federal funds, to organize any talent available, employing it at the regular relief wage, which averages around $20 a week. Such talent is usually on the payrolls of the state Civil Works Administration agency.

The theatrical companies so organized give performances within the city of organization and, if transportation is available, throughout the state. In at least one instance, two or three state agencies got together and routed shows throughout a considerable area.

Where shows are given in camps of the Citizens' Conservation Corps, and practically all camps are so entertained, the camps provide board and lodging, and the pay of the performers is reduced by an amount to make up for that expense.

Cost Found Prohibitive

Plans for a national entertainment program were at one time under consideration, but it was found that the cost of transportation made such an idea impracticable. Army officials were approached with a request that they provide trucks for transportation, but they refused to do so on the grounds that the War Department had no funds for the purpose.

These plans for a national entertainment program were first discussed at Washington when Mrs. Franklin Roosevelt brought the matter up to the Administration's relief officials after actor friends had sold her the idea that it would be quite wonderful to send theatrical companies out into the hinterland to feed the stage-starved souls who never had seen a stage play. A lot of enthusiasm was worked up in relief administration circles until somebody mentioned the fact that it would cost considerable, whereupon interest waned rapidly.

Up to State Agencies

The attitude of Washington officials is that unemployed actors and unemployed musicians must be taken care of the same as any other type of unemployed persons, and if the state relief agencies believe a good purpose can be served by organizing them for free entertainment in CCC camps, or in public parks and other places, such an action is as logical as providing other unemployed men to work cleaning up the parks.

Officials believe in free shows for the unemployed, but they are not apparently interested in providing the general public with entertainment, possibly having in mind the fact that the Government is deriving a considerable revenue from the amusement admission tax, which undoubtedly would be reduced by any extensive free-show program.

Vaudeville Unemployed Aided

Vaudeville unemployment ranks in New York will be depleted immediately as the result of an expansion of the eastern circuit of free stage shows for Civilians' Conservation Camps. Some 300 additional dramatic and vaudeville actors will be mustered into 20 companies in the district embracing New York, New Jersey, Connecticut, Massachusetts, Rhode Island, and eastern Pennsylvania.

Colonel Earle Booth, director of the drama division of the Department of Welfare's public works section in New York, said last week that 900 actors will be on the roster when these 300 have been recruited. Some are employed in the work-

Up to State Relief Agencies, Washington Holds; 300 Dramatic and Vaudeville Actors Will Tour 200 CCC Camps

shop where sets and props are built and painted.

Broadway expressed hopes this week that the circuit will be extended to play a nation-wide route of CCC camps.

It was learned this week that the National Congress of Parents and Teachers, which is generally accepted as having quite some power in local sociological matters, will advocate theatres controlled by local boards of education or city recreational departments, showing motion pictures financed by the Government, if suitable pictures are not available through the regular motion picture channels. Such a program should be made a part of the federal relief movement, the Parents and Teachers hold.

Fox Metropolitan Plan by November

Federal Judge Julian Mack in United States district court Wednesday directed Fox Metropolitan creditor groups to prepare a reorganization plan by November 1. Fox Theatres Corp., owner of all Metropolitan common stock, may intervene to approve or oppose the plan. Judge Mack named Irving Trust Company permanent trustee, and was told Fox Metropolitan is still "in the red" about $2,000,000, despite cash on hand of $2,172,000.

Central Hanover was trustee of Fox Metropolitan $13,000,000 gold note debenture issue, on Wednesday, was granted its petition to intervene, but was prevented by Judge Mack from bringing foreclosure action against Fox Metropolitan properties, pending submission of the reorganization plan. Judge Martin Manton's order authorizing Fox Theatres to effect a settlement of its claim of $4,536,000 against Fox Metropolitan was vacated.

Settlement of the Fox product situation in New York is awaited at the end of this week following the return of Sidney R. Kent, president, on Wednesday from Hollywood. Under one proposed plan Loew's would turn over to RKO the Fox output for 1934-35, contingent upon an agreement between the two circuits on disposition of theatres recently acquired in the New York area by RKO. Loew's is reported to be insisting that unless RKO drops recent acquisitions its holdings on the lower east side and in midtown would be threatened.

Fifth Memphis Sunday Showing

M. A. Lightman's New Strand theatre is the fifth Memphis house to give Sunday showings. The plan followed by the New Strand is that of the Warner and two Loew houses, a $50 Community Fund guarantee.
THE CAMERA REPORTS

FUR-BEARING FISH. Presumably a cross between a trout and a muskrat. At least it was a trout when taken from its stream in the Northwest by Monogram's usually veracious president, W. Ray Johnston. Mr. Johnston has returned to New York, but the fish's whereabouts are unknown.

HE'S NEWS HIMSELF. Is William Olding, shown here at his newly acquired newsreeling job with Universal Talking News in England. Height, seven feet, four; weight, 294 pounds. Less discernible are Universal Newsreelers "Taxi" Purnell and Stanley Mumford.

STAGE TO SCREEN. Has gone attractive Dorothy Dare of the Broadway boards, signed to a long term Warner contract, and in "A Perfect Weekend."

NEWCOMER. To these shores is Renee Gadd, a daughter of John Bull, who appeared in two Universal films, "The Love Captive" and "Uncertain Lady," with others in view.

PREVIEWERS DINED. As Allan S. Moritz, Columbia branch manager at Cincinnati, played host to approximately 200 exhibitors and newspapermen of the territory, who witnessed a special preview of Columbia's "One Night of Love," then gathered about the festive board in the elaborate Pavilion Caprice of the Netherland Plaza Hotel. Grace Moore and Tullio Carminati co-star in the picture.
SIGNED FOR COMEDIES. (Below) A fetching bit of bucolics introducing Helen Arlen, a newcomer to Al Christie’s company of comedians. She has been signed to appear in several Educational films.

AT OPENING. Among those present for the Radio City Music Hall premiere of Columbia’s “One Night of Love,” starring Grace Moore. Shown left to right are W. G. Van Schmus, managing director of Music Hall; Maurice Chevalier, Miss Moore, and Conde Nast, publisher.

GIVEN CONTRACT. (Left) Mary Treen, who has been appearing on the California stage in comedy roles and who now has been signed for a long term by Warner Brothers. Her first major role is in “Happiness Ahead.”

NEW DANCE. (Left) Dave Gould, RKO Radio dance director, demonstrating with Thelma White, actress, the “Continental” at New York premiere of “The Gay Divorcee,” in which it is introduced.

NEW DUTCH PRODUCTION. A scene with Helga Googh from “Dead Water,” produced by Nederlandsche Filmaemenschap, under the direction of Gerard Rutten. The cast also includes Jen Musch and Teo de Mael.
End of Delay in Film Sales Seen
As Code Authority Rules
Board Schedule Supersedes
Clearance in the Contracts

That important part of the code machinery controlling the zoning of theatres for clearance of product over later runs, which has been in need of repairs for some weeks because of a breakdown due to a lack of uniformity of operation, is expected to be completely reconstructed, finally, by Thursday afternoon, when, at its regular weekly meeting at headquarters in the RKO Building, New York, the Code Authority, it is understood, will officially adopt a new system providing all Local Clearance and Zoning Boards with a uniform set of basic principles for drafting or rewriting schedules, subject to special conditions in the individual sections.

Product Deals Delayed

Up to press time, late Wednesday evening, there had been no inkling as to the nature of the new system, and extraordinary effort was being made at Code Authority headquarters, and elsewhere, to conceal its provisions—this in order to assure its immediate adoption.

The delay in effecting clearance and zoning schedules has caused such uncertainty in spots that consummation of new product arrangements has been seriously interfered with. Both distributors and exhibitors appear to be in agreement in their desire to remove the obstacle.

The Code Authority decreed that hereafter clearance under the code schedules in all cases shall supersede any contract specifications for clearance, regardless of whether the contract was executed prior to establishment by the Local Clearance Board of the clearance involved in the case. Text of the resolution follows:

"RESOLVED: That clearance for any theatre established by a Clearance and Zoning Board in any decision affecting a schedule of clearance and zoning for a territory or part thereof, shall supersede any clearance specified in any license agreement between distributors and exhibitors, irrespective of whether such license agreement was made before or after the decision of the Local Clearance and Zoning Board."

Quickened Sales Seen

Speculation immediately arose in sales circles as to the effect of the decision. In some quarters it was believed the ruling will quicken those sales delayed because some exhibitors found that they were given better clearance in pending board schedules than they would ordinarily receive in a contract between an exchange and an exhibitor by nullifying the clearance clause in favor of the schedule of its own local board was a question discussed in legal circles, especially because the decision affects contracts drawn prior to adoption of a clearance rule by a local board.

However, defenders of the decision argue that it is intended in the best interests of the industry, and, therefore, is in keeping with the spirit of the National Anti-Monopoly and Recovery Acts. When the Code Authority meets on Thursday afternoon to adopt the new principles for drafting new clearance schedules it will be asked to accept a form prescribed by a special committee composed entirely of distributors, both independent and "affiliated," and both members and non-members of the Authority. This committee consists of: George J. Schaefer, Paramount, chairman; Ned Depinet, Jules L. Lavignac, E. R. Graff, Al Lichtman, Felix F. Feist, A. W. Smith, Gradwell Sears, John D. Clark, Abe Montague, Edward Golden, Jack Skirball and Harry Thomas—all sales managers or sales executives of large companies, except Mr. Golden, who directs sales for Monogram, and Mr. Thomas, president of First Division.

Some basic principles will be incorporated in the committee's recommended plan, it is understood. One undoubtedly will specify that double feature showing be eliminated from consideration in the drafting of schedules. The specification of first runs in a territory based on admissions is also expected to be treated.

The committee of distributors took over the complex clearance and zoning problem a few weeks ago, on appointment by the Code Authority, when appeals to the Authority by exhibitors in the field for relief from new schedules drawn by Local Clearance Boards tied the entire clearance arrangements into a knot.

Appears on 37 Schedules

Appeals on some 37 territorial schedules are awaiting an answer.

If any schedule is believed by the Code Authority to be impractical, then such schedule will be sent back to the Local Clearance and Zoning Board, with specific instructions to amend it to conform with the principles of the new pattern to be adopted Thursday.

Such schedules therewith shall be redrafted by the local board and presented again to the Code Authority for the right of appeal from any of its provisions by any person affected thereby.

If in the opinion of the Code Authority any submitted schedule of clearance and zoning is found to be in conflict with the practical operation, a date is fixed for hearing before the Code Authority appeals committee will be set as soon as possible thereafter.

In any territory or part thereof where no schedule of clearance and zoning has been promulgated, or where a schedule is not now in operation, the Local Clearance and Zoning Board shall promptly reconvene and shall, at the discretion of its members, hear individual protests against any existing unreasonable clearance.

If any exhibitor has failed to file a complaint, or has been denied a hearing through misinformation to the premises by the Local Clearance and Zoning Boards, and in any case where the clearance granted any exhibitor is greater than 1934-35 than existed for the season 1933-34, then the individual protest of any exhibitor adversely affected shall be heard by the Local Clearance Board, the hearing of such case not being discretionary with the local board.

No Statute of Limitations

Other divisions of the Code Authority were engaged in making certain, along different lines. The Authority sent official word to the fields boards that no statute of limitations exists in the case of any such unheeded by the Local Clearance and Zoning Boards, and in any case where the clearance granted any exhibitor is greater than 1934-35 than existed for the season 1933-34, then the individual protest of any exhibitor adversely affected shall be heard by the Local Clearance Board, the hearing of such case not being discretionary with the local board.

No Statute of Limitations

Addressing the other of the Code Authority were engaged in maintaining order along different lines. The Authority sent official word to the fields boards that no statute of limitations exists in the case of any such unheeded by the Local Clearance and Zoning Boards, and in any case where the clearance granted any exhibitor is greater than 1934-35 than existed for the season 1933-34, then the individual protest of any exhibitor adversely affected shall be heard by the Local Clearance Board, the hearing of such case not being discretionary with the local board.

Grievance Boards to Decide
Whether Complaints of Old
Violations on Trade Prac-
tices Shall Now Be Heard

Some few weeks ago, A. G. Smith, of Dickinson's Uptown theatre, in Kansas City, was ordered by the Local Grievance Board to terminate 10-cent admisions because his contracts stipulated a 15-cent minimum—the contract minimum always prevailing under the code. When the practice continued the complainant, C. B. McAfee, of the Orpheum, at nearby Parsons, Kansas, called for an explanation, which Mr. Smith, the local board, and the board's cease and desist order had been issued.

The problem was turned over to the Code Authority in New York, which ruled that distributors have no right whatsoever to alter the minimum admission stipulated in their contracts once a cease and desist order was issued against an offending exhibitor found guilty of violating the minimum admission clause of his contract.

The Authority said that such action will not be tolerated because the complaining competitor's contracts are predicated on the price charged by his opposition.

Mr. Smith was to appear before the Kansas City board Wednesday to agree to abide by the
DROPPAY IDE  

contract provision or show cause why film service should not be stopped completely by the board.

Salary Control Clause Dropped

Moving to clear up all doubts as to possible code control of salaries, the NRA at Washin-
gton last week ordered indefinite suspension of those provisions relating to sealed excessive salaries and enforcement of minimum wage, and then took action to protect the "little fel-
low" by requiring that vaudeville and other performers appearing in motion picture theat-
tres shall be paid a minimum of $7.50 a day by each house in which they appear.

Permanent suspension of the excessive-salary provisions was long expected, since the detailed report submitted by Division Administrator Sol A. Rosenblatt in July received no immedi-
ate consideration from Administrator Hugh S. Johnson.

The order regarding vaudeville performers in similar cases was issued as a result of com-
plaints that some exhibitors had been hiring "talent" for a dollar or two, or simply for sup-
ner money, and calling it "amateur," thus evading the provisions which specifies a $7.50 min-
ummum daily wage but says nothing about the number of performances. Talent also was em-
ployed to appear in more than one theatre, while a third evasion was through payment per performance.

In recommending that action be taken, the

The ruling of the Division Administrator provides that "the minimum rate per day in all cases shall be $7.50 regardless of the num-
ber of performances; and no performer shall be booked to play more than one theatre in any one day unless said minimum rate is paid in each case. The ruling applies to all per-
formers paid in any form whatsoever, either directly or indirectly."

The formal NRA statement, outlining the new provisions in the code, follows, in part:

'The National Recovery Administration an-

ments were in the name of indefinite suspension, by order of Admin-
istrator Hugh S. Johnson upon recommenda-
tion of Division Administrator Sol A. Rosenblatt, of provisions of the motion picture code designed:

First, to control payment of excessive salaries for services of executives and other employees;

and

Second, to eliminate alleged unfair competi-
tive methods utilized by one producer in securing the services of actors or other classes of employees under a contract with another producer.

'Those code provisions never have been in opera-
tion. In the President's Order of November 27, 1933, approving the motion picture code, he sus-
pended them pending an investigation by the administrator.

"General Johnson appointed Division Adminis-
trator Rosenblatt to make the investigation. After numerous conferences, investigations in California, public hearings in Washington, and an elaborate plan of sending questionnaires throughout the in-
dustry, the Administrator argued that such an indefinite suspension would not provide the desired results, and then ordered the suspension.

"Rosenblatt's report to General Johnson filled 12 printed pages and, with attached exhibits en-
suring salaries and other data, totaled 133 printed pages."

Thursday's meeting of the Code Authority will determine another important code problem besides clearance—this one involving the new plan of assessments of code violators to be paid by producers and distributors. Under the sched-
ule originally adopted during the summer, a flat assessment is made against the various grades of producers, distributors, exchanges, importers, exporters and correlated branches. Vigorous protests resulted, on the grounds that no con-
sideration had been given to volume. The new plan is understood to be based on as-
sessments against annual income.

Too, under the "small" theatres are expected to be given the relief asked for in the rule.

U. A. Will Abide by Decision

The threatened court action by United Art-
ists to seek a legal interpretation of the 10 per

cent elimination clause apparently will not ma-

terialize. UA has apparently disagreed with a

Code Authority ruling that its product was subject to the clause.

Upon artists let it be known that it will continue to sell pictures on individual contracts, and exhibitors will be asked to make any and all rejections of new pictures before a deal is

Local Grievance Boards Active

Some of the important decisions made during the week by Local Grievance Boards in the field:

In Buffalo, Reliance Theatres' Palace at

Northwest, was ordered to stop display-

ing in the theatre by merchants. Complainant

was Mr. Schine's Kidlet.

The Royal theatre, at Hammondspoi,

Northwest, was ordered to Mr. Schine's Babcock theatre, to cease and desist from using reduced admission books.

A reduced-admission complaint before the

Cincinnati board was found against Paul Mc-

Kay's Avalon at Montgomery, W. Va., which

had been found guilty of issuing coupons which reduced the established admission.

The Chicago board ordered E. H. Christy,

of the Elmo Amusement Company, to liqui-
date his contract with the distributor having charged that the defendant sought to avoid completion of his contract through forma-
tion of a new organization.

In a similar case, brought by Paramount

against C. G. Lekander, of Geneva, Ill., the

Chicago board ruled that Mr. Lekander's new

corporation was not formed for the purpose of avoiding uncompleted contracts.

Other cases, heard in Kansas City, New Or-
leans, Oklahoma, and elsewhere, include

involved reductions, adducing featuring "out of spot," "Bank Nights," and other trade prac-
tice provisions of the code.

J. F. Rigney, operating the Westport theatre at

Kansas City, was found guilty of a third viola-
tion of the code's reduced admission pro-

vision, and as a result, the board ordered

distributors to stop servicing the Westport.

on September 22, unless Mr. Rigney files a cer-

ificate of compliance by September 21.

Film Carriers to Hold Annual Meeting October 1

The National Film Carriers, Inc., will hold its annual convention at the Hotel Star-

ler, Detroit October 1-3, at which, it is ex-
pected, the standardization of carriers' equip-
ment will be planned. Exhibitor leaders, notably H. M. Richey of Detroit and

Martin Smith of Toledo, will make ad-

dresses. A banquet will be held on the even-
ning of October 2.

New Company in Prudential Plant; Small To Do Four

The Prudential Studios in Hollywood, long closed, formerly the Tec-Art Studio, will be

reopened shortly when a newly organized company, American International Produc-
tions, starts work. Roy Fitzgerald is presi-
dent, Oliver Drake vice-president in charge of production, and Willard Ditmars produc-
tion supervisor.

The company plans a series of features, a series of westerns and a series of musi-
cals. The first to reach the cameras will be "Hell's Paradise," written by Oliver Drake.

Other product and distribution announce-
ments for the new season included the start-
ing of "Beacon Productions'" schedule of six

westerns, starring "Big Boy" Williams, with "Thunder Over Texas" the first to go into

work.

Completion of plans for the formation of National Distribution Syndicate, Inc., were

announced last week by Arthur F. Beck, who as general manager of the company has just completed a tour of the country's ex-

change centers. The company will handle individual productions, both domestic and

foreign, and will guarantee 100 per cent distribution coverage. Contracts for the

first have been closed with Harry O. Hoyt for "Eagles Over the Border."

Fairfield Shepard announced contracts had been closed for distribution of "Ra-Mu" in Hawaii, eastern Pennsylvania and New England.

Jack Stillman has been named head of Soy-Em Film Corporation, a new produc-
tion unit which is to specialize in Yiddish all-talking pictures. The company has head-
quarters at 1658 Broadway, New York, and

its schedule will include four feature-length pictures, first of which will be "The Youth of Russia."

Edward Small of Reliance has signed with United Artists for four more pictures, in

addition to the three he has already pro-
duced. "Folocaust," "Transatlantic Merry-Go-
Round" and "The Count of Monte Cristo."

Kent Denies Reports Of Fox Studio Changes

Sidney Kent, president of Fox, before leaving Hollywood for New York on Mon-
day, emphatically denied reports of a forth-

coming split in Fox's studio executive per-
sonnel. "I am not returning to the Coast late this month, will confer with Mr. Kent on studio problems, it is under-

stood.

Spencer Tracy Pays Fox for Delaying Film

Spencer Tracy, Fox player, accepting discipline for delaying production of "Marie Galante," four days, has agreed to pay Fox a sum reported at $25,000, plus half

his salary of $2,500 per week for 17 weeks, to compensate the studio for resulting loss. The company has resumed production with Tracy in his place.
THREE HUNDRED MILLION DOLLARS
TO THROW AWAY . . . A SPECIAL
TRAIN TO TRAVEL IN . . . HALF AN
OCEAN LINER TO TAKE HER OVER-
SEAS . . . MEN AT HER FEET . . . WOMEN
AT HER THROAT . . . THE WORLD
AT HER COMMAND . . . AND . . .
NOTHING TO LIVE FOR!
MIRIAM HOPKINS
IN
"THE RICHEST GIRL
IN THE WORLD"

WITH
JOEL McCREEA • FAY WRAY
HENRY STEPHENSON • REGINALD DENNY

RKO-RADIO presents with pleasure one of those rare, very rare, pictures that come along once in a while and before you know it have set your whole town talking.... Swell romance, nonchalant humor, sparkling wit, dressed like a million dollars and sheer delight from first foot to fadeout.

DIRECTED BY WILLIAM A. SEITER. A PANDRO S. BERMAN PRODUCTION.
Fountain of Plenty  Radio City Music Hall played THE FOUNTAIN and LA CUCARACHA during Labor Day Week. Bursting with modesty, we report in calm tones that its receipts were slightly—ever so slightly—under the six figure mark. And by six figures we mean 6 figures.

Plenty Plus More  Don't Let It Bother You isn't the only song hit in The GAY DIVORCEE. Watch for that "Continental", a persuasive number with a lyric that suggests that you kiss while dancing. We doubt, of course, that so unusual a suggestion could ever be made popular, though there are some who say it is done even now. RKO Radio Pictures . . . does, however, guarantee you real success with the songs . . . Don't Let It Bother You . . . the famous Night and Day and Let's Knock K-nerez.

Action, That's Us  Franz Schubert, famous musician in his day, went through years of pain, travail, anxiety and labor to get his works heard. Different is the status of the Messrs. Gordon and Revel. Two of their songs are in The GAY DIVORCEE (which, incidentally, is the musical picture of the year). One of these numbers, the same Don't Let It Bother You mentioned in the preceding paragraph, was first offered to the radio networks last week. The happy networks, gleeful at the sight of so gay a number, gave it 23 coast-to-coast hearings in its first four days.

Surprise! Surprise!  We expected a good picture when the RKO studio made arrangements for Miriam Hopkins to star in THE RICHEST GIRL IN THE WORLD. We knew the story and knew it was good. But the finished product surpassed expectations. It has the nonchalant humor of THE THIN MAN and the swell romance of IT HAPPENED ONE NIGHT. In the film Miss Hopkins enters the Best Dressed Woman Sweepstakes. THE RICHEST GIRL IN THE WORLD will tickle all audiences. Past experience has led us to believe that such films make money for all concerned.

Biggest Parade  Only the blind have failed to witness the forward strides of RKO Radio Pictures. But one swallow, as the fellow says, never made a summer. Neither do occasional pictures make a film company. Again our modesty comes to the fore and forbids our mentioning anything about last year's great record, allowing us only to cite the fine start and prospects of the early section of the new season. There is THE FOUNTAIN, THE RICHEST GIRL IN THE WORLD, AGE OF INNOCENCE, THE LITTLE MINISTER with Hepburn, ROBERTA . . . Jerome Kern's greatest musical comedy . . . WEDNESDAY'S CHILD . . . BY YOUR LEAVE . . . and ANNE OF GREEN GABLES.

By the end of the season, of course, our record will be so high that there'll be snow on it all the year around.

*Giving praise where praise is due.
A young and beautiful girl setting out to sea... herself the captain of a 48 foot sailing schooner... seeking adventure, looking for thrills... eager to risk her life to prove that she's not the biggest liar in the world!

IMAGINE! That tiny schooner buffeted by a 90 mile gale, tossed like a chip on a mad sea in a Caribbean hurricane... decks awash... mast cracking like a match stick... water tank empty... the beginning of another wild adventure that is meat and drink to Joan Lowell, daughter of daring, who has sailed the seven seas since childhood and fascinated the world with her tales of adventure!

But she never turned back! Ahead lay a strange land and treasure! Savages to fight! Perils to face! Sharks to harpoon! Fierce animals to meet! A lost city to explore and reveal its wonders!

IMAGINE!... a weird lost temple... a priceless jewel in an idol's heart... her capture by natives... hand to hand battles... condemned to be burned at the stake... escape in a frail craft on a jungle river... pursued by hundreds of savages in war canoes... and the only escape to set the river on fire and swim under the flames!

Imagine these and you imagine but a few of the thrills that await your audiences with...

THE MOST PUBLICIZED GIRL IN THE WORLD!
Her every move is NEWS to the great newspapers of the land! Thousands of columns have been written about her! Her book, "The Cradle of the Deep", read by millions—Joan Lowell is always News... her adventures, incredible to some... but interesting to all and now, at last, her camera proves that the unbelievable exists!
AND A CRITICS SHOW TOO!

"Proves itself an exciting and colorful yarn... you can depend upon it, there are plenty of thrills in 'Adventure Girl'.” —Boston Eve. American

"Unusual among thrill films is 'Adventure Girl'... a unique offering." —Boston Daily Record

"Unusual adventure film with good exploitation values." —Film Daily

"'Adventure Girl' brings thrills to the screen. Joan Lowell scores as star of jungle story.” —New York American

"Filled with thrills. The photography is good and the scenery is pictorially effective." —New York Evening Journal

"The photography is excellent and the effect of a fire scene is heightened by the hand-coloring process used on the flames." —New York Daily News

"An interesting tale. Scenically and photographically Miss Lowell’s first film is highly interesting.” —New York Daily Mirror

"As amusing and exciting an hour as you can imagine in the cinema. I think you will find it an amusing and diverting entertainment." —N. Y. World-Telegram

"An adventure thriller that should cash in heavily. Plenty of opportunity for drag-'em-in exploitation and can be sold in almost any house catering to family trade." —The Hollywood Reporter

EXPLOITATION!... SENSATIONAL LINE OF PUBLICITY AND ADVERTISING FEATURES!
Frank Gerstein, Theatre Executive, Dead at 62

Frank Gerstein, 62, died in New York last week. He had been in amusements for 48 years, starting with Barnum & Bailey when he was 14 and eventually becoming treasurer of that circus organization.

Mr. Gerstein, who lived at the Hotel Alamac on Broadway, managed Weber & Fields for many years and was later general manager and auditor for Hurtig & Sea- mon, burlesque producers. He operated the Palace and Royal theatres in the Bronx, had Hammerstein’s old Lexington Avenue Opera House, where Galli-Curci made her debut, some 16 years ago, and later was general purchasing agent for the Shuberts. When he retired two years ago Mr. Gerstein had just disposed of a circuit in New Jersey.

He is survived by his wife, two daughters and one son. Funeral services were held in New York Sunday.

“New Deal” for Casting Agency

The producers’ Central Casting Agency in Hollywood will be reconstructed immediately, the Motion Picture Producers’ Association, at a board meeting this week, having decided to appoint Campbell MacCulloch as the new general manager, succeeding David Allen, resigned.

Mr. MacCulloch, an electrical engineer and a graduate of the University of Toronto, has been active secretary of the NRA state recovery board in California and also of the Los Angeles regional labor board.

In 1915 he was connected with Triangle Films, serving variously as business manager, studio manager, scenario editor, advertising director and publicity executive.

Oldtimers to Return in Series of Short Subjects

Roxanna Pictures, Inc., was formed this week in Hollywood by Pat O’Malley, pioneer performer, to create work for veteran screen players no longer able to break “big time” parts. Old favorites will appear in a series of two-reelers. Pathé and Semmell studios in Hollywood were said to have assured the venture of their cooperation, making available most of the sets.

Paramount Italian Chief Arrives

Americo Abaof, managing director for Paramount’s distribution division in Italy, arrived in New York Thursday for conferences with John Hicks, vice-president at the home office in charge of all foreign activities.

Sonolux Opens New York Office

Sonolux Company of East Newark, N. J., manufacturers of exciter lamps and photo cells, has opened New York office at 220 West 42nd Street, with A. G. Zepp in charge of sales.

Seigel Leaves Tri-Consolidated

Henry Seigel, assistant to Laurence Bolognino, president of Tri-Consolidated Theatres, New York, has resigned.

Gaumont British Sales Staff Will Use Fox Exchanges

Extension of Gaumont British activities in the United States will be effected through its own selling force, in charge of George Weeks, with physical distribution through Fox exchanges. Gaumont managers and salesmen will work out of the Fox branches in the field, reporting directly to Gaumont headquarters in the Mecca Building on Broadway in New York.

Mr. Weeks was appointed general sales manager last week. He will assist Jeffrey Bernerd, who has been in New York from London for several weeks, together with Mark Ostree, Gaumont head, organizing an invasion of this market with British product.

A. P. Waxman will handle exploitation of “Power” and “Chu Chin Chow.” Mr. Bernerd said Monday that Lou Gaimond continues in his present advertising, publicity post. Added to the staff was Marion Sanders, formerly of the Roxy theatre, who will write publicity.

The company concluded arrangements with the managers of the Roxy and RKO Music Hall theatres to show 14 features at both, starting with “Chu Chin Chow,” opening at the Roxy September 7, and “Power,” which will play the Music Hall beginning October 4.

Loew’s Asks To List 200,000 More Shares

The management of Loew’s, Inc., on Wednesday applied to the New York Stock Exchange for permission to list an additional 200,000 shares of Loew common stock, in order to cover common stock options which will be exercised by Louis B. Mayer and Irving Thalberg, studio executives. The options were given by the corporation to Mr. Mayer and Mr. Thalberg last year, and will be taken up by them some time after Jan. 1, 1935.

Tom Buckingham Dead; Director and Scenarist

Tom Buckingham, writer of more than 50 scenarios and director of 11 pictures since 1920, died at 38 last week in Queen of Angels hospital at Hollywood. He was under contract to Warner Brothers. He is survived by his widow, Jane Ridgeway, actress.

Edward Kearns Dead

Edward Kearns, 64, theatre manager and operator at East St. Louis, Ill., is dead from injuries received when he was struck by an automobile.

Jim Mitchell Dies


Columbo Estate $20,000

Russ Columbo, radio crooner and new film player, who was killed in Hollywood by accidental discharge of a Civil War pistol, left an estate of $20,000, his attorney said. There was no will.

Sales 25 Per Cent Above Last Year Declares Johnston

W. Ray Johnston, president of Monogram Pictures, returned this week to New York from a trip to his exchanges with word that company sales are 25 per cent ahead of last year and its 1934-35 product is already 40 per cent completed.

Mr. Johnston declared he was favorably impressed with the upswing of business conditions in general, and particularly in the theatre field. Even in the drouth sections of the middlewest, he said, theatres are not feeling the effect at the box-office nearly as much as would be expected. “On the Coast,” he said, “theatres are doing exceptional business.”

He heard directly from theatre owners that most of the local code boards seem to be functioning very efficiently. In a few places exhibitors are complaining of delays in settling the zoning schedules for the 1934-35 season, he said.

“Theatres as a whole do not seem to be affected by the Legion of Dececy drive,” he continued. “While it may be hurting the smaller towns somewhat, the larger cities are doing even better than normal business.”

Mr. Johnston said Monogram has completed or has in production 10 of its 26 pictures to be released in 1934-35.

Hays Talks to Heads Of Fan Magazines

Fifteen executives of motion picture fan publications met Tuesday in New York with Will H. Hays to discuss the relation of fan magazines to industry problems as they concern the dissemination of motion picture editorial and pictorial matter to the public.

A concluding conference will be held at Hays headquarters on Monday, J. J. McCarthy, director of the Hays Advertising Advisory Council presiding with Mr. Hays.

Elliot Film to Columbia

Columbia will distribute the contemplated Clyde Elliot adventure story, “China Roars,” which, it is understood, will be financed by Electrical Research. Already approved in script form by the Chinese consul at Los Angeles, production on the picture will get under way early in November, Mr. Elliot leaving for China on October 15.

American Seating Cuts Loss

Net loss of American Seating Company for the second 1934 quarter was $39,500, after all charges, compared with a loss of $106,150 for the same period of last year and a loss of $81,305 for the first quarter of 1934.

Ruth Goetz Succeeds Beahan

Charles Beahan resigned this week as eastern story editor for Samuel Goldwyn Productions and was succeeded by Ruth Goodman Goetz. Mr. Beahan will produce plays. Gertrude Unger was appointed assistant to Miss Goetz.
ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Bored with the summer lull in Capitol Hill capers, Mr. Francis L. Burt, our expert news cover of things Congressional, decided to pilot his gas-eating buggy through the South and Near West to take a looksee at conditions in the raw. Last weekend he returned to his home in Washington, with his lungs full of dust and two observations: (1) The drought has caused many farmers to delve into a study of higher agriculture and relative economics, one farmer having penned to a farm journal a letter of inquiry to determine "(a) what sort of a farm is best not to raise hogs on; (b) what type of hogs were best not to raise, and (c) what kind of feed is best not to give them." The farmer explained that a neighbor had received $1,000 from the Government for not raising hogs, while the most he could get for raising them was $400.

Second observation: The drought was really not as bad as some persons believed. While it did cost the farmers millions in lost crops, it cured hayfever sufferers, having also destroyed the pollen which carries a carload of sneezes to every square inch. The afflicted will petition the Administrators to create a division of the Farm Relief Bureau for bigger and better drouths for hayfever patients.

Press agents of New Orleans are an aggressive lot. Even doughnuts do not dampen their ardor for a product. At a funeral last Sunday six of the mourners carried placards on the rear: "Vote for Higgins for Supreme Court."

Metro-Goldwyn's "Viva Villa," a touchy subject in Mexico, finally opened in that neighboring country the other evening. It was greeted mildly in typical Mexican fashion—two bombs were tossed from the balcony.

News Flash from our correspondent at Memphis:

Bill Hendricks, manager of the Warner theatre at Memphis, is back from the coast after an eight-day visit as the guest of Mae West at the Paramount studio.

While manager of the Warner Strand in Osceola, Wisconsin, Mr. Hendricks won a nationwide exploitation contest on the first Mae West picture. The reward was a trip to Hollywood and a meeting with Miss West. Bill was a little late in making the trip—he had to wait until his wife went north for a vacation.

Amusement pages of New York's newspapers appeared last Sunday morning with a large display advertisement, reading as follows:

TODAY

RKO THEATRES

EXTRA!

On All Screens

ROSS

McLarN

FIGHT PICTURES

ROUND

ROUND

The RKO Theatres management forgot to reckon with the elements of the weather. One of the worst storms of the year raging along the Atlantic Seaboard last Saturday afternoon and evening caused postponement of the Ross-McLarN fight to next Saturday.

The ABSENCE OF A HOLE in a candy mint nearly ruined the motion picture business in Hagerstown, Maryland, as evidenced by the following telegraphic correspondence which was exchanged between the persistent Frank Boucher, of the Maryland theater in that town, and the persistent Beechnut Packing Company—the correspondence proving again that the little business man does not have much protection against the big trust.

AUGUST 8TH (A.M.)

BEECHNUT PACKING CO.,

CANANOHJARIE, N. Y.

RECEIVED BOX OF BEECHNUT GUM. UNDERSTANDING WITH YOUR REPRESENTATIVE MR. STRAWHANDB FOR BEECHNUT DROPS (WITH THE HOLE). THESE TO BE USED IN EXPLOITING "HERE COMES THE NAVY." ENVELOPES ARE ALREADY PRINTED FOR DROPS. ADVISE IF YOU WILL SHIP DROPS IN TIME FOR OUR USE FRIDAY OR SATURDAY. SHALL I RETURN DROPS OR USE IT FOR OTHER ADVERTISING MEDIUM.

FRANK BOUCHER

MARYLAND THEATRE

AUGUST 8TH (P.M.)

BEECHNUT PACKING CO.,

CANANOHJARIE, N. Y.

BOXES ACTUALLY CONTAIN GUM. PLEASE MARK THE LABELS WE HAVE DROPS NOT LATER THAN SATURDAY, WILL HOLD GUM PENDING FURTHER ADVICE.

FRANK BOUCHER

FRANK BOUCHER,

MARYLAND THEATRE,

HAGERSTOWN, MD.

SUGGEST YOU ACTUALLY OPEN BOX AND SEE IF IT DOES NOT CONTAIN ASSORTED DROPS (WITH HOLES) FOR "HERE COMES THE NAVY." WE SHIPPED DROPS (WITH HOLES) TO YOU BY EXPRESS AUGUST 7TH, WIRE AGAIN IF DROPS NOT RECEIVED. IF GUM SAMPLES ON HAND, PLEASE HOLD PENDING FURTHER ADVICE.

BEECHNUT PACKING CO,

AUGUST 9TH (A.M.)

FRANK BOUCHER,

MARYLAND THEATRE,

HAGERSTOWN, MD.

SHIPPED DROPS (WITH HOLES) EXPRESS NINE O'CLOCK TONIGHT.

BEECHNUT PACKING CO.

National Broadcasting Company announces the return to the air of Jimmy Durante with the remark that the nostril dilation of Mr. Durante's Brodindinganagian beak resembles nothing so much as an approach to the Holland Vehicular Tunnel running under the Hudson River.

Hollywood producers say Maxie Baer has gone temeramental since he won the championship and refuses to appear in another prize fight picture.

Other champions have done worse, remarks Ted Cook. They've gone temeramental and refused to appear in prize fights.

Colgate toothpaste propaganda points out that brighter smiles are more important in Hollywood than perfect figures. But Mae West complains she can't get anyone to admire her smile.

And there's Fred Ayer's story—which he swears is true—about one Moe Buchman, an amateur touch and go driver, who was brought to court the other day for speeding. The pompous French magistrate fined Moe the equivalent in francs to $5.50, which the defendant refused to pay on the ground that the French had been lax in the matter of war debt payments. Finally, after haggling on both sides the theatre made a deal. Moe agreed to send a check for the amount of his fine to Secretary of the Treasury Morgenthau, who promised to send the sum to be applied to the French debt to the United States. The court asked Moe to send the French government a photographic copy of his check.

Hollywood has been named a lot of things, but never a "co-resident" in a divorce case, until last week, when Rudolph R. Lowe, of Detroit, filed suit for divorce in the County Building against his wife, Jennie Maude, naming the Ritz, capital a co-respondent.

Mrs. Lowe became so infatuated with Hollywood during their tour of the west coast, the husband maintained, that she refused to return to Detroit. She is not an actress, nor is she connected with motion pictures in any way, he asserted—she's just in love with the place.

The last link between the St. Louis theatre world—the cradle of their career—and Sporos, George & Charles, passed away the other day when workmen painted out the Skouras name from the top of the large electric sign in front of the Ambassador theatre, at Seventh and Locust. The Skouras name had been placed on the sign in 1926. When it represented one of power in St. Louis theatre circles (Skouras Amusement Enterprises), it had remained there when control of the house and the other Skouras properties passed to Warner Brothers, years ago. Nor was there any change when the management of the Ambassador passed into the hands of the Paramount interests, nor when the local Central Theatres Company took over the theatre under an agreement with federal court receivers. But down it came when Harry Koplar and Allan Snyder took over the house, and placed it under Fanchon and Marco management.

Paramount announces sorrowfully that there will be no cabbages in their "Mrs. Wiggs of the Cabbage Patch." Exhibitors will not be entitled to cancel on grounds of misrepresentation.

Lincoln Perry was a shiftless Alabama Negro who spent his afternoons at the race tracks, betting on ponies that followed a carnival from fair to fair. One afternoon he wagered his clothes against $30 that a horse named Stepin Fetchit would win. For the first time in its life, Stepin Fetchit won a race. The young buck was so grateful he adopted the name of the steed—and now he is a star on WIngfield Sne- ha's Fox lot: Mr. Stepin Fetchit, of Hollywood.

Introducing to the American public the Samuel Goldwyn presentation of Anna Sten and Fredric March in "We Live Again," an advertisement was sponsored by United Artists in Photoplay modestly described "The warmth of Sten!... The brilliance of March!... The general polish!... the vision of Mamoulian!... The wizardry of Samuel Goldwyn... here truly is a romance of unforgettable beauty."

To which Mr. Goldwyn is supposed to have replied, after reading the copy before publication: "That's right, we don't want any publicity in our ads—just facts."
SHOWMEN'S REVIEWS

September 15, 1934

Secrets of the Chateau

(Paramount)

Mystery Comedy Drama

Highly theatricalized mystery motivates everything. As is necessary, however, the compartmental elements of romance, detection, comedy, thrill and suspense have their sustaining function, while it makes no attempts at pretentiousness.

The dominating quality is continually emphasized. In the opening sequences, located in Fox's rare volume book shop, it is easy to account for the presence of Marotte, Surette inspector. It's not so simple, however, in the cases of Julia, Paul, and Armand. They look like crooks. The motif for the story being established when Paul asks Fos if he would like to buy a genuine Gutenberg Bible, added uncertainty comes through the actions of Julia and Marotte and later her association with Lucien and his urging her to steal that book.

But, it seems, romance has dawed for her and Paul.

Invited to the Chateau to inspect the book, the actions of the various characters--Bardou, Didi, Martin, Madame, Paul, and Armand follows the established technique in building comedy, drama, and suspense. The Bible is displayed and the manner in which it is guarded is demonstrated. That night, preceded by a host of shadowy mysterious movements, Bardou is killed and the Bible stolen. Marotte comes to investigate, suspicion is directed at Paul. Another killing and the climax is brought about when the thief-killer makes a slip. Fos, the bookdealer, masquerading as a professor, is revealed as the criminal.

See it for what it is, building a campaign that deters audiences to identify the criminal under the very end and according entertainment--MCCARTHY, Hollywood.


CAST

Julia........Claire Dodd
Paul.......Charles Trenite
Madame....Mary Martin
Bardou....William Faversham
Didi............Osgood Perkins
Martin......Helen Ware
Didi.........Jack LaRue
Didi............Alphonse Ethier
Armand.....George E. Stone
Bardou......Harley Cook

Died........Cecile Ellicot

The Pursuit of Happiness

(Paramount)

Comedy Romance

Here's an audience entertainment treat and a showman's show. It's comedy romance. Newly premiered, it is alive with different laugh-producing qualities in basic idea, presentation, dialogue, action, historical atmosphere and situation significance. Using a trade expression, it "packed" the preview audience.

While the idea of "The Pursuit of Happiness" is new, none but proved theatre fundamentals are used in firmly fixing its entertainment quality. Comedy predominates; romantic love interest, charming and refreshing, marks where the subject matter is uniquely interesting and intriguing. As it creates laughter, it also makes the pulse beat a little faster. Production atmosphere, historical relationship, dialogue, direction and action accentuate that effect.

There is danger of lands possible, so is an air of adventure, a tinge of intelligently handled feminine appeal, a combination of holism and almost satirical realism and lots of satirical spirit. A human interest theme.

It's a story of Colonial America. A line from the Declaration of Independence--"life, liberty and the pursuit of happiness"--is the basis for what happens. The locale is Connecticut; the time, the early days of the Revolution. Prologued by a pair of comedy tinged situations, what is really the Hessian mercenary landing in New York, the yarn actually begins under way when Washington's offer of land to any deserting Hessians is accepted by Max Christman.

Despite the jealousy of Jennings, who has tabbed Prudence for his own, and the activities of Banks, self-appointed regulator of the community, more than a little extraordinary, romance blossoms for the girl and the Hessian who wants to be an American. All their affairs, together with all the natural handicaps and obstacles, build to one smash scene--"the bundling custom."

This was a campaign which Banks had sworn to stamp out whereby sparkling sweethearts, fully clothed, to save fuel, got into bed with a centerboard between them, to do their wooing. Jennings, who is the mayor, who naturally explains its innocence to Max; his amazement at its potential intimacy, all directed with intelligence, is first seen when Max's spirited in-bed lovers are discovered by Banks; Jennings comes sneaking along, the household is in a turmoil, and only by the arrival of Colonel Sherwood with a commission for Max on Washington's staff are the sweethearts saved from Banks' ire.

For adults. The Pursuit of Happiness" is entertainment wide open for all kinds of ingeniously important and exploitation, and it probably will benefit more by word of mouth advertising than anything else.--MCCARTHY, Hollywood.


CAST

Max Christmann.............F. C. Nicholl
Prudence Kirkland.............Annex Bishop
Aaron Kirkland.............James C. Burke
Comfort Kirkland.............Mary Boland
Lynn Banks..................Walter Kingsford
Col. Sherwood.............Minor Watson
Thad Meirs..................Jack Oaky
Mel Mallery..................Barbara Stanwyck
Jonathan..................Paul Darrow
Dorrie Yor..............................Douglas Fairbanks Jr.
Rev. Myles..................Barry Fitzgerald
Jabe Drinkwater.............Hitlords
Ivor ringing..................Ivan Horse
Sally Bree............................Spencer Crowe
Tall Conspirator...........John Marston
A Peddler....................Edward Peil Sr.
Orderly.....................Paul A. Karper
Pauly..............................Ralph Belton
Little Boy....................George Mills
Boy's Mother...............Mara Clarke
Rica Allen....................Cecile Ellicot

ENGLISH SEQUENCE

General Sir Henry Clinton........Hobart Bosworth
Lord Pitt..........................J. Farrell MacDonald
King George III..................Howard Cook
Henry Mowbray..................Robert McWade
Winter Hall....................Robert Barrat
Col. Hofer....................Dale Spracklen
Col. Hofer's Aide............Richard Tucker
Col. Hofer's Aide............Reginald Owen
Colonel Schultz.............Michigan Orton
Recruiter....................Bartley Jones
Coachman.....................Barton Heesse

King Kelly of the U.S.A.

(Paramount)

Comedy with Music

Hardly to be classified as a musical comedy by reason of the virtual absence of chorus dancers, lyrics, merely songs, and disregard of that variety of picture, this is more nearly a comedy with music, or perhaps operetta, since its story has that atmosphere of engaging unreality generally associated with the operetta.

With definitely pleasant music, and something of a new personality in the lead, the exhibition does have an element in the selling. The offering is light entertainment, but entertainment it is. A tieup or two is there, but it should be found appealing, especially to the feminine portion of our audience.

The personality is Guy Robertson, New York stage star, who has appeared in such stage musical comedies as "All the King's Horses," "Risque Marie," "Song of the Flame" and several others.

His voice is good, and attractive, and he, as a screen player, should be found appealing, especially to the feminine portion of our audience.

The emphasis on Robertson in the advertising should be worthwhile as a buildup for future appearance. The plot, a music-hall musical, is "catchy" and tuneful to warrant a re-broadcasting in the lobby as a means of attracting pedestrian attention. Irene Ware, Edgar Kennedy and Franklin Pangborn are the other familiar names in the cast.

The story develops into one of those mythical kingdom themes with the princess in distress and the livewhore showman from New York who rescues the girl and saves the day. As such, it should not be taken too seriously, but as a light bit of musical, romantic comedy, Robertson is taking a troupe of show girls to Paris, when he learns that the company will not be going to land in France. Kennedy is Robertson's handy man and henchman, who handles much of the comedy.

Also in the cast is Franklin Pangborn, an efficiency engineer on route to rehabilitate the mythical and bankrupt kingdom of Belgardia. Pangborn is attracted to one of Kelly's show girls and attempts to buy her contract. Kelly refuses, but changes his tune when he finds out he cannot land. Pangborn learns his contract with Belgardia is no good, and the two strike a deal. Pangborn takes over the whole troupe and gives Kelly his contract in exchange, each believing he has sold the other a lemon. Kelly meets a strange girl on the ship, whose name he does not know, and the two fall in love, though they keep their identity secret.

Kelly and Robertson go to Belgardia and find the country on the rocks, with tremendous liabilities and no assets but an ability to make money. When one does not want to buy, he also insists that the king force his daughter to marry the elderly prince of a neighboring kingdom in order to cancel a large debt, but changes his mind when he learns the daughter is the girl of his dreams. He goes to work on a huge promotion of the palace, opening it to tourists, and gaining来讲 via the radio. When the suitor for the princess' hand finds that hand firmly held by Kelly, or he orders the sales manager. But the king refuses, and the girls, in danger of losing their romantic crony, storm the palace and the day is saved.

The mop-selling idea is the tiptop angle.
The Richest Girl in the World
(RKO Radio)
Comedy Drama
A lively, completely entertaining comedy drama, which draws favorable emphasis on the comedy, this picture is replete with amusing situations and rapid, engaging dialogue. For the exponent of this particular type of comedy, there is no exception, for it requires the most amusing, originality, and an opportunity for catch lines and copy ideas which may be utilized to advantage. Set in the city of San Francisco, rapidly, the story concerning the quest of the world’s wealthiest girl for complete happiness, for her personality than in her money, that the selling should indicate, in too serious fashion, the efforts of the girl to meet the man. An adult attraction, since adults will be much more apt to relate to the girl’s situation, the chief objective of the campaign will be to the feminine element in the patronage, with the thought that this will also bring the menfolk.

For the marque there are the names of Miriam Hopkins, Joel McCrea, Fay Wray and C. Henry Stephenson, with Reginald Denny best name among the supporting players. The title should come in for a good share of attention. Taking the angle, in the appeal to women, for Miss Wray, married to Denny, poses as Miss Hopkins to reliever of the annoyance of publicity. A young man, engaged to Miss Hopkins, breaks her engagement, and at a large garden party Miss Hopkins, posing in her turn as Miss Hunter’s secretary, accidentally meets McCrea, a guest.

She falls in love with him, but is determined to test him to the utmost. She arranges that Miss Wray, who is supposed to be the rich girl, should give McCrea every opportunity to make love to her, in order that Miss Hopkins may find out whether he really loves her. Stephenson insists she is giving McCrea too difficult a time, and in the room of the girl he thinks is his fiancee, but is actually Denny’s wife. Next morning, punching Denny, berating the household, he leaves, taking Miss Hopkins with him, although she is very happy to see him.

Lively and entertaining, the film will stand as an active campaign, hinged about the title, and may be played almost any time in the week—AARONSON, New York.

Gay Love
(Blind Date)
(Comedy)
A drama of the young working girl of poor parents who finally finds her happiness with a young heir to millions, the selling potentials of this picture are not such as to warrant great exhibitor enthusiasm.

Ann Sothern, whom Columbia is boosting toward stardom, has the leading role; Neil Hamilton, Barbara Stanwyck and Paul Muni. Mickey Rooney and Spencer Charters have the principal supporting roles.

Miss Sothern, who has greatest appeal to the younger adults, and to these the exhibitor might well direct his selling campaign. Also the film is expected to have more enthusiasm from the younger adults and masculine public.

Miss Sothern, the support of a poor family, is engaged to kelly, automobile mechanic. Her father, seeing the trouble of the family, assists by employing Charters as his helper, though business is too poor to warrant the expense. Miss Sothern, grateful, sees him again, but is still in love with Hamilton, who, on a yachting trip, returns determined to marry Miss Sothern. Kelly is hurt through the carelessness of Charters. Miss Sothern, by hospitalship through Miss Sothern’s younger sister that the girl really loves Hamilton.

A film which has been best played in a midweek position.—AARONSON, New York.

The picture is produced and distributed by Columbia Pictures. Adapted from the story by C. V. Huston, Screen play by Edith Hill, Director, Ray Wym. Nest, Assistant director, Art Balsam, Camera man, Al Segal. Sound engineer, Y. W. M. Railway. Running time, 72 minutes. Release date, July 20.

Kitty Taylor ..... Ann Sothern
Bill Hartwell ..... Neil Hamilton
Freddy ..... Mickey Rooney
Pa Taylor ..... Spencer Charters
Ma Taylor ..... Alice Darwell
Flora ..... Joan Gale
Tom ..... Theodore Newton
Bing ..... Henry Kolker
Hartwell, Sr. ..... Tyler Brooke
Mrs. Hartwell ..... Mary Forbes
Barbara Harwell ..... Hilly Saylor
A revel of gorgeousness TO MAKE THE

AN ERIK CHARELL PRODUCTION
FOX lavished a fortune to make "Caravan"... to make a fortune for you. Mammoth settings of astounding beauty... peopled with a colorful multitude of 3,000... led by a throng of outstanding names. Swirling masses of happy crowds... wooing to melody... rejoicing to rhythm. Not in all your life have you seen such splendor spread across the screen!... or heard such melody thrilling an audience!

CARAVAN

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

“‘HANDY ANDY’ WAS PRETTY GOOD
BUT WAIT TILL YOU SEE ‘JUDGE PRIEST’”

—says Washington Evening Star*

*They took the words right out of our mouths!
September 15, 1934

MOTION PICTURE HERALD

29

Florence Desmond’s impersonations of Garbo, Zaza Pitts, Mae West and others are another specialty of this fellow. Essentially, however, it is a sparkling comedy-romance of back stage life, with a strong story interest supported by all-round acting talent. The hero, "Love" appeals. It would be good entertainment without the trimmings, but the trimmings are great.

Marjorie Hopkins, a gold-digger, enters the likable but unsophisticated Tony, Lord Eaton, into an engagement. She has posed as a member of Lord Eaton’s party to be permitted to travel with him on her return to London, borrows $500 from her sister, Gloria Fellowes, a musical comedy star, and sets out to marry Tony. Hopkins, however, can hardly be expected to meet a sister "on the stage." Tony, in fact, meets Gloria by accident when he calls as a possible tenant of her flat. Hopkins, an actor, and involved in the hasty try-out of a love scene.

Marie, gambling heavily, has to give L. O. U.’s to an adventurer, and makes further application to Gloria for a $1,000 loan. Gloria, in love with her unidentified visitor, is horrified to discover that he is her sister’s fiancé and dismisses him. Unable to raise the money for Marie’s debts, however, she goes to Tony and borrows the money. Shortly afterward, she tells Marie that she has eloped with a lover. Tony also hears the news and dashes to the theatre, at which Gloria has a first night. She has been about to say farewell to Hopkins receiving him in her Mae West get-up, succeeds in concealing her identity until assured that he intends to call upon her. The twist of the plot to "Tell the girl you’re crazy about her."

The action is cleverly combined to combine Florence Desmond’s impersonations, and Sophie Tucker’s performances, with the story proper. There is, in fact, no break in continuity; a first class variety show happens as part of the logical succession of events. It is a fine example of the best feature film, yet no greater in entertainment value than the consistently charming acting of Florence Desmond, Sophie Tucker, and Sophie’s impersonations of Sydne Fairbrother as her dresser and Ivy MacLaren as her lover.—ALLAN, LONDON.

Produced and distributed by British Lion Film Corporation, Ltd. Directed by Leslie Biscott. Art director, Norman G. Arnold. Photography, Alex Breyee and Harry Rose. Sound, Harold King.

CAST

Gloria Fellowes ... Florence Desmond Sophie Tucker ... Sydne Fairbrother Ruth Ethington ... Tony Eaton Ivan MacLaren Francesós ... Gabby

MOTION PICTURE HERALD

Gift of Gab

(Universal)

Revue

Reference to the credits, particularly the list of screen and radio broadcast stars, with a side glance at the title, clearly indicates that "Gift of Gab" is an exploitation picture. It’s entertainment to begin with, a colorful revue of screens, radio, phonograph records, and stage, with the surprising completeness of its motivating story which runs the gamut of comedy, drama, music, and dance to culminate in something decidedly novel. While it is done in semi episodic fashion, there is coherence tying everything together, and that is the sometimes almost irrelevant interludes emphatically aid in sustaining the dramatic-romantic motivation.

Gabby Gabby, with the comedy aid of his stoickwo, Jack Garfunkel, and sidewalk pitchman, only to talk himself into the job of announcer on the nationwide Tri-State Mutual Radio network.

The world tours on his programs, and there are presentations of Phil Baker in a burlesque comedy skit, Gene Austin in songs, the Downey Sisters, duo of Ethel and Julie Wallers, the Beale Street Boys in visible performances. Gabby goes big shot, a grand guy to himself but a pain in the neck to everyone else, particularly to Barbara, who has fallen in love with him. Gabby’s a big-money news announcer, re-acting big sporting events, disasters, and so on, always on the spot just when they happen. Barbara, in small stadium, he talks Colonel Trivers into going to the big game with him and oudoes Graham MacNamee as he reports the game through a chrysanthemum buttonhole microphone. Gabby, a cocky guy with that triumph under his belt. He broadcasts a lurid description of the landing, but the flier has double-crossed him and turned over an empty bottle.

Fireed, Gabby goes to the dogs. In the interim, the Universal players, Lukas, Karloff, Lugosi, Binme Barns, Chester Morris, Victor Mature, and others, aid in providing for Gabby and Helen Vinsen an easy corpse murder mystery.

Then a transport plane cracks up in the mountains. Seeing the one chance to bring Gabby back as a great talking reporter, Barbara, Paty, and the Colonel put him aboard a plane to fly over the site of the disaster. Unable to get close enough, Gabby bails out and gives the world its first parachute description of a sensational news event.

The creation of the picture is to grace. The final is another revue of all the talent that has appeared previously.

Creating such popularity for this picture doesn’t prove difficult for anyone. There is so much with which to work that picking out the element that will have the most profitable look seemed to be the hardest thing. Just let the patrons know that there is plenty to amuse and entertain them in many ways, by a variety of the names that are used in the picture.—McCARTHY, Hollywood.


TULIP TIME

(20th Century-Fox)

Beautiful Coloring

Here, with beautiful coloring and scenic effects, the story of the tulip bulb in Holland and some of the native customs is told. Outstanding are the shots of the myriad-colored tulip fields, created by the Duke’s plans. The spectacle is broken, the secret lost, little Peter is cured of his affliction and together with the Princess leaves the town in a merry dance. This feature is worthy of a place on any program. It will supplement advantageously almost any other attraction. Running time, 20 minutes.—G. M.

PAGLIACCI

(Educational)

Good

Presenting something of a new technique, this subject in the Treasure Chest series offers a scene from the famous "Pagliacci," with capable actors performing the roles in pantomime, while splendid operatic voices sing the airs off. "Pagliacci" is a story, good, and the subject, chiefly by reason of the excellent voices, is rather definitely effective.—Running time, 11 minutes.

GOOFY MOVIES

(MGM)

Fast-Moving Hilarity

Departing radically from the previous numbers, this scene from the Treasure Chest series offers a subject from the famous "Pagliacci," with capable actors performing the roles in pantomime, while splendid operatic voices sing the airs off. "Pagliacci" is a story, good, and the subject, chiefly by reason of the excellent voices, is rather definitely effective.—Running time, 11 minutes.

THE MAKER OF THE MUSEUM

(MGM)

Decidedly Worthwhile

Here is a short that can be billed as a minia-ture feature, it has everything that one hopes to find in a big picture. A good story, fine acting, unusual music accompaniment, fine technicolour. All combine to build a human interest feature of enduring interest. Additionally, there are strong cast names. In gist, the spectator maker, caring for crippled little Pedro, takes up a monastic road that may earn the secret of manufacturing the glass that will make everything beautiful. Given a book, the Bible, he is told to read it and there he will find the answer. At last overcoming the fear, he discovers the way to make the glass. Sold to the Duke and Duchess, it does make everything beautiful and his reward is gold. Later, he wants to make a spectacle that will show everything in the truth. Again, he receives the Bible and, reading, learns how to make a glass to see the Duke and Duchess, hearing of the new miracle, want it. But when it shows only the usual shape and deception, they would have his life. About to be condemned for sorcery and black magic, the stranger who inspired the making of the glass arrives to defend the innocent child is told to look through the glass and tell what she sees. Speaking only with the voice of innocence, her testimony destroys all sham and deception, they would have his life.

Then the Garden of Eden is restored, the secret lost, little Peter is cured of his affliction and together with the Princess leaves the town in a merry dance. This feature is worthy of a place on any program. It will supplement advantageously almost any other attraction. Running time, 20 minutes.—G. M.

THAT WAS THE YAWN

(Educational)

Good Burlesque

Burlesquing the motion picture feature trailer, as currently used, this subject in the Treasure Chest series is often done downrung, funny, as these particular numbers do not. The trailer with its plethora of superlatives, then shots off at ridiculous, and amusing tangents in the manner of the "drammer droller" of long ago in the picture motion. It is a novelty with a really amusing turn.—Running time, 8 minutes.

THE FAN OF FOOTBALL

(MGM)

For Football Fans

Dialogue by Pete Smith, the Chicago Bears reveal the intricacies of professional football. In both normal and slow action they go through an assortment of bewildering plays, formations and pigskin tricks. An ideal short for both educators, also one that will go well on a program featuring any of the several football pictures that will be released during the football season. Running time, 9 minutes.—G. M.
$1,008,870 EARNED BY
COLUMBIA IN 1933-34

Current and Working Assets
Reported Five Times Greater
Than Current Liabilities

Columbia Pictures Corporation, controlled by Jack and Harry Cohn, concluded the 52 weeks ended June 30, 1934, with current and working assets five times greater than current liabilities—$20,291,326 and $4,347,274, respectively—and reported for the period, the best in its history except 1929, a net profit of $1,008,870 on a gross income from film rentals aggregating $11,000,000.

Earnings were equal to $3.60 a share on 168,177 shares of common stock outstanding, after deducting all charges, and compared with $740,240 for the same period ended June 30, 1933, when 167,885 shares of common stock outstanding at that date earned $4.10 a share.

The company reflected the influence of the business upturn on the motion picture during 1933-34 with an increase in net profit totaling $2,588,630 over 1,922,331 which earned for the common shares an increase of $1.59 a share over the per share earnings of 1932-33. Columbia’s earnings were proportionately larger than many of the larger companies.

Cash on hand was $825,185, earned surplus was $3,151,128 and total assets approximated $7,945,623.

$311,608 in Foreign Subsidiaries

Principal assets reported as of June 30, 1934, were, besides $825,185 cash: Accounts receivable, $441,617; advances to outside producers, less amortization (secured by films), $297,271; inventories, $4,637,254; excluding released productions at cost, less amortization, $2,744,765; completed productions on yet released, at cost, $892,773; cost of pictures in work, $607,287; rights and scenarios, at cost, $184,315; advertising, $354,136; and film stock and miscellaneous supplies, $53,921. These completed current and working assets.

Other assets were: Investments in wholly-owned foreign subsidiaries, $311,608, less $183,446 cash submitted to New York by foreign branches; cash in trust withheld from outside producers $22,294; deposits, $4,349; miscellaneous investments, $65,271; fixed assets—land, buildings, equipment and fixtures, $2,253,147, less $939,540 reserves for depreciation; and, prepaid expenses totaling $480,519.

Total Liabilities

Total current liabilities were: Trade notes payable, $177,023; accounts payable and accrued expenses, $778,490; mortgages and purchase contracts payable within one year, $84,068; due to outside producers, $50,353; dividends payable July 2nd, 1934, $42,339; reserve for federal taxes (estimated), $205,000.

Other liabilities, not included, included: Mortgages and purchase contracts payable after one year, $184,068; deposits payable, $50,000; deferred income of $60,000 for self-liquidating advance payments to both foreign and domestic customers: funds withheld from outside producers on account of contingent claims, $52,246; royalties, $301,564; stock dividends on common, payable August 2, $54,021.

Capital consisted of $517,830 representing 12,923,054 shares of outstanding preferred stock without par value, (25,000 shares were authorized); and $2,109,899 representing 169,359 shares of outstanding common stock, (300,000 shares were authorized).

Harry Cohn, president, pointed out to stockholders that during the year the company opened its own exchanges throughout Great Britain, until in June with its policy of not deferring any selling or organization expense in the establishment of new distribution facilities, Columbia had written off profit and loss some $187,036 upon the commencement of operations of its British exchanges. Following is the corporation’s consolidated statement of operations and earned surplus account for the 12 months ended June 30, 1934, including operations of both domestic and foreign subsidiaries:

| Gross income from rentals and sales of film and accessories | $11,178,466.66 |
| Deduct: Amortization of production costs | $5,310,090.00 |
| Share to other producers | 290,782.47 |
| Cost of accessories | 264,645.99 |
| Total expenses | $5,687,440.46 |
| General, administrative and selling expenses (see Note A) | $3,920,271.33 |
| Operating losses of foreign subsidiary companies and branches | 17,768.03 |
| Other income (net), including excess duties recovered, profit or loss on foreign exchange, discount on merchandise purchases, forfeited deposits, etc. | 87,915.82 |
| Provision for Federal taxes (estimated) | 250,000.00 |
| Net profit | $1,195,860.77 |
| Excess provision made in prior years in the reserve for contingencies and credit from adjustments with officers | 305,500.00 |
| Deduct: Dividends: On preference stock | $517,830.00 |
| Cash | $42,339.75 |
| Stock | $4,021.80 |
| Total | $3,299,273.16 |

NOTE A: Including interest expense of $16,551.30 and depreciation on furniture in head office and branches of $30,718.73. Depreciation on studio buildings and equipment of $163,322.25 has been capitalized as production cost and is being written off as film amortization.

Appended to the corporation’s annual statement to the stockholders was a memorandum explaining changes in the percentages used in the amortization scale applicable to negative and positive costs of released pictures in the year ending June 30th, 1934, and allocation between territories. This memorandum follows in full:

The plan followed in the amortization of the cost of released productions through which the Columbia product general lines in the year ending June 30, 1934 bears the following two years, vitiated by writing off these costs as closely as possible in proportion to the receipt of income from the released pictures in each territory. Adjustments have been made in the allocation of negative costs between domestic and foreign territories as reflected in the percentage amortization tables to reflect changes in the trend of rental incomes in both domestic and foreign territories where the pictures are distributed. These modifications are explained below:

During the first half of the fiscal year 1934 the negative cost of features and "westerns" was apportioned 83% to domestic and 17% to foreign territories. In view of the income from foreign countries having represented a greater proportion of the company's total income, the amortization between the two fields for the full year ending June 30, 1934 is 80% to domestic and 20% to foreign, the latter being subdivided 15% to Great Britain and 5% to other foreign territories.

The rental income in "westerns" during the fiscal year 1934 showed that on the average a smaller percentage of the total was received in the first 39 weeks after release than previously; therefore, a smaller percentage of the cost was charged off in the earlier part of the pictures' earning life.

The amortization scale used in writing off the positive pictures of income is still located to Great Britain prior to January, 1934 was based on the experience of the distributing company's product was then released, owing to the distribution in Great Britain having been carried on since early in 1934 by Columbia's own British subsidiary. The rental income in its home territories was somewhat different from that of the pictures released throughout the foreign territories. The amortization table applicable to Great Britain has been revised to reflect Columbia's business experience.

The 3% of the negative cost allocated to foreign territories other than Great Britain was written off prior to the 1934 fiscal year by applying thereagainst the total net rentals received from these sources. For the fiscal year 1934 the 3% was amortized on a scale based on the latest rental experience available.

The following shows in summarized form the amortization used in writing off the cost of the company's product in the accounts for the year ending June 30, 1934:

**United States and Canada:**
- No. of weeks: 13
- Features: 12
- Westerns: 12
- Weekly earnings: $3,839.35
- Earnings in excess of expenses: $14,081.15

**Great Britain—Features and Westerns:**
- 14% in 3 months; 57% in 6 months; 8% in 9 months; 8% in 12 months; 10% in 18 months.

Other Foreign Territories—Features and Westerns:
- Write-off of first 5 months after release date

Akerson is on Board Of Veterans' Appeals

George Akerson, secretary to Herbert Hoover when he was in the presidency, and later in executive positions with Paramount and the Motion Picture Producers and Distributors of America, was appointed last week by President Roosevelt as an associate member of the Federal Board of Veterans' Appeals. The office carries a $6,000 salary.

Cullman Is Port Vice-Chairman

Howard S. Cullman, trustee for the Roxy theatre and a commissioner of the Port of New York, has been appointed vice-chairman of the organization last week.

Loew 25 Cent Dividend

Loew's has declared the regular quarterly dividend of 25 cents per share, payable October 1 to stockholders of record September 14.
Dembow Leaving Paramount to Join National Screen

Sam Dembow, Jr., resigned this week as vice-president of Paramount Theatres Service Corporation, effective October 1, to become general manager of National Screen Service, Inc. The post is a new one created for Mr. Dembow by Herman Robbins, National's president. The resignation was announced by George J. Schaefer, Paramount general manager, who also made public Mr. Dembow's letter of resignation to him, which follows:

"As you know, for some time I have had under consideration a proposal to become associated with National Screen Service. Recent developments in the affairs and prospects of that organization have convinced me that I should accept their proposal."

"Because of my long and pleasant association with Paramount I want to assure you that I have reached this conclusion only after deepest thought and with considerable reluctance in bringing that association to an end."

"Accordingly, I am offering you my resignation, effective Oct. 1. If it would not inconvenience you, I would like to propose to accept my resignation at an earlier date, but I leave that entirely to you. My commitment, however, to National Screen makes it impossible for me to remain beyond Oct. 1."

"I cannot let this opportunity go by without expressing to you personally my genuine appreciation for your support and cooperation you have always extended to me. Also, through you, I want to express the same sentiment to all my friends and associates in the company."

"Even though I am leaving, I want you to know that I shall continue to have the keenest and friendliest interest in the welfare and prosperity of Paramount."

It was in 1925 that Mr. Dembow, then general manager of the Herbert L. Rothchild theatre circuit, joined Paramount, when Famous Players-Lasky bought out the remaining three-fourths interest in that circuit. Cohn then offered to accept $25,000 plus the buying and booking of advertising for theatres operated by Famous. On organization of Publicx Theatres Corporation he became vice-president, and with the formation of Paramount Theatres Service Corporation late in 1933 he was made vice-president there. Previously, from 1913 to 1922, he had been on the sales staff of William Fox's distribution organization and had set up many of the Fox Film branch offices.

Frank Freeman Is Dembow's Successor

Appointment of Frank Freeman as vice-president and general manager of Famous Theatres Corporation and vice-president and general manager of Paramount Theatres Service Corporation, was announced on Tuesday by George Schaefer, Paramount general manager. Mr. Freeman succeeds Sam Dembow, Jr. He has been active in Paramount theatre operations.

Block Again Scenario Chief

Bertram Block has returned to take charge of the MGM scenario department.

Seattle Theatres Using Radio To Advertise Films

First run theatres in Seattle are concentrating on radio broadcasts as a means of advertising. During the past week 15-minute programs have been used by the Evergreen Circuit for "She Loves Me Not" playing at the Fifth Avenue for "Dames," at John Hamrick's Music Hall, and for "Twentieth Century," playing at Jensen-Von Herberg's Liberty theatre. Advertisements by the theatres in newspapers urge readers to listen in on the programs.

File Objections to Paramount Plan

Minority bondholders of Paramount Publix Corporation last week filed objections in United States district court, New York, to the plan of reorganization of Paramount-Broadway Corporation, a subsidiary of Paramount, which was approved by the Paramount theatre and office building in Times Square, New York. The action constituted the latest development in the Paramount reorganization.

The objections filed revolved about the provision of the plan which called for cancellation of Paramount's $4,822,000 claim against Paramount-Broadway and the guaranteeing of the new bonds of Paramount-Broadway by Paramount Pictures Distributing, Paramount Productions and Paramount International. A recommendation that the Paramount theatre be abandoned by the company is also a part of the briefs opposing the reorganization plan. The plan, scheduled for a second hearing before Referee John E. Joyce on September 25, provides for cancellation of a $178,000,000 claim against Paramount filed by the Broadway subsidiary. The objections was extended to September 20.

Trustees of Paramount Publix asked Mr. Joyce last week for permission to accept the plan of the Saga Theatres Corporation, a Paramount subsidiary, for claims totaling $2,006,000 against the Olympia Theatre Corporation and Olympia Operating Company, operating a group of Paramount houses in Massachusetts. The acquisition of the claims was said by the trustees to be of great benefit to Paramount and, Mr. Joyce granted permission. He will ask the federal court for endorsement.

The Paramount trustees themselves have filed some $5,000,000 in claims against the bankrupt Olympia group.

A second recommendation made by Mr. Joyce was that injunction suits against Paramount be lifted to an extent necessary to permit the corporation and Empire Theatres, Inc., to be made parties to a foreclosure proceeding in Massachusetts involving G. B. Theatres Corporation, whose assets are held by Paramount. A recommendation that the proposed plan of reorganization of G. B. bonds provided for having the trustees of Paramount obtain through the Lares Theatres Corporation control of 52 per cent of the stock of the company was expected to acquire the mortgaged property.

Hearings of motions in the Paramount Publix action against 12 defendant banks were postponed Monday until Thursday because of the Jewish holiday.

New York Court Halts Picking In Union Fight

Exhibitors over the country continued this week their negotiations with projectionists looking to the formulation of new contracts, most of which expired August 31, and while instances of disputes, chiefly over the problem of picketing, cropped up in various cities. Lou Krouse, assistant to the president of the IATSE, was quoted as indicating that negotiations this year are less strenuous than in several years, and that no walkouts have occurred and none are expected.

In New York Supreme Court Justice Edgar J. Lauer issued a temporary injunction against New York Projectionists' Local 306, restraining the union from picketing the houses of the Rosekay Amusement Company and Bert Amusement Corporation, in the Bronx and Brooklyn.

Suspends Theatre License

At a hearing last week before Supreme Court Justice Frankenthaler, an agreement resulted in appointment of former judge Robert Marsh as referee to try the injunction suit brought by Allied to prevent Local 306 from picketing the theatres of the Independent Theatre Owners Association where Allied operators are employed, and to halt attempts to induce ITOA members to break contracts with Allied. Hearings began Wednesday morning.

License Commissioner Paul Moss of New York last week suspended the license of the Mt. Morris theatre, declaring the theatre had failed to settle a judgment for $1,000 in back wages due to operators, members of Local 306. A local magistrate last week released 31 pickets, arrested previously in front of Broadway theatres, in a test case on the police order prohibiting mass picketing.

No agreement has been reached in pending negotiations in Cincinnati between subsequent run exhibitors and Projectionists' Local 327, while instances of disputes involving local picketing are met with only a show of force. Exhibitors seek better terms than are provided in the contract local expired, which specifies scales of $35 and $55 with one man in the booth. Some 15 houses are operating non-union and almost all are being picketed.

Union operators in Detroit have won a 14 cent wage scale increase, according to Frank Kinsor, business agent of Local 199.

Memphis Contracts Extended

Contracts in Memphis have been extended for one year in all downtown houses on the same basis as for the period ended September 1. In Memphis negotiations are being held between a committee of 11 exhibitors representing all exhibitors in the county, and representatives of Local 164 to negotiate a new contract. Operators seek an increase averaging 25 per cent.

Musicians' Union 123 in Richmond has suffered a further setback in its recognition in local theatres, as the court denied an application for an injunction to prevent the employment of outside musicians at the Tunella and Concord Theatres.

At a Seattle hearing the national regional labor board decided against Local 159 of Portland, which failed to meet the wage scale satisfying code provisions and failed to prove the necessity of a substitute operator at the Hollywood theatre.
Sidney Bernstein, British Circuit Executive, Blames Duped Policies for Quality of Films

by BRUCE ALLAN
London Correspondent

A grievance of silent days, when complainants of "second negative" quality in American films were common, is recalled by a protest by Sidney Bernstein, principal of the circuit of that name, against the practice of American companies nowadays of making their British prints from a duped positive.

Writing to the Daily Film Renter, which had adversely criticized the screen quality of a film shown at Mr. Bernstein’s Granada, Mr. Bernstein said: "We, pleading guilty, must adduce extenuating circumstances. Practically all the renters of American films are at fault.

"The prevailing practice is to import only one copy or, more subtly, two copies of a film and then to trade show one copy and print all copies for provincial and suburban circulation from the second... Everybody is being 'duped' today. Exhibitors are receiving films which are not as sample... the public are seeing films lacking in that wealth of photographic detail characteristic of the silent days and (positively unconsciously) resenting it.

"With the second on their heels, the film printers are being driven to produce cheaper prints, using inferior sections of stock... The matter is one for concerted action among exhibitors."

Question of Print Quality

That British prints are produced, as a common practice, from a negative duped here from an American positive is generally known. On putting Mr. Bernstein’s complaint before various technical experts I find, however, a tendency to dispute the accuracy of all his deductions. Said one of these experts: "It is not a question of 'duping,' but of print quality. Nowadays it is possible to make a second negative from a 'lavender' print which will produce prints indistinguishable from originals. Of course you can get bad prints from such a negative, just as you can from a first negative, but good prints from a 'dupe' will definitely be better than bad prints from an original."

This view was supported in other quarters. "Mr. Bernstein is better off with good prints from a British negative than he would be with equally good prints from a first negative which had been hard worked in producing prints for the American market," was one view.

Whatever the technical rights and wrongs of the matter, it seems important that American companies should take note of the fact that their print quality is being challenged. One of the most obvious facts about recent British productions has been their technical excellence.

Though discretion is the most obvious feature of the references to British production made by Hollywood executives on "vacation" in London, it is pretty obvious that the solution of that problem is ultimately likely to be found in the policy of production, in London, for America. Straws show how the wind is blowing and, though Dave Diamond may not like the description, he is one of the straws. Back here after a very brief visit to New York, he is declared to be discussing with Columbia the production of two films in London for general release. That’s the idea he expounded to me before he sailed to America and it looks as if he may get it over.

Another straw seems to be Roland Brown’s air trip to Carlsbad. He went to see Lonis B. Mayer a day or two after walking out of his "Scarlet Pimpernel" contract with London, and it’s common knowledge that when Metro starts making British films it wants them good enough for America.

British Production News

Gammont-British has practically completed casting for "The Iron Duke," first of three which George Arliss is to make. Gladys Cooper will have the leading feminine role. Other names are Fritz Kortner (Blucher), Olaf Aysworth (Louis XVIII), Gibb McLoughlin (Metternich), Farren Souter, Campbell Gullan, Gyles Isham, Gerald Lawrence, Annie Esmond, Donald Calthrop and Edmund Willard. As the quintet will make his British debut supported by a company of the most distinguished artists on the British stage and screen.

British Lion, which has a very strong production program, is shortly putting on the floor at Beaconsfield a version of the stage success, "Ten Minute Alibi." At the same studio "In Town Tonight" will be a musical revue featuring radio, stage and screen stars. "Wild Justice," a mystery thriller, will follow.

Eve Lister, an Irving Asher discovery in "The Girl in the Crowd," has been officially titled "The King of Paris," after going on the floor as "The Milky Way." Phyllis Monkman, Joan Maude, Ralph Richardson, John Deverill and Sebastian Smith have been added to Jack Raymond’s cast.

B. & D.’s production of "La Voie Laciete," from Alfred Savoir’s play, has now been officially titled "The King of Paris," after going on the floor as "The Milky Way." Phyllis Monkman, Joan Maude, Ralph Richardson, John Deverill and Sebastian Smith have been added to Jack Raymond’s cast.

Helen Chandler, playing for B. I. P. at Elstree, went on the air from the B. C. Theatre at the just concluded Radio Exhibition at Olympia. She has had further good British publicity through personal appearances at the Regal, Marble Arch and Trocadero, Elephant and Castle.

Tobias Plans Expansion

Lester S. Tobias, Premium distributor, plans to open branch offices in almost all key cities. Offices are already functioning in Los Angeles, San Francisco, Portland, Ore., Boston, New Haven, Philadelphia and New York.
The COMING AMERICAN BOOM!
In almost every engagement in which they have demonstrated at the box-office that
T PICTURES
Lead the way!

“CLEOPATRA”

“BELLE OF THE NINETIES”

“THE PURSUIT OF HAPPINESS”

“MRS. WIGGS OF THE CABBAGE PATCH”

“COLLEGE RHYTHM”

have played these PARAMOUNT PICTURES
they were “the best shows in town”
NO. 68—HOURS OF OWNERS WHO ARE ALSO PROJECTIONISTS

QUESTION—My friend and I are two union projectionists employed regularly by the theatres in this town of 27,000. Since February 1 our number of working hours per week have averaged 40. I am afraid that I could not be allowed as owners to work the additional six hours per week at the theatre we propose learing, or would we have to confine ourselves to working only 36 hours per week for the new theatre company, and six hours for ourselves, or, could we work 44 hours per week (40 at the new theatre, and six each at our own house), until the additional surplus hours had balanced up with the number of hours we were entitled to work (40 hours per week)? If, as the Theatre Code provides, we have averaged only between 26 and 30 hours weekly, I understand there is no labor provisions under the code that apply to hours of less than 2,500.

In the event we were not allowed to do the extra work, would we be allowed to do it on our own theatre, would we be violating the code if we had our projecting done at our own theatre by another person, but continuing the actual management of the house and still work the 40 hours for the new theatre company as projectionists?

It appears to me that while we work 40 hours a week for the theatre company our status is that of an employee, and we are within the code, and when we work for ourselves we become thereby the owner and employer, and, in view of the fact that no labor provisions apply to employers, in so far as the length of the week is concerned, also, because labor provisions do not apply to the town, because it has less than 2,500 inhabitants, or, we are not violated by the code if engaged in both enterprises.—WISCONSIN.

ANSWER—First, it is true that the motion picture code does not in any way control the number of working hours for any employer in exhibition, or in any other branch of the industry. Therefore, the inquirer most certainly is entitled to work 46 hours per week in the manner described by him in the question above—that is, 40 hours per week as an employee of a theatre and six hours per week as the employer of his own house. The very minute that the individual leaves the theatre in which his status is that of an employee, the code can no longer control his activities as an employer. All employers may work any number of hours.

By Executive Order of the President, the maximum working hour conditions of the code and the maximum rates stipulated do not apply to theatres in towns having a population of less than 2,500.

If the inquirer did hire another projectionist to do the projecting at his own theatre, which, as mentioned above, is not necessary, he could, addition to the three weeks which he worked as an individual projectionist at one theatre, still work as many hours in addition doing the actual managing of his own theatre.

NO. 69—REFUSAL OF EXCHANGE TO ABIDE BY CLEARANCE RULES

QUESTION—I operate a small theatre, with less than 1,000 seats, having opened late in June. I had heard little or nothing about the code, and took it for granted it was not necessary to advertise. I would like to know whether or not a distributor is compelled under the code to grant the 10 per cent rejection privilege of the code to non-assessors, and if said right to reject must be a part of the contract in any case.

Also, please advise me whether or not an exhibitor may reject pictures which are not made available within the time stated in the local clearance and zoning regulations—that is, if pictures under the code are supposed to be made available, a certain time within so many days after their first run in the city. What recourse has the exhibitor if pictures are not so made available, especially if he has not signed the code?

This last question would apply as well to port-block contracts as to full-block contracts.

One of my problems is—Is it the case that the pictures contracted for are to be available within 14 days—which is the "clearance" given in the theatre, or can he file a complaint with the Local Clearance and Zoning Board charging violations of clearance schedules?

An exhibitor who opens a theatre after the assent deadline was passed—many weeks ago—has 40 days after opening within which to execute an assent. This privilege is accorded all new companies.

However, it is not necessary for an exhibitor to have signed an assent in order to be eligible for the 10 per cent rejection or elimination privilege. During the first 10 weeks to take advantage of this 10 per cent elimination privilege, then he must pay to the Code Authority the assessment for code exchange, which is levied against each exhibitor (and against other such non-assessors and against all assessors) who so benefit by the rejection privilege of the code.

As soon as the exhibitor notifies the distributor that he desires to take advantage of the code's 10 per cent elimination privilege, then the distributor in turn informs the Code Authority in New York and the Code Authority forwards a bill for the assessment to the exhibitor.

Also, in order to obtain the benefit of the 10 per cent rejection privilege, an exhibitor must have purchased from the distributor all of the pictures offered off time to the exhibitor by that distributor. In explanation, if a distributor offers an exhibitor at one time some 40 pictures and the exhibitor purchases 30 of the same, then the 10 per cent of the group of pictures is offered by the distributor at one time and the distributor returns at another time with additional pictures, and the exhibitor refuses to purchase such additional product, then there is an additional 10 per cent of the original 40 pictures still stands on the 40

The right of rejection under the code does not have to be a part of the sales contract between the distributor and an exhibitor.

Regarding the questions involving clearance: If the exhibitor signs a Local Clearance and Zoning Board schedule that a particular theatre shall have product made available for playing within a certain period of days after the previous run, and the exchange does not make such picture available within the specified time, then the exhibitor has a right to file a complaint against the distributor with the Local Clearance and Zoning Board located in the key city in the territory in which such exhibitor is operating. However, if the exhibitor makes objections to that week's product and such complaints. Non-assessors may file protests on a zoning plan when it is drafted, but they may not file any complaints when it is enacted.

However, if, as stated in the inquirer's letter, one of his contracts stipulates that the pictures contracted for are to be available within 14 days after the city houses, and the exchange does not make such pictures available under such 14-day contractual stipulation, then it is a breach of contract and that exhibitor file or right either to bring the case to arbitration— if the contract calls for arbitration—or he has the right to bring the case to a regular court.

Mrs. Chapman Kansas Censor

Mrs. L. H. Chapman, Kansas City, Kan., has been named by Governor Landon to the Kansas state censor board for a full three-year term to fill the vacancy caused by the resignation of Mrs. Zelma Redmond.

"Black Moon" Banned

"Black Moon" has been banned by police censors in Detroit, on the ground that the film, if shown, may tend to stir racial trouble in the city.

New TWA Air Service

TWA, known as the Lindbergh Line, has announced a new overnight passenger and express air service from Coast to Coast.

Fox Promotes Paulson

Lawrence Paulson, youngest Fox salesman in Canada, has been appointed manager of the Shanghai, China branch office.

Holland Raises Duty

Holland has increased the tax on imported productions to 29 cents per meter, an increase of nearly 100 per cent.
SUMMER SLUMP TAKES TOLL OF PARIS HOUSES

By PIERRE AUTRE
Paris Correspondent

Since the middle of June an early, hot summer plus a heat wave has nearly stopped all the cinema business in Paris. In the chief theatres of the boulevards and the Champs Elysées (first run theatres), they are showing "summer" pictures or revivals of old successes.

A few good features are going on: the French picture "Lac Aux Damois" (from Vicky Baum's novel), which has started its week in the Marivaux Pathé, and "Le Train de 8 H. 47"; a popular film which is in its tenth week at the Moulin Rouge Pathé.

American talkers now showing in Paris are: "It Happened One Night," fifteen week at the Ermitage Pathé; "Little Women," thirteen week at the Edouard VII; "Sons of the Desert," eighth week at the Madeleine-MGM; "Crime Doctor," eighth week at the small cinema, Club d'Artois; "Death Takes a Holiday," fourth week at the Lord Byron; "Broadway Thru a Keyhole," first week in the Apollo Universal; "You're Telling Me," eleventh week at the small Studio 28; "Massacre," second week at the Cinémà-Marbeuf; "Female" and "The Kennel Murder Case," at the Apollo.

SHIFT PARAMOUNT THEATRE POLICY

The Paramount theatre is showing every week a new French picture generally produced by the Compagnie des Films de Paris. This policy will start with the opening of the new season in September. The theatre will return to its former policy with a ballet and Paramount pictures. These will include French talkers, made up in Paris at the Paramount studios and released through Paramount, and American productions of Paramount suitable for French audiences which will be shown in original or dubbed versions. Re-opening of the season will feature "The Scarlet Empress," dubbed in French.

The two outstanding successes of the moment are still "Le Train de 8 H. 47" and "Little Women." In three months "Little Women," has been the second week in the Edouard VII Cinema, which is unusually good for a 600-seat theatre with three shows daily.

RKO Radio - Tobis Agreement

Harry Leisam, manager of the French branch of RKO Radio pictures, has signed an agreement with Georges Loureau, manager of the French Producing and Distributing Company, Films Sorores Tobis. This company, which has produced the pictures of René Clair, will dub and release in France a number of RKO Radio pictures. RKO Radio will release its American films only for first run.

Revivals Featured at the Top Theatres; GFFA Ceases All Payments, May Reorganize

In September the GFFA (the French Film Agency) decided that it would freeze its commitments for all films which have not already been paid for. This policy started with the second week, but it will continue to cover all films produced before the freeze. The agency has suspended its payments, and it will not make any new commitments until it is able to pay its debts. The French film industry is now faced with a $10,000,000 deficit, and it is estimated that it will take at least two years to recover this deficit.

HALL LEAVES TIMES; MAY REENTER FILMS

Fred Mordaunt Hall has resigned as motion picture editor of the New York Times, effective at the end of this week. Mr. Hall's association with the Times has been one of the longest of any of the Times Square critics of the motion picture or the drama, starting some 12 years ago.

Admitting that there might be some truth to Broadway reports that he would join one of the motion picture companies, Mr. Hall said, however, that he had not definitely made any arrangement.

After serving in New York as correspondent for the Evening Standard, of London, and later as member of the editorial staff of the New York Herald, before it was consolidated with the Tribune. Mr. Hall travelled to London earlier in the British activities of Fox Film, from 1919 to 1922. The following year he joined the Times. His successor has not been announced.

The Gaumont-Franco Film-Aubert Company (G. F. F. A.) has ceased all payments. This has been expected for a long time.

The Motion Picture Herald Owners of Arkansas, Mississippi and Tennessee will have their seminannual convention October 7 and 8, it was announced from Memphis.
THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

Considerable expansion of Hollywood studio production facilities is underway. A need, felt for some time, for additional film vaults and dressing room space, has been amplified in recent plans by several producers for more space for other departments.

Columbia, which already has completed a new $30,000 building to house the electrical and paint departments has set plans calling for expenditure of $300,000. Contemplated are a seven-story building for casting offices, property department, writers and directors; a three-story building for dressing rooms; an electrical plant, and two double and constructed 20 new directors' offices. A film laboratory is planned. Paramount has completed one building designed for dressing rooms and offices, and another to house the advertising and publicity department.

Fox has finished construction on one new stage and additional film storage vaults, Warner recently completed a new writers' building and is now adding 16 offices thereto.

Eye to England

Ever since the appearance of "The Private Life of Henry the VIII" from England, Hollywood has cocked an interested eye in the direction of English production. Among those known to American films and fans now working in England are: Leslie Howard, Nigel Bruce, Branwell Fletcher, photographers Hal Rosson and Ernest Palmer, Zelma O’Neal, Helen Chandler, Allan Vincent, Lili Damita, directors, Alexandra Korda and Rowland Brown, and Rupert Freeland, William Gargan, Jan Kiepura, Nina Mae McKinney, Gregory Ratoff, Benita Hume, Katherine Sergava, Richard Bennett, producer Irving Asher, and director Malcolm Shanks.

Among the artists now in Hollywood who have received offers to appear in English pictures in the coming year are: Warner Baxter, Charles Laughton, Herbert Marshall, Bebe Daniels, Ben Lyon, Kay Francis, Sally Eilers, Elizabeth Allan, Marian Nixon, and Reginald Owen.

From England to America in the past year have come Henry Wilcoxon, Binnie Barnes, Frederick Lworth, Hugh Walpole, John Paddy Carstairs, Evelyn Laye, Madeleine Carroll and Dr. Mordaunt Shairp.

That sex is not to be eliminated from films, that vitality and life are not to be expurgated from productions, was clearly evident to rival producers, press and creative workers who came to preview Paramount's "Pursuit of Happiness" at the Westwood Village theatre. The picture was passed by the Production Code Administration and given seal 178.

Based on the old New England custom known as "bundling," practiced during Revolutionary days, it depicts the "sparkling" of two sweethearts during the cold winter nights. In order to save firewood, the man and maid got into bed with their clothes on, to whisper their sweet nothings across a center-board fence, which divided the bed and separated them.

Poking fun at this old practice, Paramount shrewdly played the film for laughter and romance, with the audience hugely enjoying the robust fun.

Today, Hollywood seems more aware of the criteria employed by Joe Breen in judging this type of film than at any time since producers agreed to self-regulation.

All along it had been stated that "good taste" would be the yardstick and "Pursuit of Happiness," coming within that category, offered concrete evidence of the basis of approval. Hollywood had been crying before it had been hit.

Independent in First-Run

For the first time in many years a first-run house in downtown Los Angeles has booked an independent production. Mascot's "Young and Beautiful" opened this week at the RKO Hillstreet with a real premiere, at popular prices. There were the usual lights and a master of ceremonies in the person of Joseph Santley. Picture folk attending included William Haines, Judi Allen, Bebe Daniels, Ben Lyon, Sally Blane and Dick Powell.

Last week Monogram's "Girl of the Limberlost" opened at the Broadway theatre, a first-run house, in Portland.

News Flashes

The Junior Extras League, headed by Aubrey Blake and consisting of 630 members, entered an agreement with L.A.T.S.E. local 37 property men's union whereby the extras agree not to double as actors and property men while on the set and vice versa.

The acting school plaque has hit Hollywood again with more than 20 new institutions reported operating the past month. They are conducted chiefly by down-and-out actors who will show one how to become Clark Gable in twelve lessons at a cost of one to fifty dollars a lesson.

C. B. DeMille returned from his transcontinental tour of good will for the picture industry and declared the public is seeking clean entertainment.

Darryl Zanuck, with his entire program of stories purchased, is expanding and talent in advance of production schedule. He is signing Reginald Owen for one of the top spots in "The Red Cat," starring Maurice Chevalier. The picture will roll shortly before December.

Columbia is reissuing 12 of its best money-making westerns, while Warner is dusting the prints of one.

Eight Finished in Week

Clearing the decks for intense fall and early winter activity, Hollywood completed eight features last week, but only four new productions were placed before the cameras. Radio completed two; the others from Columbia, MGM, Paramount, Goldwyn, Universal and Fox. The four new pictures were equally divided among Fox, Warner, Paramount and Radio.

Radio's finished pair include a drama and a comedy. The first, "Wednesday's Child," adapted from a stage play of the same title, features Frankie Thomas, Karen Morley, Edward Arnold, Robert Shayne and Shirley Grey. From the stage to a film comedy is the Wheeler and Woolsey vehicle, "Kentucky Kernels."

Columbia's "Part-Time Lady," formerly titled "Orchids and Onions," a romance tinged drama of two women, features Carole Lombard, Mary Robson, Roger Pryor, Walter Connolly and Katherine Howard. At MGM, "Biography of a Bachelor Girl," a comedy romance drama, was completed. In this Ann Harding and Ronald Colman are starred, with Edward Everett Horton, Edward Arnold, Una Merkel and Charles Richman featured.

"Ready For Love," Paramount romance, features Idia Lupino, Doug Arles, Marion Ramsey, Trent Durkin and Benah Bondi. "Kid Millions," Eddie Cantor picture completed by Goldwyn, is a musical comedy. The support includes Ann Sothern, George Murphy, Block and Sally, Burton Churchill, Warren Hall and "Dinah Girls."

At Universal the completed picture is "Great Expectations," an adaptation of a Charles Dickens novel. It features Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed, Alan Hale and Jackie Searl. At Fox was completed "365 Nights In Hollywood," a comedy satire on the town, its industry and folk, featuring Alice Faye, James Dunn, Mitchell and Durant, Grant Mitchell and Frank Melton.

Radio started "The Little Minister," the James M. Barrie story. Katherine Hepburn is starred, with John Beal and Alan Hale head of the support. Warner began work on "Sweet Adeline," a musical romp of the Gay Nineties era, in which Irene Dunne, Nydia Westman, Ned Sparks, Hugh Herbert, Joseph Cawthorn and Donald Peers will be.

Fox is teaming Victor McLaglen and Edmund Lowe again in "East River," with Marjorie Rambeau and Ruth Peterson in principal support. At Paramount, another comedy topical of the W. C. Fields personality got underway, tentatively titled "Back Porch." Baby LeRoy is starred with the comedian, and Jean Bouveral, Katherine Howard and Tammany Young are featured.
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

MARIE GALANTE
Fox-Sheechan

Many features of this production are of unusual showmanship value. The yarn itself, essentially a dramatic romance, has more than ordinary topical and timely significance. The motivating qualities are portrayed against the Panama Canal, today's political cross-roads, the scene of intrigue, espionage and conspiracy that any day may be the world's headlines. A new personality, who seems to have all the potentialities for popularity, is featured. Several familiar screen names are included as well as others brand new. In production, emphasizing the importance of the current recent passage of the U. S. Fleet is shown.

In the story, a shahnaied, lonely girl, stranded in Panama, unwittingly and innocently stows away in an amazing rube for world politics, the international intrigue and conspiracy. The Jacques Deval novel, a Prix de Rome prize-winner, has been a sensation's foremost modern out the world. The screen play is by Reginald Berkeley, remembered for his association with "Cavalcade," "Carolina" and "The World Moves On." Direction is by Henry King, who made "State Fair" and "Carolina.

A French miss, Ketti Gallian is the new personality, making her screen debut. Two Months have been devoted to teaching her all the intricacies of speech and screen technique. Spencer Tracy, last in "Now I'll Tell" and "Looking for a Man," has the recent Irvin S. Cobb shorts and Stepin Fetchit is well known. Of the newcomers Seffried Rummant was seen in "World Moves On" and "Second Ave!" Entrace." Tito Coral, a concert stage dancer, is new to pictures.

While not a musical, there are four or five songs, by several composers and lyricists, which are sung by Miss Gallian, Helen Morgan, Flippen and Coral. Glamorous girl groupings constitute the atmospheric background.

MUSIC IN THE AIR
Fox-Pomeroy

Analysis of this production clearly indicates much in every phase to merit the showmanship enthusiasm. As a play, "Music In The Air" has been a success on both continents, running nearly a year in New York and still going strong in the Motion Picture World. The title has in intriguing tone. The story is a hectic comedy romance, moving to the tempo of music written by two of America's greatest composers, Jerome Kern ("Cat And The Fiddle") and Oscar Hammerstein, 2nd.

In the picture, Gloria Swansea makes her first American appearance as "Tongue Or Never," although in the interim she has made a British picture, "Perfect Understanding." John Boles shares the starring honors with her. Featured are Douglas Montgomery, last in "Little Women" and "Little Mau, What Now?", and Jane Lang, a protege whom Fox had under cover for two or three years. Supporting players include Al Shean, surviving member of the famous vaudeville team, Mr. Gallagher and Mr. Shean; and Miss Cole of the new Debbie; Reginald Owen, starred with Dolores del Rio in "Madame du Barry" and currently in "The Human Side." Joseph Cawthorn, Hobart Bosworth, Sara Haden, Roger Ethel, seen in recent Rogers pictures; Ted Prouty and Christian Rub, who was featured in "Little Man, What Now?"

For the story, which is an explosive comedy romance of a tempestuous prima donna and her equally irascible leading man and lover, Jane Lang is the prima donna, Ted Prouty the leading man, and Christian Rub, the leading lover. Miss Lang, Shanghaied, her interest for the story, which is an explosive comedy romance of a tempestuous prima donna and her equally irascible leading man and lover, Jane Lang is the prima donna, Ted Prouty the leading man, and Christian Rub, the leading lover.

IMITATION OF LIFE

Universal

This story has two phases, both dealing with unusual situations. It's a character drama of two women of different color and their children: a dramatic romance and a social race study. On the surface it should have a strong appeal to women. The original is by Fannie Hurst, noted authoress, whose recent screen credits include "Symphony of Million" and "Back Street." The screen adaptation is by Reginald Berkeley, who has directed the recent John M. Stahl, whose specialty is this type of material, as "Seed," "Back Street" and "Only Yesterday" will attest.

Although hardly a major figure in this story thread, a large cast is listed. The leads are Claudette Colbert, Warren William, Ned Sparks, Fully Haden, Eric Standing, and Fredi Washington. The support includes Alan Hale, Henry Kolker, Paul Porcioli, Henry Arnetta, Wyndham Standing, Franklin Pangborn, Joyce Compton and Gay Seabrooke, and many others.

Different in many ways, it is the life drama of two women, one white (Claudette Colbert), the other (Louise Beavers) black. Poverty welding their friendship, they advanced to riches through the help of Ned Sparks. As a business woman Miss Colbert falls in love with William, only to discover that he is loved by her daughter, Rochelle Hudson. Along with her, Louise Bevers' tragedy is to learn that her child, Fredi Washington, hates being a negro girl. Disillusionment is the lot of all. The heartbroken Negro mother dies. Miss Beavers' daughter, subjected to her mother's cruelty, sends William away. The Negress is satisfied to be a maid in Miss Colbert's home. The potential entertainment and showmanship of this story is something that the screen seldom has known. The straight dramatic romance is not new, but in the analysis of the situation and the portrayal of the characters, something unusual and daring. It indicates that it will demand showmanship testing the ability of the most astute.

THE PAINTED VEIL

MGM

This is a love story of a woman and two men, not a novel presented as a first glance but something of unusual importance from a showmanship viewpoint when all facts are considered. Only a quick resume of what it affords in the way of interest creating possibilities should be necessary to establish its potential commercial merit.

Primarily and acknowledging the status of the Greta Garbo box office power, it is the type of story with which to appeal to the legion of followers which because of recent pictures seems to have slipped away. The original story is by Somerset Maugham, whose current "Of Human Bondage" is a popular success. The story, which is a great masterpiece, a farce, with its showmanship, is presented in a humorous, highly modernistic way. The first part concerns "Sadie McKee" and "Let's Talk It Over." Richard Boleslavsky, the director, makes "Rasputin And The Empress," "Men In White," and "The Painted Veil." The cast supporting Miss Garbo is of more than ordinary class. The men who made her life an interest are: William Nigh, Herbert Marshall, whose latest picture is "Riptide," and George Brent, currently in "Stamboul Quest" and "Desirable." In support are Warner Oland (Charles Chan); Jean Hersholt; who a year ago was seen in "Men in White" and "Cat and Fiddle"; Beulah Bondi, featured in "Finishing School" and "Registered Nurse." Horace Alexander, remembered for "Operator 13" and one of the outstanding players in the forthcoming "Barretts Of Wimpole Street," Cecilia Parker, leading in many George O'Brien (Fox) pictures, Billy Bevan and Key Lulu, a newcomer.

With dramatic quality paralleled that of "ARROWBOSS." Miss Garbo, carrying by her mother, marries Brent almost in self-defense. The scene shifts to Hong Kong. Her husband, a physician, is grossly in his work, has little time for romance. With Marshall, she finds an outlet for her emotions. Deserted by him, seeking solace, even death, she goes with her husband into epidemic-infested China. In his sacrifice for humanity, she finds a great and sympathetic understanding that finally bursts into the light of love.

In story quality, dramatic and romantic content, novel locale and name values, to which must be added the intriguing title tone, the showmanship of this production is readily evident.

GENTLEMEN ARE BORN

Warner

This substance of this story, dramatically dealing with a vital present social and business condition and consequently of unusual human interest, is those by its showmanship potentialities. Topical because the situation which motivates it is familiar, it is the story of four boys graduated from college in the depression era. Confident that the world will be theirs, only to find that the things they anticipated are not there and that the struggle for existence, happiness and continuation of ideals is a grim and awesome thing.

The original is by a college boy, Robert Lee Johnson. His screen credits include participation in the scripts of "Huckle" and "Tarzan And His Mate." In collaboration with Eugene Solow, who worked on "Return Of Terror" and "Fog Over Frisco," Johnson also did the screen.

(Continued on page 42)
1st HIT OF THE NEW SEASON

Grace Moore

with TULLIO CARMINATI - LYLE TALBOT
MONA BARRIE

Directed by VICTOR SCHERTZINGER
This is the story of Columbia's opening picture on the new year's program.

Every now and then a picture proves a natural. This is a natural. Its performance in the few days that have elapsed since it opened is conclusive proof.

In RADIO CITY MUSIC HALL, New York, One Hundred and Fifty-Five Thousand people have flocked to see the picture. On Monday of the current week the picture broke all records for mid-week business in the history of the theatre. It is held over for a second week.

In San Francisco the capacity of the Orpheum Theatre has been taxed throughout the past seven days and the picture is held over.

The same story applies to Los Angeles where crowds have continuously thronged the Paramount Theatre and the picture is again held over.

In all three spots the newspapers have been unanimous in their praise and audience reaction has startled each of the three theatre managements.

That's success three ways—Box-Office, Audience Reaction and Unanimous Press Criticism.

One Night of Love

Story by DOROTHY SPEARE and CHARLES BEAHAN
Screen play by S. K. LAUREN, James Gow and Edmund North

A COLUMBIA PICTURE
PICTURES IN THE CUTTING ROOM

MOTION PICTURE HERALD  September 15, 1934

PICTURES IN THE CUTTING ROOM

play. Direction is by Alfred E. Green, maker of "Homeward." The "Men of 7.30." The screen play is by Warren Duff and directed by Miller. The director, Ray Enright, recently completed "Circus Clown." Cagney, now sensational in "Here Comes the Circus," is joined by a familiar group of Warner players. Patricia Ellis, currently in "The Circus Clown," has the feminine lead. In support are Allen Jenkins, Arthur Aylesworth, Robert Barrat, Spencer Charters, Addison Richards, Harry Woods, William Davidson, Hobart Cavanaugh, Eddie Shubert, Charles Warner, Dorothy Deven and Gertrude Short. All these have been seen in recent Warner pictures.

As atmospheric background for the motivating theme of the present showmanship, the recent series of farmer market strikes provides the setting for the role that is typically Cagney. A truck driver, momentarily in trouble and fading in love, he suggests the strike which carries him through a series of jail sentences into a murder and kidnapping, a number of gang battles and important heroics. The girl and the murderer. Value of the title is seen when, in order to keep her new husband out of trouble, she is needed. The better known screen situation that lands them in jail for a perfect week end honeymoon.

This being the type of entertainment in which, apparently, public interest is greatest, he believes the parvenu quality that ties up all the color, excitement, topicalness and romantic fun of the whole thing appears to be the most alluring-interest-creating medium.

BABBITT

Warner

As a showmanship asset fewer books have been as widely read or their significance discussed as Sinclair Lewis' "Babbitt." The word itself became a synecdoche for the super-civic-minded small town big shot, and a household descriptive term. "Babbitt" is a satirical dramatization of just such a character. Seeking in showmanship value is the teaming of Guy Kibbee and Aline MacMahon in the leading roles. If the old axiom holds good, that stars are meant to play "hearted" films, then "Babbitt," a similar satire, should serve this pair in good stead.

Lewis' recent screen contribution is "Ann Vickers." Adaptation of "Babbitt" is credited to Tom Reed and Niven Busch, who also was associated with "He Was Her Man" and "Man of Two Faces." The screen play is by Mary McCall, Jr., who did the current "Desirable." Direction is by William Keighley, maker of "Dr. Monica," "Kansas City Princess" and "Big Hearted Herbert." The cast supporting the newly-formed Kibbee-MacMahon comedy team lists many familiar and several new names. Maxine Doyle, known to be seen in MGM's "Student Tour" and "Eight o'clock" is the Bicycle Rider," an important role. Ethel Leigh, "Hearted Herbert," a similar satire, should serve this pair in good stead.

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— ready now in the first of his
6 WESTERN FEATURES
FOR UNIVERSAL
— And What a Walloper It Is!

Story by that master of Western fiction, W. C. TUTTLE, also author of Buck Jones' phenomenal serial, "The Red Rider." With Sheila Terry, Stanley Fields, Walter Miller. Directed by Al Raboch.
## Theatre Receipts

The total of theatre receipts for the calendar week ending September 8, 1934, from 101 houses in 18 major cities of the country, reached $1,210,342, an increase of $77,439 over the total for the preceding calendar week, ended September 1, 1934, when 97 houses in 19 cities reported an aggregate gross of $1,132,903.

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<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
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<tr>
<td>Boston</td>
<td>“Take the Stand” (Liberty)</td>
<td>17,000</td>
<td>“Blind Date” (Col.) and...</td>
</tr>
<tr>
<td></td>
<td>“The Human Side” (Univ.)</td>
<td>15,000</td>
<td>“You Belong to Me” (Para.) and...</td>
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<tr>
<td></td>
<td>“Pursued” (Fox)</td>
<td>10,000</td>
<td>“Wild Gold” (Fox)</td>
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<td>Penway</td>
<td>“The Fountain” (Radio)</td>
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<td>“Down to Their Last Yacht”</td>
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<td></td>
<td>“The Affairs of Cellini” (U.A.)</td>
<td>17,000</td>
<td>“Radio” (High)</td>
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<td>“Now and Forever” (Para.)</td>
<td>31,000</td>
<td>“Handy Andy” (Fox)</td>
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<td>Metropolitan</td>
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<td>“You Belong to Me” (Para.) and...</td>
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<td>Paramount</td>
<td>“Pursued” (Fox)</td>
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<td>...</td>
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<td>Buffalo</td>
<td>“Chained” (MG M)</td>
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<td>“Treasure Island” (MG M)</td>
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<tr>
<td>Century</td>
<td>“He Was Her Man” (W.B.) and...</td>
<td>6,300</td>
<td>“She Learned About Sailors” (Fox)</td>
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<tr>
<td></td>
<td>“Murder in the Private Car” (MG M)</td>
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<td>“The Great Flirtation” (Para.)</td>
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<td>Court Street</td>
<td>“Here Comes the Groom” (Para.)</td>
<td>1,000</td>
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<tr>
<td>Great Lakes</td>
<td>“The Cat’s Paw” (Fox)</td>
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<td>“Dames” (W. B.)</td>
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<td>“Dams” (W. B.)</td>
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<td>Lafayette</td>
<td>“Blind Date” (Col.) and...</td>
<td>6,300</td>
<td>“The Countess of Monte Cristo” (Univ.) and “Twin Husbands” (Chesterfield)</td>
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<tr>
<td>Chicago</td>
<td>“The Cat’s Paw” (Fox)</td>
<td>16,000</td>
<td>“Scarlet Empress” (Para.)</td>
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<tr>
<td>Apollo</td>
<td>“One More River” (Univ.)</td>
<td>41,500</td>
<td>“Kiss and Make Up” (Para.)</td>
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<td>Chicago</td>
<td>“The Notorious Sophie Lang” (Para.)</td>
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<td>Oriental</td>
<td>“Housewife” (W. B.)</td>
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<td>Garrick</td>
<td>“The Life of Vergie Winters” (Radio)</td>
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<td>Roosevelt</td>
<td>“Most Precious Thing in Life”</td>
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<td>State-Lake</td>
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<td>“Affairs of Cellini” (U. A.)</td>
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<td>...</td>
</tr>
<tr>
<td>Cleveland</td>
<td>“The World Moves On” (Fox)</td>
<td>5,000</td>
<td>...</td>
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<tr>
<td>Allen</td>
<td>“Dames” (E. W.)</td>
<td>15,000</td>
<td>“Grand Canary” (Fox)</td>
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<tr>
<td>Hippodrome</td>
<td>“Midnight Alibi” (F. N.)</td>
<td>16,000</td>
<td>“Whom the Gods Destroy” (Col.)</td>
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<td>RKO Palace</td>
<td>“Chained” (MG M)</td>
<td>17,500</td>
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<tr>
<td>State</td>
<td>“Affairs of Cellini” (U. A.)</td>
<td>14,000</td>
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<tr>
<td>Stillman</td>
<td>“Ladies Should Listen” (Para.)</td>
<td>3,200</td>
<td>“Elmer and Elsie” (Para.)</td>
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<tr>
<td>Denver</td>
<td>“The Cat’s Paw” (Fox)</td>
<td>4,000</td>
<td>“The Last Gentelman” (U. A.)</td>
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<tr>
<td>Aladdin</td>
<td>“Cleopatra” (Para.)</td>
<td>6,500</td>
<td>“Cleopatra” (Para.)</td>
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<td>Denham</td>
<td>“The Affairs of Cellini” (U. A.)</td>
<td>6,000</td>
<td>“Treasure Island” (MG M)</td>
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<tr>
<td>Denver</td>
<td>“Cockeyed Cavaliers” (Radio)</td>
<td>5,000</td>
<td>“One More River” (Univ.)</td>
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<tr>
<td>Orpheum</td>
<td>“Treasure Island” (MG M)</td>
<td>1,200</td>
<td>“Dames” (W. B.)</td>
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<tr>
<td>Paramount</td>
<td>“She Was a Lady” (Fox)</td>
<td>600</td>
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### High and Low Gross

(Tabulation covers period from January, 1933.)

<table>
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<tr>
<th>Picture</th>
<th>Gross</th>
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<tr>
<td>High 1-13-34</td>
<td>“Paw”</td>
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<td>Low 1-3-34</td>
<td>“Eloise”</td>
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<tr>
<td>High 1-14-34</td>
<td>“Island of Lost Souls” and “Billion Dollar Scandal”</td>
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<tr>
<td>Low 7-29-34</td>
<td>“She Had to Say Yes” and “Arrows to Broadway”</td>
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<tr>
<td>High 12-2-34</td>
<td>“Little Women”</td>
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<td>Low 3-1-34</td>
<td>“Miss America’s Honor”</td>
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<td>High 1-7-34</td>
<td>“Strange Interlude”</td>
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<td>Low 11-11-34</td>
<td>“My Sister’s Knight”</td>
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<tr>
<td>High 11-14-34</td>
<td>“I’m No Angel”</td>
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<tr>
<td>Low 6-14-34</td>
<td>“Notorious” and “The Most Dangerous Years”</td>
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<tr>
<td>Low 8-18-34</td>
<td>“Honeymoon” and “She Learned About Sailors”</td>
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</tbody>
</table>

### Other Information

- Keith’s Denver, Loew’s Fenway, Metropolitan, and Paramount are the highest grossing theatres for the week.
- “Treasure Island” is the highest-grossing picture of the week, with a gross of $17,800.
- “The Cat’s Paw” and “Dames” are among the highest-grossing pictures of the week.
- “The Most Dangerous Years” is the most popular picture at Keith’s Denver.
- “The Little Women” is being shown at Loew’s Fenway.
- “My Sister’s Knight” is being shown at Metropolitan.
- “I’m No Angel” is being shown at Paramount.
- “Honeymoon” and “She Learned About Sailors” are among the highest-grossing pictures of the week.
- “The Great Flirtation” is the most popular picture at Keith’s Denver.
- “The Most Dangerous Years” is the most popular picture at Loew’s Fenway.
- “I’m No Angel” is the most popular picture at Metropolitan.
- “She Learned About Sailors” is the most popular picture at Paramount.

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**Note:** The above information is provided for educational and informational purposes only and may not be complete or up-to-date. For the latest and most accurate information, please consult the official sources.
By provision of the National Housing Act, the Government has made available an approximate total of $33,000,000 to remodel, repair and re-equip the motion picture theatres of America.

Because this represents a great opportunity offered the Nation's 16,000 theatres, the personnel and resources of BETTER THEATRES have been placed in the service of all who will take advantage of it.

The Fall Buyer's Number, out in October, will be devoted extensively to remodeling and repairing. It will emphasize the application of Government credit to the manifold needs of the theatre.

Exhibitors faced with the problem of using a Government loan with maximum results are invited to use the facilities afforded by BETTER THEATRES. Questions will be expertly answered. Remodeling and modernization will be discussed by specialists.

This program of aid will receive its introduction in BETTER THEATRES of September 22—the next issue—with special remodeling material carried in addition to general features and regular departments.
### Theatres

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td><strong>Hollywood</strong></td>
<td></td>
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<tr>
<td>Pantages</td>
<td>3,000</td>
<td>25¢-40¢</td>
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<tr>
<td>&quot;Million Dollar Ransom&quot;</td>
<td>&quot;The Human Side&quot;</td>
<td>4,500</td>
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<tr>
<td>(Univ.)</td>
<td>(Univ.)</td>
<td>and...</td>
<td></td>
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<tr>
<td>&quot;Beach Ball&quot; (Radio)</td>
<td>2,500</td>
<td>&quot;Circus Clown&quot; (F. N.)</td>
<td>19,500</td>
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<td>W. B. Hollywood</td>
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<td>25¢-55¢</td>
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<tr>
<td>&quot;Dames&quot; (W. B.)</td>
<td>25,000</td>
<td>&quot;Lady Is Willing&quot; (Col.)</td>
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<td><strong>Indianapolis</strong></td>
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<tr>
<td>Apollo</td>
<td>1,300</td>
<td>25¢-40¢</td>
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<tr>
<td>&quot;The Cat's Paw&quot; (Fox)</td>
<td>3,000</td>
<td>&quot;Cat's Paw&quot; (Fox)</td>
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<tr>
<td>(2nd week)</td>
<td></td>
<td>(1st week)</td>
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<tr>
<td>Circle</td>
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<td>&quot;The Scarlet Empress&quot; (Para.)</td>
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<td>&quot;Now and Forever&quot; (Para.)</td>
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<td>&quot;The World Moves On&quot; (Fox)</td>
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<td>&quot;She Loves Me Not&quot; (Para.)</td>
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<td>(7 days and Sat. midnite show)</td>
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<tr>
<td>Lyric</td>
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<td>&quot;Big Moment&quot; (RKO)</td>
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<td>&quot;The Affairs of Cellini&quot; (U. A.)</td>
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<td>&quot;Hideout&quot; (MGM)</td>
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<td>Palace</td>
<td>3,000</td>
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<td><strong>Kansas City</strong></td>
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<tr>
<td>Mainstreet</td>
<td>1,049</td>
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<td>&quot;Hat, Coat and Glove&quot; (RKO)</td>
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<td>&quot;The Dragon Murder Case&quot; (Radio)</td>
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<td>&quot;Theatres and....&quot;</td>
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<td>Midland</td>
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<td>&quot;Chained&quot; (MGM)</td>
<td>18,700</td>
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<td>&quot;Treasure Island&quot; (MGM)</td>
<td>25¢-40¢</td>
<td>(7 days and Sat. midnite show)</td>
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<td>&quot;Now and Forever&quot; (Para.)</td>
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<td>&quot;The Lady Is Willing&quot; (Col.)</td>
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<td>&quot;Wild Gold&quot; (Fox)</td>
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<td>&quot;The World Moves On&quot; (Fox)</td>
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<td>&quot;Handy Andy&quot; (MGM)</td>
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<td>(5 days)</td>
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<td>Tower</td>
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<td>Uptown</td>
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<td>(Radio) (3rd week)</td>
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<td>W. B. Downtown</td>
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<td>&quot;Dames&quot; (W. B.)</td>
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<td><strong>Minneapolis</strong></td>
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<tr>
<td>Lyric</td>
<td>1,228</td>
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<td>&quot;Theatres and....&quot;</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<td>RKO Orpheum</td>
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<td>&quot;Treasure Island&quot; (MGM)</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<td>Time</td>
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<td>(7 days and Sat. midnite show)</td>
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<td><strong>Montreal</strong></td>
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<td>Loew’s</td>
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<tr>
<td>Palace</td>
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<td>25¢-75¢</td>
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<tr>
<td>&quot;Theatres and....&quot;</td>
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<td>11,000</td>
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<tr>
<td>&quot;Theatres and....&quot;</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<td><strong>New York</strong></td>
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<tr>
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<td>(7 days and Sat. midnite show)</td>
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<td>Mayfair</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<tr>
<td>Palace</td>
<td>2,500</td>
<td>25¢-75¢</td>
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<tr>
<td>&quot;Theatres and....&quot;</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<td>35¢-99¢</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<td>25¢-65¢</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<td>Rivoi</td>
<td>2,200</td>
<td>40¢-99¢</td>
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<td>RKO Music Hall</td>
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<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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<tr>
<td>Rosy</td>
<td>6,300</td>
<td>25¢-55¢</td>
<td></td>
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<td>&quot;Theatres and....&quot;</td>
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<td>(7 days and Sat. midnite show)</td>
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<td>Strand</td>
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<td>&quot;Theatres and....&quot;</td>
<td></td>
<td>(7 days and Sat. midnite show)</td>
<td>11,000</td>
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**Notes:**
- Gross figures based on Tabulation covers period from January, 1933.
- "High and Low Gross" columns indicate the range of grosses for each theatre.
- "Current Week" and "Previous Week" columns show the grosses for the current and previous weeks, respectively.
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tr>
<td><strong>Oklahoma City</strong></td>
<td></td>
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<tr>
<td>Capitol</td>
<td>&quot;You Belong to Me&quot; (Para.)</td>
<td>100</td>
<td>&quot;Where Sinners Meet&quot; (Radio.)</td>
<td>2,500</td>
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<td></td>
<td>&quot;Paris Interlude&quot; (MGM)</td>
<td>1,500</td>
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<td></td>
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<tr>
<td>Criterion</td>
<td>&quot;Desirable&quot; (W. B.)</td>
<td>8,000</td>
<td>&quot;Bulldog Drummond Strikes Back&quot;</td>
<td>4,000</td>
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<tr>
<td>Liberty</td>
<td>&quot;Dragon Murder Case&quot; (F. N.)</td>
<td>2,000</td>
<td>&quot;Housewife&quot; (W. B.)</td>
<td>2,000</td>
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<tr>
<td>Midwest</td>
<td>&quot;Now and Forever&quot; (Para.)</td>
<td>6,500</td>
<td>&quot;Let's Talk It Over&quot; (Univ.)</td>
<td>1,000</td>
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<td>Omaha</td>
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<tr>
<td>Brandeis</td>
<td>&quot;Down to Their Last Yacht&quot; (Radio) and &quot;Hat, Coat and Glove&quot; (Radio)</td>
<td>3,600</td>
<td>&quot;The Dragon Murder Case&quot; (F. N.)</td>
<td>5,000</td>
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<tr>
<td>Orpheum</td>
<td>&quot;Mutiny on the Bounty&quot; (Fox)</td>
<td>10,300</td>
<td>&quot;Treasure Island&quot; (MGM)</td>
<td>10,700</td>
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<tr>
<td>World</td>
<td>&quot;The Scarlet Empress&quot; (Para.) and &quot;Housewife&quot; (W. B.)</td>
<td>4,000</td>
<td>&quot;Shall We Stay at Home?&quot; (Univ.)</td>
<td>3,800</td>
</tr>
</tbody>
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**Philadelphia**

| Aldine               | "The Affairs of Cellini" (U. A.) | 12,000       | "Notorious Sophie Lang" (Para.) | 1,400 |
| Aracdia             | "Blind Date" (Col.)              | 1,700        | "Celebutts" (Para.)             | 7,500 |
| Boyle               | "Girl from Missouri" (MGM)       | 10,000       | "Hat, Coat and Glove" (Radio)  | 12,000 |
| Earl                | "Romance in the Rain" (Univ.)    | 13,500       | "The Cat's Paw" (Fox)          | 16,000 |
| Fox                 | "The Cat's Paw" (Fox)            | 16,000       | "Straight Is the Way" (Univ.)   | 2,400 |
| Karlton             | "Ladies Should Listen" (Para.)   | 2,800        | "Dames" (W. B.)                | 5,000  |
| Stanley             | "Dames" (W. B.)                  | 5,000        | "Paris Interlude" (MGM)        | 5,200  |

**Portland, Ore.**

| Broadway            | "Hide Out" (MGM)                 | 4,800        | "Bulldog Drummond Strikes Back" (U. A.) | 5,000 |
| Music Box           | "Dames" (W. B.)                  | 5,000        | "Their Big Moment" (Radio)       | 3,500  |
| Oriental            | "Cockeyed Cavaliers" (RKO)       | 2,500        | "Housewife" (W. B.) and "Adventure Girl" (Radio) | 2,500 |
| Pantages            | "Sally of the Subway" (Majestic) | 1,750        | "Unknown Blonde" (Majestic)     | 1,750  |
| Paramount           | "The Cat's Paw" (Fox) and ...    | 6,000        | "She Loves Me Not" (Para.)      | 5,800  |
| United Artists      | "Chained" (MGM)                  | 4,800        | "Affairs of Cellini" (U. A.)    | 5,000  |

**San Francisco**

| Fox                 | "Hide Out" (MGM) and ...         | 12,000       | "King Kelly of the U. S. A." (Monogram) and "Woman Who Dared" (Ind.) | 6,000 |
| Orpheum             | "One Night of Love" (Col.)       | 16,000       | "The Lady Is Willing" (Col.)    | 11,500 |
| Golden Gate         | "Down to Their Last Yacht" (Radio) | 12,000      | "The Man With Two Faces" (W. B. and "You Belong To Me" (Para.) | 10,000 |
| Paramount           | "Scarlet Empress" (Para.)        | 10,000       | "She Loves Me Not" (Para.)      | 7,000  |
| St. Francis         | "Treasure Island" (MGM)          | 10,000       | "House of Rothschild" (U. A.)   | 6,000  |
| United Artists      | "Building Drummond Strikes Back" (U. A.) | 8,500       | "The Cat's Paw" (Fox)           | 26,000 |

**Seattle**

| Blue Mouse          | "He Was Her Man" (W. B.) and ...| 3,300        | "Personality Kid" (W. B.) and ...| 3,200 |
| Fifth Avenue        | "When Strangers Meet" (Liberty)  | 6,250        | "No Ransom" (Liberty)           | 8,500  |
| Liberty             | "Twentieth Century" (Col.)       | 4,900        | "Treasure Island" (MGM)         | 8,500  |
| Music Box           | "The Affairs of Cellini" (U. A.) | 3,500        | "Whirlpool" (Col.)              | 4,100  |
| Music Hall          | "Dames" (W. B.)                  | 7,000        | "Building Drummond Strikes Back" | 3,700 |
| Paramount           | "You Belong to Me" (Para.)       | 5,100        | "Affairs of Cellini" (U. A.)    | 6,000  |

**Notes:***
- Motion Picture Pictorial News, September 15, 1934, p. 47.
- The entries include the name of the theatre, the picture, and the week's gross earnings in dollars.
- The High and Low Gross columns indicate the highest and lowest grosses for the week.
- The Tabulation covers period from January 1, 1933.
**SHORT PRODUCT PLAYING BROADWAY**

**Week of September 8**

**CAPITOL**
I'll Be Seeing You

**MAYFAIR**
In the Islands of the Pacific / Columbia
Fads and Fancies

**PARAMOUNT**
Travelling Through the Tropics / Columbia

**RINO,**
Good Luck - Best Wishes / Educational
Stranger Than Fiction / Universal

**ROXY**
Queen of Hearts / Principal
Harried Lightning / Columbia

**STRAND**
Buddy of the Apes

**Laemmle Not Buying Foreign Films for U. S.**

Universal is not planning to purchase pictures abroad for American distribution, Carl Laemmle, president, said this week. Such purchases, he declared in a cable from London to R. H. Cochrane, vice-president, will be for European release.

“Have no intention of buying foreign film for Universal to release in the United States,” said Mr. Laemmle’s cable. “Garbled trade paper reports that Universal is buying foreign film to bolster up its program are preposterous and harmful. Universal’s program for 1935-36, as announced originally, needs no bolstering up. Report should have said that I may buy some foreign films while here for foreign distribution only. Please make this clear to the industry.”

**AMPA Resumes Weekly Meetings in New York**

The Associated Motion Picture Advertisers, New York, was scheduled to resume its weekly sessions this week at the Motion Picture Club. Edwin C. Hill and Tom Noonan, known on the radio as “The Bishop of Chinatown,” were to be guests of honor.

Also in attendance were to be James Barton and Maude Odell of the cast of “Tobacco Road,” Leon Janney, Lila Lee and Jacqueline Logan. Entertainment was to be provided by the “Merry Widow Orchestra” of Bob Lobel, the song team of Purnam and Lorraine and Don Galvin, instrumentalist.

**Blair Joins Wilkerson**

Harry N. Blair will arrive in Hollywood late this week to assume an editorial post with C. William Wilkerson’s Hollywood Reporter. Mr. Blair had been New York editorial representative for Ben Shyley’s Associated Publications, and previously had been vice-president of the independent Regent Pictures, in New York.
The BLUEBOOK School
By F. H. RICHARDSON

Bluebook School Question No. 235 was:
(A) Are there ever more than two wires in an electric circuit insofar as has to do with electric action? (B) Explain why in a three-wire circuit there are three separate circuits available. (C) Explain the different effects of these various circuits and what their effect may be on the generators. (D) Tell us what is consumed when electrical power is produced. (E) Explain what happens in a rheostat connected in series with an electric arc. (F) Would or would not it be theoretically possible to operate an arc on 110-volt current without rheostatic resistance, or something in lieu thereof?

First I wish to say that Dan Ferguson has sent in a list of belated answers which puts him on the map up to date. There has been some mix-up in numbers, so if anything is missing it is due to that. We have it all straightened out now and will start fresh.

The list this week includes the following:

The answer of D. Danielson is selected from many excellent replies to Section A. He says: “Basically there are never more than two wires in any electric circuit, they being the elongation of the poles of the source of power. Electric action is merely the equalization, or attempt to equalize, potential difference between the two poles. It then follows that all that is required are the two conductors and necessary intervening apparatus. Various circuits may seem to require more wires, and do require them, but basically the action is only between two conductors, namely, negative and positive. Careful examination will discover either branches or periodic unused portions in the circuit. There may be more than two wires, but in such case more than one performs the duty normally assigned to one.”

(B) M. and J. Devoy say: “A 3-wire circuit is supplied power by two generators of equal voltage and capacity connected in series, with the third wire, termed the neutral, connected to the positive of one and the negative of the other generator. The other two wires, known as the ‘outside’ wires in common parlance, but correctly as the true positive and true negative of the combination, are connected to the two remaining generator poles.

“Examining this set-up we see that with both generators running and no connection (lamps or motors) between any of the wires, there would be no action at all, except that the generators would generate voltage. If we now connect a lamp between one (either) outside wire and the neutral it is very evident that the generator to which those two wires are joined would supply all current used by that lamp, and the other generator remain idle except for generating voltage. If we now disconnect the lamp from the outside wire and connect it to the other outside wire, we instantly see that the condition is exactly reversed.

“If we then again alter the connection and connect to the two outside wires, it is evident the lamp will instantly burn out, since it will receive the combined voltage pressure of both generators.”

(C) H. Edwards answers: “The effects of a connection to neutral and either true positive or true negative, would be as follows: the neutral portion of the load as may be unbalanced upon the generator that is connected to the heavy side. If the load be evenly balanced it loads both generators equally. The effect upon the equipment would depend upon the volts pressure and amperage up to the capacity of each individual generator.

“The effect of connection to the true negative and true positive, leaving out the neutral wire, is to supply equipments with the combined voltage of both generators, or in other words, voltage equal to twice the voltage of either generator, and the amperage capacity of both generators working in series, which in effect means the amperage capacity of either generator considered singly.”

(D) Messrs. Rau and Evans answer: “When electric power is produced, pressure (voltage) is consumed.” Short and wholly correct.

(E) It was very difficult to decide whose answer should be published. That of G. Thompson seems complete and short. He says: “A certain pressure is required to force the desired amperage against the resistance of the arc. This requirement usually is far below the voltage of the supply, hence a rheostat is introduced for the purpose of using up the excess voltage (breaking it down, we call it) so that just sufficient remains to force through the arc resistance the required number of amperes.”

(F) Suffering catfish, what a set of weird ideas this one brought forth! J. Wentworth answers thus: “It could not be done! Striking the arc would instantly establish a dead short that would either blow the fuse or burn something entirely up. If it were possible to strike the arc, then yes, in theory at least, by lengthening the arc until it had sufficient resistance to break down the entire supply voltage. However, I don’t believe the theory could be made to join with practice for more than a few seconds. If it could be made to do so, would friend manager kick about carbon consumption? Answer: He would!”
DEAR HERALD:

From down in Wichita, Kansas, comes a marked copy of Our Sunday Visitor, Catholic paper printed in Huntington, Indiana, quoting a letter of ours that was recently published in Motion Picture Herald relative to the activities of the Legion of Decency in cleaning up the films. We didn't know as we would have mentioned the matter at all except for the fact that Mr. Wetzel, the man who sent us the copy, is a photographer of considerable note who printed some pictures of the writer and Quillan. They went to Topeka, who was carving the images of Washington, Lincoln et al. on the mountain at Rushmore, S. D. It shows also that this paper from Hunting- ton, Indiana, proves that theatremen are not the only ones who are reading Motion Picture Herald.

It is quite evident that "Our Sunday Visitor" coincides with our views on clean pictures. We have preached clean pictures so long and we didn't know but that possibly we had become a nut on the subject, but "decency" was mixed with our milk when we first took hold of the bottle, and we have been pretty strong for the battle ever since.

That's the Way It Goes

Maybe you baseball fans would like to know how our American Legion junior team came out at Topeka, Kansas, last Thursday. After winning the championship of Nebraska, Colorado, Wyoming and New Mexico, they met Topeka, who were in the finals for the western half of the U. S. and we'll just doggoned if Seattle, Washington, didn't clean us 7 to 5, and we didn't win a nickel on the game because we wouldn't bet against our own team, but we did lose a whole lot of sleep that night. Somehow we never could see any sense in losing a ball game.

The other night we saw Joe Brown in "A Very Honorable Guy," and whenever Joe comes to town we are going to be there unless we have a blowout and three punctures. Joe plays in pictures a whole lot like he does when he slams out a home run for the home team and wins the game. He does it simply as a matter-of-course and just what you would expect him to do. We never saw Joe in a poor picture yet.

We have just received a letter from Mr. Joseph F. Quillan of Hollywood, California (You remember that Hollywood is in California). Mr. Quillan is the father of Eddie Quillan and you will recall that Eddie is the boy who has made a number of excellent pictures and we understand that he is soon to make some more, which ought to be good news to the exhibitors because his pictures are always clean and are free from a whole lot of unreasonable things that they try to pass off as entertainment. Eddie isn't only a good actor but he is a good bowler as well. We know, for we saw him bowl once. We thank Mr. Quillan for his letter and we trust that he will convey to Eddie our sincere hope that we may soon see more of his pictures. Our best wishes are also extended to the entire Quillan family.

But, speaking of baseball: Did you know that Joe Brown is a baseball fan? We understand that he has a team out in Hollywood that cleans up everybody, which reminds us to say again that we can't see any darn sense in our team losing a ball game.

That Colonely

Ted Slosser, who is connected with the Essance Amusement Company at Mount Vernon, Kentucky, writes us a long letter and jumps on us with both feet because we are listed as a "Colonel" when we have never received a commission from the Governor of Kentucky, and he intimates that the Governor of Kentucky is the only one authorized to issue commissions to colonels. He forgets that our commission as colonel came to us while we were commanding the army of the Quillan in western Washington and on the Quillayute Indian reservation and was issued to us by Captain Allison and it was countersigned by Dad Ferguson (a Virginian who liked mint juleps).

He wrote us principally to call us on our recent statement in the Herald that Pierre, South Dakota, was the smallest capital city, having only two theatres. He didn't call us a liar, but that was probably what he thought, for he informs us that Mount Vernon, Kentucky, also boasts of only two theatres and we were led to believe that Mount Vernon was the capital instead of Frankfort. He also tells us that the Governor of Kentucky issued colonel commissions to anybody who asked for them and he also told us about the cornlicker they make in the hams down there and invited us to come down.

As we said before (and we can prove it by Joe E. Brown) there is no doggone sense in our Legion team losing a ball game.

Why They Keep Coming

We have tried to figure it out and arrive at a sensible conclusion as to why theatres are still doing a fair business out here in this dried-up country and in these depressing times, and we have concluded that it is because the public must be amused, and because pictures are the best and cheapest amusement they can get.

The film hounds who travel the grasshopper and dried-up districts of South Dakota tell us that business at the pictures has fallen off but little and that people are optimistic and going ahead just as though it had rained every other day, and that the government hadn't killed off 5,000,000 pigs and that hay was cheap at $18 a ton. There is no country in the world where optimism is so rampant as western South Dakota, western Nebraska and western Kansas. The only thing that worries the boys in these districts is for their home team to lose the ball game. Out here they go to a picture show if they can't buy shoes for Susie or milk for Willie's bottle, just because that is the cheapest and best amusement in the world, although we know a lot of people who are on "relief" who are spending altogether too much time in the pool halls where they get nothing for their money.

We believe in pictures, features for amusement and newscasts for education. If it weren't for the newscasts one-half of the country wouldn't know how the other half lives, and the world owes a debt of gratitude to the camera boys who give us shots of foreign worlds and foreign peoples. And then there are Laurel & Hardy, Thelma Todd and Zasu Pitts, et al, who make us laugh. What would we do without them? We would go to church and read the Bible.

Well, maybe we don't know very much about it, but when anyone tells us that we don't know what the public wants in pictures we always feel that when they were little their mothers spent most of their time in bridge parties instead of the nursery.

J. C. JENKINS
The Herald's Vagabond Columnist

AN OPENED LETTER FROM HYDE TO J. C.
J. C. JENKINS,
En Route.
Dear Dad:
Just a bello to you, and hope your good health is constantly better.
Have an answer to that age-old question, "Why is a film salesman?" Freddie Horn was calling on me and wearing out my office furniture last Saturday when my young daughter stepped in the door and announced that my horse was on fire. You should have seen the film salesman in action.

Freddie proved a wicked man with a garden hose, and I will always regret that there wasn't a camera record of the event, as I know it would be of national interest. Incidentally, with a 35-mile-an-hour wind blowing and a complete bedroom on fire, we needed help. As you suffered such a loss from a fire I thought it would be of double interest to you. I guess a couple of hundred dollars and a vote of thanks to Freddie is all it will cost me. Don't believe RKO product will advance in price as I am already pretty well set on that.

We had a couple of wet clouds go by the other day and it looks like it might get around to snowing some time this fall. 'Haint rained for two years now.

Sincerely always,
CHARLES LEE HYDE,
Grand Theatre,
Pierre, S. D.
Columbia


HELL BENT FOR LOVE: Tim McCoy—A good action picture with plenty of thrills, but we miss Tim in his western roles. Too much talk and some more westerns, Tim. Running time, 38 minutes. Played Aug. 17–18—Hammond Green, Princess Theatre, Albertville, Ala. Small town patronage.


MONTANA ON THE MOUNTAIN: Bud Flanagan, Chill Wills—Another good picture with a cowboy setting. Holt and Wills give good performances. No one was satisfied—Harold Smith, Dreamland Theatre, Carson, Nev. Rural patronage.


GRAVE ROBBERS: Frank Darro, Lois Wilson—I found this to be a very good show. People liked it and told me so—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—A good program picture played on a double bill and gave satisfaction—Bel Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE IS GUILTY: Ralph Bellamy—A very good mystery show. Bellamy is getting quite a popular hero. Did fair business and pleased the majority—Harold Smith, Dreamland Theatre, Carson, Nev. Rural patronage.


TWENTIETH CENTURY: John Barrymore, Carole Lombard—This picture is a winner! Holt and Barrymore both good. Carole is better than average. Run time, 60 minutes. Played Aug. 17–18—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—This was a natural and played to the business. Had good shorts to balance, which made it all right. Run time, 60 minutes. Played Aug. 7–8—Wm. Day, Jr., Grand, St. Louis, Ohio. General patronage.


CIRCUS CLOWN, THE: Joe E. Brown—This is some picture for burrs of this size. It gave 100 per cent satisfactions. I think it is better than any of the mammoth special productions we have been playing the past year from all the companies. This is the kind of picture we need to pay some of our past debt accounts. Clean entertainment and the nearest to circus life of any circus picture we have played. This man Brown knows from experience how to do it. Let him make another one. There is lots of chance for stories around the circus lots, but I think we have with them worked out a circus picture. 'Faint action, just living the everyday life on the road. Played Aug. 13–14—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. Small town theatre.

FOG OVER FRISCO: Donald Wood, Bette Davis, Lyle Talbot, Margaret Lindsay—This has a great cast and proved quite a picture. I believe it did 50 per cent more business than I mentioned that the League of Decency had condemned it. Running time, 60 minutes—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MANDALAY: Kay Francis, Lyle Talbot, Ricardo Cortez, --this is another picture that can be left off your list and will never be missed. Running time, 60 minutes. Played Aug. 20–21—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

TEN-MINUTE MIRETHER: Frank Powell—This is a good musical production which is a perfectly different picture. A good cast of an almost a perfect part, but Pat O’Brien almost steals the show. Had many favorable comments on the performance given by the “Four Mills Bros.”—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

TEN-MINUTE MIRETHER: Frank Powell—This is a good musical production with an entirely different cast. A good cast of an almost complete part, but Pat O’Brien almost steals the show. Had many favorable comments on the performance given by the “Four Mills Bros.”—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

BABY TAKE A BOW: Shirley Temple—Shirley Temple the whole show. Played to better than average business and was very well received by our patrons. Running time, 73 minutes. Played Aug. 24–25—V. C. Wscher, Colonial Theatre, Erie, Pa. General patronage.


BUTCHER: Pat Patterson, Spencer Tracy—Comments both ways, although more favorable than otherwise. Played right after our county fair and business was not what it might have been. Personally think this suitable for any class of audience. This is the "approved" list, although there are a few scenes and situations that made me wonder—L. V. Bergold, Opera House, Kasson, Minn. General patronage.

DAVID HARUM: Will Rogers—Can add nothing new to this old story. Played to the same old show. Drew above average against adverse conditions—Bette Davis, Lyle Talbot, Margaret Lindsay—This has a great cast and proved quite a picture. I believe it did 50 per cent more business than I mentioned that the League of Decency had condemned it. Running time, 60 minutes—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

EVER SINCE EVE: George O’Brien, Mary Brian—Here is one that pleased everybody, Business picked up a little on second night. The title was terrible, and did very small business the first night. Running time, 72 minutes. Played Aug. 7–8—Mary Brian, Colonial Theatre, Knoxville, Tennessee. General patronage.

GEORGE WHITE’S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—This did
MOTION PICTURE HERALD

MOTION PICTURE HERALD

FAR MORE SHOWMEN JOIN CONTRIBUTORS

MORE SHOWMEN JOIN CONTRIBUTORS

Four far more new contributors to "Where the Picture Did for Me" are the following showmen:

V. C. WESCHLER, Colonial theatre, Erie, Pa.
PAUL McBride, Avalon theatre, Fillmore, Utah.
RALPH LAKEMAN, Paramount theatre, LaCrosse, Kan.
K. H. HALL, Royal theatre, Brownstown, Ind.

Mr. Hall's first report appeared in last week's issue.

Aug. 23-24.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller—A fine good picture of Tarzan and his mate—much drawing power. The magazines have given away all the big stuff so that all we can do is to let the pictures tell their own story. We certainly can't do any more than any program picture. All the natives know it, too. They will always be there, so let them have it. We have shown it any more. Played Aug. 19-20.—Bert Silver, Silver Family Theatre, Monticello, Mich. Town and country patronage.

THIN MAN, THE: William Powell, Myrna Loy—A dandy picture enjoyed by everybody. Poor title, but box office possibilities. Myrna Loy is gaining in popularity and Powell & Loy make a great team. We advertised it one of the way. Surprise hits and did a fair business. Played Aug. 15-20.—A. E. Chris-

TREASURE ISLAND: Wallace Beery, Jack Oakie—Good picture of the book. Since every one that attended school has read it, it should be a good draw. With that thought in mind, I read some time ago a comment by one exhibitor that this was the greatest picture he ever saw. Imagine that. Wallace Beery played his part so perfect that the customers are convinced that there isn't really a Mexican. It sure is great entertainment in this corner. We have not yet released our business for some unknown reason. Although business was only average, I must congratulate Metro for such a good job. Step this picture on and give every-thing—Played Aug. 15-24.—Bert Silver, Little Theatre, Brooksville, Fl. Small town patronage.

VIVA VILLA: Wallace Beery—This production is a masterpiece throughout, a masterpiece of acting, direction, sound, photography. Every scene shows the mastery of directors. I read some time ago a com-

TURN BACK THE CLOCK: Lee Tracy—I thought this was a very good picture. The speech that Tracy makes to the departing soldiers is good—Sunny Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

AVENGER, THE: Ralph Forbes—A good mystery picture that the ones that came in. Having a nice rain storm the first night, very few left it, and there was no way for a good word to get around to help out on the second day's run. Running time, eight reels.—J. E. Ross, Jr., Strand theatre, Albertville, Ala. Small town patronage.


JANE EYRE: Virginia Bruce—Some comment was good; others said thumbs down. The case was none too well selected. It's slow, but drew well with the older folks that have a taste for the better pictures. Played Aug. 10-12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


MAN FROM UTAH, THE: John Wayne—Action on the range and in the rodeo. This is a swell western here with a good supporting cast. Please our west-

RANDY RIDES ALONE: John Wayne—Another good western by this star that is getting popular with the younger set. Played Aug. 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.
A Profitable New Public Awaits You!

The FORGOTTEN AUDIENCE can SWELL YOUR INCOME

You may or may not realize it, but a large number of the hard of hearing have not patronized your theatre since sound invaded the movies. Once they were regular fans — and numbered millions. When you lost them, probably you also lost one or more of their companions, for the deafened influence the decision of others, and their household, to "go to the movies." Hearing via the bones with Sonotone Bone Conduction Aids now enable this large "Forgotten Audience" to enjoy the talkies once again. Welcome them to your theatre!... Take advantage of the fact that R C A Photophone has licensed Sonotone to "bridge-in on" your talkies, and be one of the first to offer this new and profitable service to the deafened in your community.

No Annoying Sounds from Receivers

When you use Sonotone bone conduction you may be sure that the receivers will not leak sound to annoy others in the audience for the new Lieber Oscillators are sound-proof. The user receives mechanical vibrations and hears sounds thru the bones of the head without strain or effort. The oscillator weighs less than one ounce. The installation is simple and effective.

FREE Booklet

A booklet entitled "Science Brings Back the Forgotten Audience" tells the entire story of this new hearing technique... tells how you can make the deafened A PART of your business, without losing anything from it. It's free. Simply send your name and address to Dept. M.P.H.—Sonotone Corporation, 10 West 44th Street, New York, N. Y.

Science's First Portable Bone Conduction Hearing Aid
MOTION PICTURE HERALD

September 15, 1934

SOMS liked it and some didn't. Not as good a show as I expected—Harold Smith, Dreamland Theatre, Carbondale, Il.


TRUMPET BLOWS, THE: George Raft—A very nice picture. Plenty of action and the folk all thought it was good. A bit long. Some of the sets are rather dull, but the men eat it up and you have to please them. Running time 75 minutes. Played Aug. 23-29.—Ralph Larded, Paramount Theatre, Roanoke, Va. Good interest.

Funny thing, though, all the way around the arena are the names of all the people who were in it. That was a big one on Orange Crush, and it seemed that every other shot was taken with it as a background. Under what they are listed is: "This is to certify that together with a good love story this makes good entertainment at Orange Crush." If you want a good comedy, book this and you are sure to please. The excellent cast turns in some good acting. We played this on a late Saturday night show and to good business.


RKO

ACE OF ACES: Richard Dix, Elizabeth Allan. Ralph Bellem—Poorest sound we have had for months—photography also quite dark. Drew better than it played. It is a 72 minute show. It should have been 60. Good acting. If a show could have gone over better it could have been a good one. "RKO" remarked the sound was going "haywire." Whenever we get a show that doesn't have the sound to meet our equipment is blamed. Running time, 71 minutes.—W. L. Bergfeld, Opera House, Minn. General patronage.


Cockeyed Cavaliers: Wheeler and Woolsey—For the first time in this age of comedy teams made a first class picture. This is by far the best these gay化妆 as a super special at an advance in rental of about 100 per cent. That's what is biting me. I hate to see this team that at one time were my best cards being slighted by the material. They gave us a "Cockeyed Cavaliers" that is too much for even weak-minded. It is the only one Wheeler and Woolsey is the same as I have described. It is like "The Hole Thing." It was a failure. Played Aug. 18-20.—H. Edwards, Orpheum Theatre, Ogilvie, Ga. Small town and rural patronage.

Cockeyed Cavaliers: Wheeler and Woolsey—This is the last time. This is exceptionally clean Wheeler and Woolsey and proved very pleasing entertainment. Ten more nice pictures like this, and we will have lived down "So This Is Africa." Running time, 72 minutes.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Cockeyed Cavaliers: Wheeler and Woolsey—This is a good picture. John Wayne turns in a good performance. Song "Big Bad Wolf Is Dead" was amusing. Picture also has "The Hole Thing" difference. Played Aug. 18-21.—(Jackson Theatre, Flement, Ala. Small town patronage.

Cockeyed Cavaliers: Wheeler and Woolsey—While this was a better picture than their last three or four, the box office drops off a little on every one of those. Will take the act but can't top the box at the office here, but now they are just average. You can't tell the office will take it or not. Running time, 72 minutes. Played August 12-13.—(Larue Rath, Pampa Theatre, Leboone, Kansas. Small town patronage.

CRIME DOCTOR: Otto Kruger, Karen Morley—Just a good show. It doesn't hold up. But doesn't help and won't be missed if you can duck it. Running time 76 minutes.—C. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CROSS FIRE: Tom Keene—Another good, horse opera that pleased the natives on Saturday night.—John Williams, Fort Dough, Ohio. Town and country patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers—Miss Del Rio looks strong and Little Women: Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jesse Randolph, and John Boles. These are "the girlie" pictures. Running some of the lessor products from the same firm, and usually find that they are glit to substitute for the "girlie." To me they are just that, and that means balm to the mind of the exhibitor. Running time, 68 minutes.—H. F. Edwards, Orpheum Theatre, Ogilvie, Ga. Small town and rural patronage.

STINGAREE: Irene Dunne, Richard Dix—This is one fine production in every sense of the word, good singing, well acted, good story and acting. Great story business below average but not the fault of the showing itself. Played Aug. 16-18.—(R. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

STINGAREE: Richard Dix, Irene Dunne—This is a good picture and should do well. A high class picture that should be played midweek. The picture failed to draw regular business, but it drew a crowd to see this song which is of the first rate. Played Aug. 27-29.—R. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—A good picture should do very well. There are a lot of people who feel that this is one and that means balm to the mind of the exhibitor. Running time, 68 minutes.—C. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Mr. Robinson Crusoe: Douglas Fairbanks—It was a good horse picture. I scaled some of the scenes and business of the show. I thought it was a bit too long. Played Aug. 11-15.—C. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.
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COLUMBIA


STAGE KRAZY: Krazy Kat cartoon—Good. Run time, one reel.—Sammie Jackson, Jackson Theatre, Florence, Ala. Small town patronage.

TEN BABY FINGERS: Sidney and Murray—When these two comedians find a baby on their doorstep, you just know there will be fun. And the baby had all the women in the audience completely captivated. We think this is a splendid comedy. Running time, 2 reels. —A. N. Miles, Emience Theatre, Emience, Kentucky. Small town patronage.

EDUCATIONAL


BATTLE FOR LIFE SERIES: This series is far for a filler. Running time, 8 to 10 minutes.—W. B. Hoaglin, Jr. Soo Theatre, South Sioux City, Nebraska. Working class and rural patronage.

DOG-GONE BABIES: Ernest Trues—Good idea of a man who loves dogs better than babies, but some scenes are poor and the "funny business" does not get the laughs. Running time, 2 reels.—A. N. Miles, Emience Theatre, Emience, Kentucky. Small town patronage.

WHAT'S TO DO? We played this one because Shirley Temple is in it, and although she does not have much of a part, it gave good satisfaction. Running time, 2 reels.—A. N. Miles, Emience Theatre, Emience, Kentucky. Small town patronage.

MASTER ART PRODUCTIONS


(Continued on following page, column 1)

Use It Regularly

Use, and Specify, AIR EXPRESS for films, props, supplies. Low rates, high speed—The modern method for distant deliveries.

NEW LOW RATES NOW IN EFFECT

Express carried in high-speed multi-motor passenger planes. One express ticket covers Nation-wide Air, Air-Rail Service. Ship prepaid, collect, or C. O. D.

PHONE

AIR EXPRESS DIVISION OF RAILWAYEXPRESSAGENCY

For free pick-ups, rates and information or any

UNITED AIR LINES or WESTERN UNION OFFICE
AUGUST 22, 1934

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 record keeping and allowing for all fixed and current charges?

THEATRE ACCOUNTING by William F. Morris will save you money, time, and aggravation. It is an easy book to follow, and 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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United Artists

BIRDS IN THE SPRING: Silly Symphony—A very nice cartoon in color, but shorts do not draw many except those who are vacationing and 4 and 5 years too much for these. Arthur Christen, Wayne Theatre, Monticello, Ky. Small town patronage.

Universal


ED SULLIVAN'S HEADLINERS: Montone No. 10—Poor. Running time, 20 minutes. W. R. Dougahn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.


OSWALD CARTOONS: About next to Mickey Mouse this year as Universal has made some good ones this season. Running time, 7 minutes. W. R. Dougahn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

PIE FOR TWO: James Gleason—These Gleason comedies are fine for all the family trade, especially kids. Running time, 4 minutes. W. R. Dougahn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.


STRANGE AS IT SEEMS: Very good fillers when you have comedy features. Running time, 10 minutes. —A. N. Miles, Emience Theatre, Emience, Ky. Small town patronage.

Warner Vitaphone


COME TO DINNER: Broadway Brevities—Many told us they liked this better than "Dinner At Eight." Good comedy. Running time, 6 minutes. —W. R. Dougahn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.


MILLS BLUE RHYTHM BAND: Melody Masters—Are getting together a good dance numbers in this one. Running time, one reel.—J. D. English, Jackson Theatre, Flomaton, Ala. Small town patronage.

YAU NASTY MAN: Joe Penner—These Penner shorts are still at their best. Running time, 1 reel.—J. D. English, Jackson Theatre, Flomaton, Ala. Small town patronage.

Do You Know

MGM

AIR FRIGHT: Todd-Kelly—Good comedy. Well liked.—K. H. Ball, Royal Theatre, Brownwood, Ind. Small town and family patronage.

WHAT PRICE JAZZ?: Musical Revue—Good, musical short that would have been improved with the attention of a thumping orchestra. Princess Theatre, Aurora, Mo. Small town patronage.


PARAMOUNT

BEETTY BOOP RISE TO FAME: Betty Boop cartoon—One of the better Betty Boop cartoons. It's a little long, but good fun. Running time, 7 minutes.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HOLLYWOOD ON PARADE: No. 16—It was nice to see our old-timers, Flora Finch, Florence Turner, and Charles B. Keaton. Running time, 5 and 1/2 minutes.—C. B. Keaton, Royal Theatre, Brownwood, Ind. Small town and family patronage.

GOING BYE BYE: Laurel and Hardy—A good average comedy.—R. C. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.

GOOFY MOVIES: We fail to see why these were made. No good here.—C. B. Brown, Vernon Theatre, Viroqua, Wis. Small town patronage.


OLD SHEP: Chic Sale—Good but the customers don't seem to care for this type.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RASSLIN' ROUND: Willie Whopper—About like the rest of the Willie Whopper cartoons.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

REDUCING CREME: Willie Whopper Cartoon—No worse than the rest of this series. Perhaps we're too critical. Probably not enough good ideas for so many cartoons, compared to our Princess Theatre, Aurora, Mo. Small town patronage.

ROBIN HOOD, JR.: Willie Whopper Cartoon—Good cartoon. The kids ate it up. Couldn't get them out of theater after the first show as they all had to see it the second time. Personally, didn't think so much of it. Running time, 20 minutes.—C. B. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

VITAL VICTUALS: Oddities—Pete tells the wives how to save the husbands' digestion. Good short, in fact, the best we ever saw.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

VITAL VICTUALS: Oddities—Most oddities are interesting and please about half the patrons.—K. H. Ball, Royal Theatre, Brownwood, Ind. Small town and family patronage.


Summer stock theatre—As in the past several years, this is another good one. Running time, one reel.—A. N. Miles, Emience Theatre, Emience, Ky. Small town patronage.

THEATRE ACCOUNTING by William F. Morris will save you money, time, and aggravation. It is an easy book to follow, and the weather and temperature and yet is notable for its utter simplicity.

Sufficient to care for 12 months' records. $3.00, Postage Prepaid

1790 Broadway New York

QUIGLEY BOOKSHOP
LOST OPPORTUNITY?
Among the various comments received anent our recent editorial "What's Wrong With Business?" the following is quoted from a prominent Round Tabler's letter:

"Your editorial in the current issue of Motion Picture Herald is well taken. You have certainly hit the spike squarely. Unfortunately, I am afraid that the cross you are bearing needs more support than you can hope to secure from the field. The boys are eager enough to lend a hand in the fray, but because of 'job fear' will necessarily remain expressionless.

"It is pitiful that the opportunity presented by the formation of a code slipped by because most of us were asleep.

Whatever the reasons may be, no bettering of conditions under which many theatremen labor may be expected while managers are gripped by the above "job fear" that evidently renders them speechless.

As far back as August, 1933, we offered to go to bat for the manager, and in conversation with Deputy Administrator Sol Rosenblatt, that official expressed himself favorably in this respect. But there was little cooperation from the field.

Again we state our willingness to intercede. The opportunity is not lost, but until sufficient evidence is received to back us up, we can do little but stand by.

\[ \text{\(\bigtriangledown\ \bigtriangledown\ \bigtriangledown\)} \]

BUTCHER SELLS MEAT
It happened at a Midwest theatre, reports a member who records the incident by mail. The front was liberally plastered with all kinds of cooling copy, and relatively unnoticed were two modest posters advertising the current show—a double feature bill, both strong pictures.

Accompanied by his house manager, the exhibitor surveyed the scene. He asked for a copy of the evening paper, turned the pages to the display ad of a local meat market and asked:

"What's this butcher selling?"

"Why, meat," returned the puzzled theatreman.

"Right," said the boss. "He isn't trying to sell his ice box, is he?"

\[ \text{\(\bigtriangledown\ \bigtriangledown\ \bigtriangledown\)} \]

From way out in the state of Oregon, one of the members sends along a circus style throwaway advertising in detail the sermons given recently by a visiting evangelist. Under the preacher's name, in boldface type, was carried this caption: "The Converted Theatre Manager".

Well, that's comforting. We have always been led to believe that most of us were beyond saving.

SCHOOL SCREEN STUDY
Cooperation between the theatre and school for the purpose of a more intensive study of the motion picture by students takes on wider significance with the opening of the new scholastic year. Visual education has become more than a phrase and earnest educators are striving to perfect practical courses in this comparatively new medium.

Theatremen who are considering school tieups for the coming season should consider the possibilities of the school-and-screen movement. Regular courses are available and it is our recollection that in the past year quite a few managers secured a lot of box office benefit by assisting their local authorities in the progress of these classes.

There are, of course, other more familiar school angles which have been reported in the Club section and will again be dusted off for current use. Perusal of individual files will no doubt bring them to light.

Nevertheless, a showman's progress is to an extent gauged by his aptitude in keeping close contact with any new trend that may open an avenue for extra revenues. The spreading influence of the screen study courses is not being neglected by forward thinking managers.

\[ \text{\(\bigtriangledown\ \bigtriangledown\ \bigtriangledown\)} \]

THOSE DILLINGER GAGS
As was to be expected, immediately after the Dillinger finale there erupted a flock of questionable exploitation gags in various forms, especially those tied into campaigns on "Manhattan Melodrama". Some of the stunts strove for laughs and others were "played straight," the latter in most cases intended to thrill or to shock.

One badly recently received is typical of this unfortunate trend. Photo depicts wax figure on stretcher, with theatre banner reading: "Baby Face Nelson, you're next," etc., rest of copy hooking in to coming date on the MGM picture.

Seems to us that theatremen today are already involved in enough assorted grief without hunting for more. Surprising, then, isn't it, that there are managers who deliberately leave themselves wide open to further and unnecessary attacks by the use of such dubious advertising?
Boardwalk Gag Aids “Loves Me” Opening

Sid Blumenstock, who exploits Warner Theatres in Atlantic City, under district chief Herb Copelan, in spite of rigid restrictions against advertising on the famous Boardwalk, worked a neat bally there on the world premiere of “She Loves Me Not.” A boy dressed in college professorial robes, carrying a large diploma, was wheeled up and down the Boardwalk, and after collecting the usual crowd, diploma would be unrolled to show copy reading, “College of Mirth. You are awarded the highest degree of entertainment when you see Bing Crosby, etc. etc.” The stunt was also continued on the streets of a city, “professor” continuing his travels in bannered auto (see photo) with large cutout daisy on front of radiator.

Radio tien had announcer and singers in lobby for three nights, putting over songs from picture and making announcements on house p.a. system that drew attention of boardwalk crowds. Another broadcast was put on with leading oil company giving over program to the ceremonies on opening night. Music stores and orchestras also aided. Heralds were stuffed in Liberty magazines, hotel key boxes, and bus stations. Printed napkins were used by board walk and main street restaurants, and special front helped to attract further attention.

Work For a Quigley Award!

Lip Stick Teaser Used on “Cellini”

From Mrs. Vulono, capable operator of the Palace, Stamford, Conn., comes a teaser used on “Cellini,” reported to have stirred up a little extra curiosity on the date. On correspondence paper, the following was mailed to feminine patrons: “Dear Lady: This is an affair you should know about—directly under which was imprinted impression of two rouged lips, and instructions to call a certain number (the theatre’s) and ask for Frederic. Carefully handled, the stunt brought results.

Work For a Quigley Award!

Joffie’s “Rose Garden Revue”

Barney Joffee, managing editor, Tower Theatre, Kansas City, Mo., made his town rose-conscious by dubbing his stage show “Rose Garden Revue.” Joffie had his chorus toss red and white roses into the audience, while the ventilators spread a rose fragrance through the house.

Doll’s House Bally Builds Up “Marker”

Decidedly out of the ordinary was the doll’s house created by Manager Frank Ellis, as a build up for “Little Miss Marker” at the Del Rio, Los Banos, Cal. Finished completely in every detail, the baby bungalow was planted on the sidewalk out front in advance and Ellis reports most of the town dropped by to see his creation.

Local and surrounding papers carried long stories on the exhibit, going into great detail to describe the furnishings, not neglecting to plug the date. Five feet high (see photo), the house was painted white, and a complete system of wiring provided for colored inside bulbs for interior illumination.

Walls were tinted, floors spread with linoleum, and practical windows draped with curtains. Outside, green trellises and rustic lanterns further enhanced the effect. Direct phone connection was made between bungalow and Ellis’ theatre office. Warren George assisted in the designing and building of the attractive structure.

The doll house idea is a smart one for build up on pictures with small girl appeal. It is highly recommended.

Work For a Quigley Award!

Waltmon Secures Large Coverage for “Dames”

Burgess Waltmon, Warner Theatre, Fulton, Ky., went to town, in fact even out of town, on “Dames” by posting one’s three’s and six’s in the city and suburbs; window cards were tacked on poles all over town and heralds inserted in newspapers.

For his lobby, Burgess built two special shadow boxes fixed up with stills. Three days prior, small readers were run in newspapers followed by serial and scene mats.

Work For a Quigley Award!

Hynes’ Walking Book Gets “Man” Crowds


Additional stunt was tieup with local florist who presented arrangements to ladies attending opening matinee. Other tieups were with local distributors of Doug Montgomery shirt, book and flour company.

Work For a Quigley Award!
ED M. HART WINNER
IN AUGUST JUDGING

Plainfield Showman Receives
Quigley Award for Oxford
Theatre "Clown" Campaign
by A-MIKE VOGL

New Jersey follows New York!
Stirred to action by the honors won last
month by a New York showman, and
presented by Governor Lehman, the theatrepersons
among the Hudson area, up to their necks
in the Quigley competetions, have speeded
up their entries and produced a winner.
Ed M. Hart, City Manager, Walter Read
Theatres, of Plainfield, N. J., is the fortunate
and skilled theatreman, and he rings
the bell with a corking campaign on Warners' Circus Clown," put over at the Oxford
Theatre.

Following closely, in fact almost breast
at the finish line, the judges, Messers.
Al Lichtman, Billy Ferguson and Eddie Alperton, selected the entry of Manager
William Leggiero, of Warner Brothers' Ritz Theatre, in San Bernadino, Calif., also on "Circus Clown," for the only First
Mention given this month.

Ed Hart sure won the Quigley Award for August, but judging from the closeness of
the returns, it will be a long time before he finds himself in so even a race. It was
that close, mates.

Sid Holland, City Manager, Elkhart Amusement Co., of Elkhart, Ind., on "Baby
Take a Bow," put on at the Elco, Milton
Harris, who whanned over "Treasure
Island" at the State, Cleveland, and Sid
Solomon, on "Navy" at the Regent, Newark,
also finished strong, with a flock of
other showmen also grabbing off the Honorable
Mentions, names and locations of these
managers being listed in column to right.

All in all, the campaigns entered for the
August plaque have maintained a very high
standard of exploitation and advertising, and
for this reason it was decided to award 22
Honorable Mentions, incidentally, the greatest
number yet given.

The honors are fairly split between
managers who have been so selected for the first
time, and those who are repeaters, twelve
of the Honorable given to those crashing
the hit column for these returns, and ten
having basked in the spotlight before.

September Entries Arriving
With the drive swinging into the stretch,
the struggle for the rewards in the next
few months promises to become keener as
the finishing line nears. Already campaigns
for September are coming in, and all be-
speak plenty of effort and preparation.

Again we invite showmen everywhere to
send in their campaigns for the Quigley
Award. Never before in the history of the
theatre has there been so splendid an op-
opportunity for managers to gain recognition
for their unrewarded showmanship.

The few simple rules were run in the issue of September 1, on page 59. Read
them, managers, and come on in.

First Mention

William Leggiero, Manager
Ritz, San Bernadino, Calif.

Honorable Mention

State, Minneapolis, Minn.

Harry Botwick, Manager
State, Portland, Me.

Frank Boucher, Manager
Maryland, Hagerstown, Md.

Harry Brown, Jr., Pub. Dir.
Paramount, Boston, Mass.

Charles W. Curran, Pub. Dir.
Strand, New York City

Gene Curtis, Manager
Ken Finlay, Exploiter
Palace, Montreal, Can.

Barney Gurnette, Manager
New Santa Cruz,
Santa Cruz, Calif.

Milton Harris, Pub. Dir.
State, Cleveland, Ohio

S. S. Holland, City Manager
Elco, Elkhart, Ind.

George N. Hunt, Jr., Manager
State, Louisville, Ky.

Hadden Matthews, Manager
69th Street, Upper Darby, Pa.

Walter Morris, Manager
George Browning, Publicity
Stanley, Baltimore, Md.

F. D. Padgett, Manager
Capitol, Clearwater, Fla.

Morris Rosenthal, Manager
Majestic, Bridgeport, Conn.

Sonny Shepherd, Manager
Mayfair, Miami, Fla.

S. S. Solomon
Regent, Newark, N. J.

J. L. Stahlman, Manager

William V. Taylor, Manager
State, Houston, Texas

Alfred F. Weiss, Jr., Manager
Olympia, Miami, Fla.
Post Puts Over Old Time Fiddlers’ Contest

An old time fiddlers’ contest was staged by A. E. Post, Iris Theatre, Red Lodge, Mont., for his “Men in White” date that proved mighty successful for him, judging by reports. Post announced that he would give two tickets for every name and address of an old time fiddler, received 102, and sent each an invitation to enter the contest. “A. E.’s” next step was to wire Clark Gable if he would award the loving cup that the theatre had bought, and Gable’s wire of acceptance was placed with his photo in window of leading jeweler.

Five judges were selected, a musician, professor, salesman, businessman and a rancher. First prize consisted of the cup and $10; second, $7.50, third, $5, and then two consolation prizes. Post states he will be glad to furnish any further details on request to interested members.

Work For a Quigley Award!

“Handy Andy” Week
Plugs Myers’ Date

For his date on the Rogers’ picture, Manager Taylor Myers, Loew’s Broad, Columbus, Ohio, put on a “Handy Andy” week, which took the nature of a merchandising tieup. Telegram from local Fox branch manager in praise of the picture was displayed in jumbo form in all Western Union windows.

On “Friends of Mr. Sweeney,” Taylor rounded up a flock of attractive girls and had them cruise the town in a banded car (see photo). Copy was carried on both sides, front and rear bumpers.

Work For a Quigley Award!

Burns and Allen Dummies
Used in Freeman’s Lobby

A. V. Freeman, Scolay Square Theatre, Boston, Mass., borrowed the bodies of two dummies from a department store for his “Many Happy Returns” date, had one of his boys make two plaster of paris heads of George Burns and Gracie Allen and place them on the dummies (see photo). Dress suit was promoted from rental establishment; ball was ordinary rubber affair painted black; hands were made by filling white gloves with plaster of paris and Gracie’s arms were cotton batten covered with cloth over which white kid gloves were drawn.

Freeman says the entire exhibit, which was placed in his lobby, cost $5.00. Photo was taken for newspapers with caption “Beautiful Cashier of Scolay Interviews Double of Burns and Allen.”

Work For a Quigley Award!

Ties In All Fountains
On Shirley Temple Drink

Manager George Laby, Victory, Holyoke, Mass., spotted his “Baby Take a Bow” date in many effective ways, but tapping the advance was a hook-up with every place in town selling fountain drinks with window strips and mirror stickers, copy plugging drinks named after the baby star and the title. And to make the gag stronger, George had every spot serve the same concoctions made up according to a recipe he devised.

Baby stores also cashed in on coop ads, window displays and special sales, all featuring the starlet cutouts and credits. Toy departments cooperated, as did shoe shops on Temple slipper.

George succeeded in planting two column 10-inch shot of Temple on theatre page of local sheet, reporting this an event of note, as paper has never before given as much free space to any one theatre on any individual attraction.

Julius Trains ‘Em

Julius Lannin, Uptown Theatre, Cleveland, Ohio, who has been visiting club headquarters with Brother Louis, gives us this photo of his service staff. Julius works on the premise that “you spend hundreds of dollars to bring a patron into the theatre and it only takes one blunder on the part of an employee to send him away.” Therefore Lannin considers his ushers’ duties as one of the most important in the house and trains them accordingly.

Work For a Quigley Award!

Resemblance Contest Clicks
For Ayer and Kelly

An eight-day advance contest with one of the local dailies was reported by manager Ralph H. Ayer and publicity director Martin P. Kelly for the date on “Little Miss Marker” at the Paramount, St. Paul, Minn.

The contest was for children resembling Shirley Temple and each day the paper ran two column cut and stories, the highlight of the publicity being a four-column cut and caption showing over 150 entries on the stage of the theatre.

Prizes were Shirley Temple dresses and guest tickets, entrants being required to fill out application blank carried daily, and to send along photo or snapshot for consideration by the judges.

Work For a Quigley Award!

Jonnason Ties In Radio Station for Songfest

A radio stunt was arranged for “The Last Gentleman” by Robert Jonnasion, Mayfair Theatre, Asbury Park, N. J., consisting of an “Old Song Memory Contest.” Three days prior announcements were made daily regarding contest and plugging picture. Day stunt broke, station broadcast piano solo of ten old-time songs and to persons sending in correct list of titles, free theatre tickets were awarded.

For a street bally, Jonnasion got out a truck with twenty-four sheets on sides and six sheet in back, traveling city and outlying towns. Heralds were distributed and imprinted napkins circulated in restaurants.

Work For a Quigley Award!

Exploiter Writes Song

Homer McCallon, publicist at Loew’s State, Houston, Texas, under Bill Taylor, has written a hit song inspired by “Girl From Missouri.” Number is titled, “My Jeannie,” and is receiving strong plug from local bands. Papers ran cut of Homer and band leader looking over manifold as shown in accompanying photo. That’s McCallon, in white suit, standing up.

Work For a Quigley Award!

Peltier Plants Guessing Star Contest in Window

Playing on the title, “Girl From Missouri,” Robert Peltier, Macomb Theatre, Mt., Clemens, Mich., placed a large map of the United States in window of leading furniture store with photographs on map. Copies were sent to ‘Em in radio station and paper. Can you name the other stars shown on map? Their birthplaces are shown to help. A pair of binoculars is given to first ten persons correctly naming these stars.”
Schoeppel Builds Special Front for "Dames" Date

Tying up with two clothing stores for window displays on "Dames," J. M. Schoeppel, Midwest Theatre, Oklahoma City, Okla., arranged for them to be dressed with cutout figures. His front (see photo) was finished in red with dark blue border, trimming in gold, with silvered letters.

The Old-Gold tie-up as suggested in press book was used and window posters distributed to merchants. Week prior Sunday paper carried photo of Dick Powell and Schoeppel taken while the latter was vacationing on the West Coast.

Work For a Quigley Award!

Morgan Uses Crackers For "Circus Clown"

For a hand-out on "Circus Clown," J. N. Morgan, State Theatre, Dothan, Ala., distributed imprinted paper envelopes with animal crackers enclosed and a caution not to feed animals pictured on envelope because they were too busy laughing at Joe Brown.

Boy dressed as clown distributed the crackers.

His street bally (see photo) was in the form of a trailer painted red and yellow and built to resemble circus wagon. Boys dressed as clowns played instruments as wagon toured streets.

Work For a Quigley Award!

Prytz's Skin-Writing Gag

This is no "Believe It or Not" stunt, but Roy Prytz, Granada Theatre, Duluth, Minn., is running a one man show at his house in opposition to Ripley's Odditorium at the Fair. Roy has discovered that marks made on his skin soon form welts which are distinguishable for some time. He reports he has developed to the town curiosity and demonstrates this phenomenon to any and all interested patrons. Roy passes this along for the benefit of his brother members who may have the same susceptibility and be unaware of it. Let's know how you make out, boys.

Work For a Quigley Award!

Exhibitor Aids Strikers

During a recent labor strike in Lewistown, Pa., Manager Ike Berney, Pastime Theatre, distributed passes to the strikers unable to pay the regular admission, and also arranged that union members were to be admitted free on certain days by showing paid-up union cards. The local labor press praised the action highly, vigorously from paging the story.

Work For a Quigley Award!

McManus Sells "Treasure" Dollars for 90 Cents

A "pirate" on the streets of Kansas City, advertising silver dollars that were selling for ninety cents at the Midland Theatre, was the unusual street bally rigged up by Johnny McManus, for his "Treasure Island" date. The dollars were offered at this unusual price, and if they were not snapped up at once by eager buyers, the gag nevertheless brought plenty of mouth-to-mouth returns.

Another street bally that was good for a flock of chuckles, was a midget in pirate costume parading the business section with a trained goose, blanketed with theatre copy.

For "Hollywood Party" McManus tied in with his local Devoe and Raynolds store, splitting the profits with theatre copy, and theatre contributing guest tickets. "Hollywood Party Handicap" was planted at local race track, announced frequently in advance on track by loud speaker.

Work For a Quigley Award!

Totman Engineers Model Ship Contest for "Navy"

One of the highlights of Jimmy Totman's "Here Comes the Navy" campaign at the Warner Theatre, Erie, Pa., was a tieup with the leading newspaper on a model battleship contest. Stories with cutts ran five days prior and entries (see photo) were placed on display in lobby. A second contest was a drawing competition of the U. S. S. Wolverine, stationed in Erie.

A large battleship float with girls dressed as gobs toured streets and navy destroyer on river front was lammed with theatre copy. Parade of Dogs, Reserves, with drum corps marched through main streets, windling up at theatre to perform on stage.

Twenty-four sheet posted on lobby floor, automobile with cannon on which gob was riding and ammunition wagon in front of theatre with copy were also part of his campaign.

Work For a Quigley Award!

Mammoth Front Built By Hesse for "Bar"

The attractive front, herewith illustrated, was turned out by John Hesse at the Capitol Theatre, Springfield, Mass., for "Wonder Bar." John reports that the entire display was done by hand and the dancing figures at top were sixteen feet high, with vivid coloring both of the figures and lettering.

A large advance lobby, trailers, billing, newspaper tie-ups, etc., comprised other angles of his campaign.

Work For a Quigley Award!

Malloy Plants Movie Series in Local Daily

Don Malloy, Orpheum, Hammond, Ind., recently gained some nice publicity with a series of articles run in one of the local papers on "How Big Movies Are Made," in conjunction with his "Flying Down to Rio" engagement.

Another stunt pulled on a recent kid matinee was a "Joe Penner Contest," whereby prizes were given to those children who best imitated the comedian.

Work For a Quigley Award!

Exploit Temple Shorts

Many managers are taking full advantage of the Shirley Temple Educational shorts which were made before the sudden rise to fame of the child star. Peggy Goldberg, of Gordon White's Educational publicity department, has forwarded examples of effective program billing on "Managed Money," as utilized by the RKO metropolitan theatres, these houses also running a special trailer on the short and distributing autographed photos as giveaways.

Work For a Quigley Award!

Caldwell Uses Distorting Mirror on "Thin Man"

For his "Thin Man" date at Loew's Valentine in Toledo, Ohio, Wally Caldwell used an eight-foot distorting mirror in his lobby a week prior with copy "walk up and see how thin you are."

Restaurant menu suggested summer diets to keep thin: large fashion window tie-up with "Hollywood Stardom Diet" a food for reducing was engineered and five-foot Myrna Loy Coco Cola cut-outs with theatre copy were used in all drug store windows.
STUNT PUTS OVER PICTURE

Former Paramounteer Tells of Highlight Street Gag, In Third of Series on Early Exploitation
by FRED V. GREENE, JR.
Washington & St. Clou, Washington, N. J.

A few years ago—I'll not attempt to recall the exact one—received a hurried order to hop to Washington and put over "Ladies Must Live" for Loew's Theatre. "Ladies Must Live" had been touted to the skies, but just before leaving New York, I was told that it was far from what it was supposed to be. Even so, George Loane Tucker had directed the biggest portion of it—he died before it was completed—and I felt reasonably sure that it would be another "Miracle Man." What an awakening I received when I introduced myself to the theatre manager. He told me the Home Office executives had previewed the picture and wanted to cancel it, but were kept from doing so by the promise of the help of an exploitation man. And I was the goat!

At first glance, it appeared a hopeless task. I couldn't break down the manager's resistance. He was sore because he had to play such a picture and nothing, in his estimation, that I could possibly do would prevent a flop that appeared to be certain. Nor was he willing to do one thing to prevent this result. I could get no help of any sort from him and what few suggestions I made he frowned upon.

Sells Idea to Paper

It was Tuesday and with the opening slated for Saturday, I had no time to lose. I walked over to Pennsylvania Avenue, bought one of each of the Washington papers, then sat down on a bench to look them over. Suddenly an idea came to me and I hurried over to the Exploitation Manager of the Hearst paper. I outlined my plan briefly and he was all for it, promising every possible cooperation.

Briefly related, my scheme was to insert a want ad in this paper along the following lines: "Ladies Must Live! 100 Girls Wanted For Immediate and Remunerative Work. Apply 9 A. M. Listow's Theatre." Of course, I couldn't use 100 girls, yet I did want 25; but if 100 applied, I could pick and choose. These girls would wear a wide white ribbon, over their clothes, of course, the ribbon lettered "Ladies Must Live" slung over their right shoulder, the lettering being on the front and back of it.

According to arrangement with the newspaper, we would be furnished with all the copies we needed, at 50 per cent less than the regular dealer's price and I had already selected 25 spots to which I intended to assign a girl.

Gag Brings Flock of Gals

The next morning the girls came. I didn't attempt to count them, but there was a flock and then some, all ages, styles and descriptions. I assembled them in the foyer and made a general speech as to the character of the employment. As soon as this fact had fully seeped in, there was a general exodus. The majority thought they were to be used for stage work—the thought of paper selling was an insult to their artistic aspirations. I then stated that all those who felt that way could scram, while those who really wanted to make some good money could stay, when I would go further into it with them.

About 30 remained and I went deeply into the subject.

The days for work would be Thursday (this was Wednesday), Friday and Saturday. Each would receive two dollars a day salary and all the papers she could sell would be furnished free. Further, no matter what piece of money was given for a paper, they were to pocket it with a "Thank you—Ladies must live," and a smile. Of course, if a squawk was put up, give back the change; otherwise, keep it.

About 25 reported the next day and we received a bunch of the first papers run off. The girls went to their posts and I went over to the newspaper, where a photographer was waiting to go around with me.

The first girl checked up was nearly out of papers and I rushed back to the theatre with a new idea. Loading what was left in a cab, we went to every post and in most cases a fresh supply was needed. More papers were sent over from the newspaper office and the rest of the day I cruised about, replenishing depleted stocks. That evening the girls met me, as prearranged, at the theatre and they were most enthusiastic. I recall one girl who had made over $25, not counting her two dollars salary.

The next day the paper played the whole affair up in a big way, illustrating the story with the photos taken by the cameraman and giving a brief story of the picture, but playing up in a most touching and slobby fashion the sad fact that the director had finally passed on just before its completion. In other words, he gave his life for the production.

On Friday the girls were out again, with sales exceeding those of the previous day. Saturday was the biggest of the three and everyone was happy.

Then the results came, or perhaps I should say the crowds came. And they kept up. The opening day was one of the biggest the theatre had ever had.
Stein Puts On Ace
"Premier" Contests

The "Hollywood Premier" stunt in the form of a star double and imitator contest was recently revived by Publicity Director L. S. Stein, Warner Theatres, Chicago, Ill., at the Jeffery in that city, and so successful was it that the gag is to be repeated in five other houses in that district.

The details are as follows: Three weeks ahead, a huge board of photos of 20 well known and easily imitated stars was put in the lobby. Opposite each star was an eight by ten space with a question mark, the spot intended no doubt for the photo of the individual winner doubling for or imitating that star.

Trailers were started at the same time, and were renewed each week copy being changed all having to do with the contest. Publicity was planted in the neighborhood and downtown newspapers, and entries solicited from dramatic and music schools. Each entrant was photographed free of charge as a result of the contest.

Promotes Ford Parade

On the night of the premier, a parade of ten Fords promoted from local dealers was led by a sound truck over the principal streets, and each car carrying one or two of the contestants. Theatre front was lighted by huge bunch lamps and other equipment was a microphone and camera.

On arrival at the theatre after the parade, each entrant spoke over the microphone in keeping with the character being impersonated. Inside the show was continued on the stage, Stein acting as M. C. Each of the principals, wearing the costume typical of the star represented, sang or danced. The entrants were merely doubles, simply said a few words to the audience, and although Stein does not say so, no doubt the prizes were awarded by audience applause. These prizes were promoted from neighborhood merchants who were given credits in lobby displays and in special program made up for the occasion. To aid the entrants in their choice of costume, a number of dresses, hats, etc., used by the Warner stars on the coast were also exhibited.

It was estimated that the total cost of the premiere was $87.50, the event pulling $225 worth of extra business, according to Stein.

Work For a Quigley Award!

A manager tied up with a coiffure show held at one of the better hotels of his city. He had 300 half-sheet cards printed. At first glance, you wouldn't know it was a theatre tieup. In a case of this kind, certainly the theatre should receive at least 50 per cent of the publicity, and the half-sheet card should have been printed in two colors so that both parties to the tieup would have received full benefit.

What I have never been able to understand is why a manager will permit window cards and photographs to remain out on pictures he has already played.

A convention was in the city. Investigation disclosed more than 1,100 registered delegates, all potential customers. No "Welcome" was included in the theatre's newspaper ads—over the box office—or in any form of advertising arranged for distribution in the hotels to the visitors. Watching for local events, capitalizing on them costs nothing to speak of, and may mean money.

On an outstanding picture, window frame stills were used in merchants' stores, with the theatre name and date written in white ink, but no mention of the picture. To determine what picture it was, one had to get close to the window and read the very fine print at the foot of the still. The lobby treatment of the picture was missed by a mile. No mention of its music, nothing to indicate the type of picture. Then the manager wonders why he does not do business.

Another town did no have a single announcement in a hotel lobby despite the opposition's attractive cards.

It is remarkable how theatres will fail to sell music of a picture by displaying the front pieces in connection with their lobby advertising in advance, and playing the records in their lobby, announcing, "the selections you now hear are so and so from such and such a picture coming to this theatre," or words to that effect.

Some theatres have their lobbies so cluttered with announcements of coming pictures, a patron cannot tell which is the next picture. My personal opinion is the manager should concentrate on his current picture, the next picture and the coming picture.

I was impressed with the manner in which a theatre's telephone was answered, with a cheerful "Good Morning," or whatever time of the day it was, the name of the theatre, and the intelligent manner in which the caller's question was replied to—the name of the picture, its stars, and the exact time of its showing. This is important in every theatre's operation, especially that the time of screening is correct. How often have you asked a theatre this information and were annoyed to find on your arrival, the time was all wrong, and your spare time was limited. The makeup of the running order of your program, and the time each unit is to show during the day is important to good management.

A STRAIGHT TIP TO THEATRE MANAGERS

Save money and eliminate all laundry bother

OUTFIT YOUR USHERS WITH TUX COLLARS and BELMONT FRONTS

These up-to-the-minute stylish uniform accessories are THROWN AWAY WHEN SOILED instead of expensive laundering. Cheaper than laundry, yet CLOTH FACED.

P. K. EMBASSY FRONTS and ESSEX (Wing) COLLARS without cloth fac- ing AT EVEN LOWER PRICES.

Leading Chains and Independents all over the U. S. A. use them. Ask your associates about them.

For full particulars and a sample order of 8 Frongs and 8 Collars, just pin this ad and a dollar to your letterhead, and mail to

REVERSIBLE COLLAR COMPANY

111 Putnam Ave., Cambridge, Mass.

Cut used by courtesy of Modern Theatre, Boston
VARIOUS SLANTS FROM THE FIELD

[Left] MANAGER LYNCH, Allen, Cleveland, arranged presentation of this giant birthday cake to Margaret Sullavan, by members of Cleveland Cinema Club, after local showing of "Little Man". Presentation was part of preview to club members. Size of confection can be judged by group in picture.

[Right] A. JANSSEN, Aster, Minneapolis, finds this type of front profitable for his heavy draw attractions. Stock paper on "Road to Ruin" was used for the display, frames on each side given over to stills, which this showman reports effective in selling extra admissions.

[Left] HUDSON EDWARDS, Ritz, Gainesville, Ga., sends along this unique display created by his artist, PAT LEDFORD. Beaverboard castle was part of pageant held locally a short time before, and entire cost to Hudson was a few dollars and passes. Location is on one of most prominent corners of Gainesville.

[Right] LOUIS CHARNINSKY, and you know him without asking, puts on one of his peculiarly individual fronts for "Black Moon" at the Capitol, Dallas. Box office was covered with shrubbery gathered from nearby fields, palms and grass mat were promoted. Note the savage gent alongside Louie.

[Left] DICK WALSH, Lafayette, Buffalo, rounded up this giant trailer to carry his tremendous plug on "No Greater Glory". No size is indicated but bally seems to cover a good portion of a city block. This is one time a stunt really tops the strength of the advertising adjectives.

[Right] ED CRAWFORD, Loew's 167th Street, New York, planted this over-size cutout on "Viva Villa" ten days ahead for advance lobby flash. Ed refrained from smothering his display in atmosphere, and sold the idea with a few desert cactus plants, flittered title and star lettering.

[Left] GEORGE IRWIN, Lyceum, Duluth, Minn., sure went jungle on his lobby for "Tarzan" what with the overhanging shrubbery, tree in center of display, cutouts of stars, stuffed animals, and stills on posters giving further atmosphere. It's one of the best yet on this attraction.

[Right] HERMAN BAMBERGER capitalized on the popularity of the Disney shorts in his town by effecting a number of attractive displays on these cartoons for their showings at the Paramount, North Adams, Mass. Photo shows prominent window of leading department store, featuring Mickey and others.
Productions are listed according to the names of distributors in information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later are also listed under "Coming Attractions," supplied by the companies.aster indicates running time as made known by West Coast. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

### CHESTERFIELD

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<tr>
<td>The Rotten Apple</td>
<td>The Rotten Apple (DK)</td>
<td>George N. Jones, Helen Morgan</td>
<td>May 12</td>
<td>110.00</td>
<td>74</td>
</tr>
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### Monogram Pictures Corporation

<table>
<thead>
<tr>
<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td><strong>Mystery</strong></td>
<td><em>May 10</em></td>
<td>65</td>
<td><strong>Ray Walker-Phyllis Davis</strong></td>
<td><strong>May 12</strong></td>
</tr>
<tr>
<td><strong>House of Mystery</strong></td>
<td><em>June 1</em></td>
<td>60</td>
<td><em>Verna Hillis-Jacq. Lamarr</em></td>
<td><em>July 21</em></td>
</tr>
<tr>
<td><strong>Lost Love</strong></td>
<td><em>May 29</em></td>
<td>69</td>
<td><em>Ray Walker-Jacq. Lamarr</em></td>
<td><em>July 21</em></td>
</tr>
<tr>
<td><strong>Raiders of the South</strong></td>
<td><em>July 7</em></td>
<td>59</td>
<td><em>David Manners</em></td>
<td><em>July 21</em></td>
</tr>
<tr>
<td><strong>Mothers and Daughters</strong></td>
<td><em>June 23</em></td>
<td>65</td>
<td><em>Brian Donlevy</em></td>
<td><em>July 21</em></td>
</tr>
<tr>
<td><strong>Running Wild</strong></td>
<td><em>July 28</em></td>
<td>63</td>
<td><em>Ray Walker</em></td>
<td><em>July 21</em></td>
</tr>
<tr>
<td><strong>Unknown Bliss</strong></td>
<td><em>May 26</em></td>
<td>74</td>
<td><em>Jean Parker</em></td>
<td><em>July 21</em></td>
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</table>

### Paramount

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>Casanova</strong></td>
<td><em>March 19</em></td>
<td>72</td>
<td><em>Richard Arlen-ida Lupino</em></td>
<td><em>March 19</em></td>
</tr>
<tr>
<td><strong>Café Society</strong></td>
<td><em>May 26</em></td>
<td>68</td>
<td><em>Claudia Kimbrough</em></td>
<td><em>May 26</em></td>
</tr>
<tr>
<td><strong>Eternal</strong></td>
<td><em>July 26</em></td>
<td>57</td>
<td><em>David Manners</em></td>
<td><em>July 26</em></td>
</tr>
<tr>
<td><strong>Here Comes the Sportsman</strong></td>
<td><em>May 30</em></td>
<td>69</td>
<td><em>David Manners</em></td>
<td><em>May 30</em></td>
</tr>
<tr>
<td><strong>Take the Day Off</strong></td>
<td><em>July 28</em></td>
<td>69</td>
<td><em>Maxwell Reed</em></td>
<td><em>July 28</em></td>
</tr>
<tr>
<td><strong>We're Not Dressing</strong></td>
<td><em>April 26</em></td>
<td>64</td>
<td><em>Bette Davis</em></td>
<td><em>April 26</em></td>
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<tr>
<td><strong>Wheel of Fortune</strong></td>
<td><em>July 21</em></td>
<td>66</td>
<td><em>Richard Arlen</em></td>
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### Metro-Goldwyn-Mayer

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Belle of the Nineties</strong></td>
<td><em>June 25</em></td>
<td>73</td>
<td><em>Gustav von Seyffertitz</em></td>
<td><em>July 25</em></td>
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<tr>
<td><strong>College Rhythm</strong></td>
<td><em>May 10</em></td>
<td>80</td>
<td><em>Warren William</em></td>
<td><em>May 10</em></td>
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<tr>
<td><strong>New and Forever</strong></td>
<td><em>April 16</em></td>
<td>75</td>
<td><em>Bob Hope</em></td>
<td><em>April 16</em></td>
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<tr>
<td><strong>Dancing Lady</strong></td>
<td><em>May 21</em></td>
<td>73</td>
<td><em>Warren William</em></td>
<td><em>May 21</em></td>
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<tr>
<td><strong>Wagon Whores</strong></td>
<td><em>May 25</em></td>
<td>75</td>
<td><em>Robert E. Sherwood</em></td>
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### PINNACLE PRODUCTIONS

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<thead>
<tr>
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<tr>
<td><strong>Playing by Desire</strong></td>
<td><em>March 15</em></td>
<td>70</td>
<td><em>Linda Watkins-James Kirkwood</em></td>
<td><em>March 15</em></td>
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### Principal

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><strong>Crazy Lovers</strong></td>
<td><em>June 18</em></td>
<td>76</td>
<td><em>Parker-Bennett</em></td>
<td><em>July 18</em></td>
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<tr>
<td><strong>The Great Man</strong></td>
<td><em>May 26</em></td>
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<td><em>Pauline Lord</em></td>
<td><em>May 26</em></td>
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<tr>
<td><strong>The Last Outpost</strong></td>
<td><em>July 26</em></td>
<td>65</td>
<td><em>Richard Arlen</em></td>
<td><em>July 26</em></td>
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### RK0 radio pictures

<table>
<thead>
<tr>
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<tr>
<td><strong>The Closet</strong></td>
<td><em>May 6</em></td>
<td>68</td>
<td><em>Ray Walker</em></td>
<td><em>May 8</em></td>
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<tr>
<td><strong>The Closet</strong></td>
<td><em>May 12</em></td>
<td>68</td>
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**THE RELEASE PICTURE CHART--CONT'D**
THE RELEASE CHART--CONT'D

SHOWMEN'S PICTURES

Features

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
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<tbody>
<tr>
<td>Beyond Bengal</td>
<td>Harry Sekash</td>
<td>May 2</td>
<td>2</td>
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<tr>
<td>Sin of the Sea</td>
<td>[Private]</td>
<td>May 4</td>
<td>30</td>
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<tr>
<td>Other Attractions</td>
<td>[Other Attractions]</td>
<td>May 6</td>
<td>28</td>
</tr>
<tr>
<td>The Last Tycoon</td>
<td>[The Last Tycoon]</td>
<td>May 12</td>
<td>28</td>
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STATE RIGHTS

Features

<table>
<thead>
<tr>
<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td>A Chair Divided</td>
<td>[A Chair Divided]</td>
<td>May 4</td>
<td>24</td>
</tr>
<tr>
<td>Lone Star</td>
<td>[Lone Star]</td>
<td>May 8</td>
<td>31</td>
</tr>
<tr>
<td>The Wind of Life</td>
<td>[The Wind of Life]</td>
<td>May 10</td>
<td>23</td>
</tr>
<tr>
<td>The Stolen Face</td>
<td>[The Stolen Face]</td>
<td>May 12</td>
<td>28</td>
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UNITED ARTISTS

Features

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<tr>
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<th>Running Time</th>
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<tbody>
<tr>
<td>This Thing Called Love</td>
<td>[This Thing Called Love]</td>
<td>May 4</td>
<td>24</td>
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<tr>
<td>This Thing Called Love</td>
<td>[This Thing Called Love]</td>
<td>May 6</td>
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UNIVERSAL

Features

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OTHER PRODUCT (FOREIGN)

Features

<table>
<thead>
<tr>
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<td>[The Stolen Face]</td>
<td>May 12</td>
<td>28</td>
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</tbody>
</table>
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

USED EQUIPMENT

LARGE ASSORTMENT RECONDITIONED upholstery and cover theatre chairs at reasonable prices. ILLINOIS THEATRE EQUIPMENT COMPANY, 1918 So. Wabash Ave., Chicago, Ill.


GENERAL EQUIPMENT

SPECIAL FOR THIRTY DAYS ONLY; FEED spoolers for Simplex or Powers $15 each, delivered. Everything for the theatre. Write for our price list and new order book. MASTERPHONE SOUND CORP., Seattle, Wash.

SLOPPY SOUND RUINS BUSINESS — Replace with famous SOS Wide Fidelity sound complete $179.70 up; soundheads, $19.50 up; portable sound film, $555.00; amplifiers, $39.50 up. Traders taken. S. O. S. CORP., 1600 Broadway, New York.

FIFTY 2½ gal. fire extinguishers, $4.75 each; complete 3 unit ticket register, drop key model, $100.00. This is a real buy. CROWN, 311 West 44th St., New York.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $1.75; no C.O.D. BERLIN PRINT, Berlin, Md.

NEARGRAVURE—250 LETTERHEADS, 250 ENVELOPES, $2.33. Delivered. SOLLIDAYS, Knox, Ind.

HELP WANTED

WANTED EXPERIENCED MOTION PICTURE EQUIPMENT repairmen. Must be expert in intermittent motion picture equipment. State age, experience, salary expected. Unless you are an expert do not reply. BOX 411, MOTION PICTURE HERALD.

BRUSHES AND SUPPLIES

SIGN PAINTERS’ BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43 Galena, Illinois.

WANTED—LEASE THEATRE IN PENNSYLVANIA. BOX 438, MOTION PICTURE HERALD.

WANTED — TO PURCHASE THEATRE in town of 1,500 or more, give details. WILLIAM EVANS, Lake Benton, Minn.

WANTED TO BUY OR LEASE THEATRE with stage for pictures and vaudeville. Town of 5,000 and up. Night consider straight picture house. Give full particulars first letter. BOX 443, MOTION PICTURE HERALD.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog FREE. THEATRE MANAGERS INSTITUTE, 135 Washington St., Elmira, New York.

SOUND EQUIPMENT

SECRETS OF EXTENDED RANGE LAIRED BARE—absolutely free—learn how theatres perform miracles using “Tweeters” and “Woofers” with their sound. Ask for Bulletin QP, BOX 444, MOTION PICTURE HERALD.


POSITIONS WANTED

EXPERIENCED PROJECTIONIST, MANAGER go anywhere. BOX 409, MOTION PICTURE HERALD.

MOTION PICTURE PROJECTIONIST—19 YEARS experience — A.I references — married. EDWARD WRIGHT, 149-12 17th Ave., Whitestone, N. Y.

MANAGER — ADVERTISER — EXPLORER—projectionist, wants responsible connection. BOX 442, MOTION PICTURE HERALD.

AVAILABLE OCTOBER 25th, EXPERIENCED projectionist and sound service man with complete testing equipment and tools. Go anywhere. HERBERT G. SMITH, No. 584 Ridge Rd., West, Rochester, N. Y.

THEATRE MANAGER, 12 YEARS’ EXPERIENCE large and small circuits and owner. Experienced in booking, publicity and all phases of theatre operation. Steady and reliable. BOX 437, MOTION PICTURE HERALD.
ANY manufacturer who has won his way into the confidence of a great industry is under obligation to maintain the standards that have given his product preference. Eastman Super-Sensitive “Pan” is continually discharging such an obligation. On the lot... in the laboratory... on the screen... it is unfailingly delivering the same qualities that first made it a sensation in the motion-picture world. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
IT AIN'T NO SIN
NOW TO SEE...

MAE WEST
"BELLE OF THE NINETIES"

with RIVERS PRYOR, John Mack Brown and Duke Ellington's Orchestra. Directed by Leo McCarey
NEWSPAPERS CHARGE PICTURES SIX CENTS MORE PER LINE THAN OTHER ADVERTISERS
WHAT'S HAPPENED IN THIS INDUSTRY SINCE JULY 4th?

(A plain statement by M-G-M)

PLACE a pink ear to the ground
AND you'll hear the
ROAR of a he-lion!
WHEREVER film folk meet
M-G-M tid-bits crowd the talk fests . . .

"CAN'T top that gang . . ."
"MARVELOUS billboard campaign on ‘Chained’"
"GREAT biz that Gable-Crawford show is doing!"

"LOOKS like ‘Barretts of Wimpole Street’ repeats . . ."
"DID you see the magazine campaign?"
"40 national magazines . . . biggest ever done!"
"SHEARER, March, Laughton...and a campaign, too!"

"THAT outfit's on its toes...as usual!"
"‘MERRY WIDOW' is the last word!"
"BIGGEST show in years for the Astor, N. Y."

"WASN'T ‘Treasure Island' timed just right!"
"AND with the magazine campaign . . . a smash!"

YES, siree,
THAT leaping Lion Leo is
THE TALK OF THE INDUSTRY
JUST as he’s been year-in-and-out since 1924!

(continued)
CONSISTENT success over the years
THAT'S the reason why
1934-35 contracts pour into M-G-M's Home Office

PLEASE don't ask Leo to be
TOO modest . . .
HE'S so proud of the faith of his exhibitor friends
HE'S all pepped up
ABOUT the Big attractions he's got for you
HE believes really and truly and sincerely
THAT this M-G-M year is your
BIGGEST!

THANK YOU!

"CHAINED"
(Crawford, Gable)

"BARRETT'S OF WIMPOLE STREET"
(Shorey, March, Laughton)

Ernst Lubitsch's

"THE MERRY WIDOW"
(Cherewitz, MacDonald)

"TREASURE ISLAND"
(Berry, Cooper)

"HIDE-OUT"
(Montgomery, O'Sullivan)

"GIRL FROM MISSOURI"
(Jean Harlow)

"OUTCAST LADY"
(Constance Bennett)

And a flock of hits includ-
ing "Thin Man", "Sadie
McKee", "Operator 13",
"Stamboul Quest", "Viva
Villa!", "Manhattan Mel-
drama", "Tarzan and His
Mate", "Men in White",
"Riptide"... THIS COULD
GO ON FOREVER . .
AND IT WILL!

And he invites you over to Page 23
FROM COAST TO COAST

IN SEATTLE
Mopping up at Music Hall, topping previous week of a big opposition special.

IN PORTLAND
"'British Agent' big... gaining b. o. altitude at the Broadway," chirps Variety.

IN OMAHA
"Wham biz! Looks like a cinch for another record week," raves trade press.

I'M CLEANING UP WITH WARNER BROS.' DRAMATIC SUCCESS STAR
ACE SHOWMEN BOAST

IN BOSTON
"Aces at the Met!" first week-end beat first 3 days of 'Dames' by exactly $342.

IN CHICAGO
Variety figures show 'British Agent' topped the town at the Chicago Theatre.

IN CINCINNATI
"Kay Francis and Leslie Howard the biz bringers for fast gross at Keith's"
—Variety.

IN NEW YORK
Opens this week for indefinite run at the Strand, following record campaign.

IN WASHINGTON
'British Agent' out-grossed 'Here Comes The Navy' in season's worst weather.

WITH 'BRITISH AGENT' RING KAY FRANCIS AND LESLIE HOWARD

Taggraph, Inc., Distributors
Ketti Gallian

who appears with Spencer Tracy in "Marie Galante," a Fox picture
EXTENSIVE MISINFORMATION

It has been manifest for some time that considerable politics is played in the organization of the National Congress of Parents and Teachers and its ramifications. Currently we find the Washington Herald quoting Mrs. F. F. Langworthy, national president, in a letter sent to local organizations as saying:

The most subtle and dangerous plan that has been devised since Mr. Will Hays' public relations committee is the organization of Better Films Councils. Better Films Councils are integral parts of the National Board of Review, which is a subsidiary of the M. P. P. D. A.

Parent-Teacher members cannot cooperate in Better Films Councils because we are resolved not to cooperate with the industry in making the wolf look and talk like Red Riding Hood's grandmother.

Mrs. Langworthy speaks with an exceeding assurance out of her very large store of misinformation. If the National Board of Review is a subsidiary of the motion Picture Producers and Distributors of America, Inc., then Mr. Deets Pickett is a charter member of the Crusaders.

The Better Films Councils, with their very large membership of socially minded and eminent citizens, will properly resent the implications of Mrs. Langworthy's letter. All persons reasonably informed will be most aware of the fact that the M. P. P. D. A. is the trade association of the motion picture industry, and that its functions, purposes and interests, proper enough to a trade association, have often been and likely will continue to be in some respects highly divergent from those of the Better Films Councils formed and served by the National Board of Review out of an independent interest in the art of the screen older than the existing structure of the industry itself.

This is but the latest of several manifestations of inept propaganda by persons seeking to elevate their own movements to authority to confuse the work of the Better Films Councils and the National Board with the commercial interests of the industry.

The Parent-Teachers' campaign for censorship, with its continued prating about block booking and blind buying, is rendered considerably more of a menace because of the inherent respectability of the words "parent" and "teacher," but both are politicians and the instrument of politicians serving selfish special purposes.

Once again it may be gently suggested to the Parent-Teachers organization that the educational systems and schools are in a state which might well occupy their exclusive attention for yet a while.

TO ALIGHT WHERE?

HOLLYWOOD dispatch to Motion Picture Daily quotes Mr. Harry Cohn as saying that if Mr. Upton Sinclair's projected garments of California Columbia's studios will be moved to the East. While one can appreciate Mr. Cohn's alarm's about California, it will not be amiss to suggest to him that what with lotteries, city income taxes and the like in New York, it may be well to look over the landing places before taking off. The revolution is not localized.

EVOLUTION

The appointment of Mr. Robert F. Sisk to an executive post in the production machine of the Radio pictures organization is one of those steps by which the motion picture industry begins to evolve its creative personnel out of its own fields of experience. In its furies of development the motion picture all too often has had to buy ready made manpower rather than to bring forth its own. And meanwhile too many promotions have been from and within dynasties and cliques. Mr. Sisk brings to his labors equipment of experience gathered in journalism on papers of merit, with the very competent organization of the Theatre Guild and more recently with the motion picture nationally and on Broadway. He has been rather more the student of the drama and production than is common to publicity craftsmen.

ANYTHING FOR A DOLLAR

NE hears with dismaying reports from sales offices in New York that here and there across the land exhibitors have been and are resorting to threats of product cancellation, under the "moral protest" provision set up for Pre-Production Code Administration pictures, for the ignoble purpose of compelling rental reductions.

To threaten a production with besmirchment of moral attack and in the same breath express a willingness to play it at a lower rental is a confession that reflects no honor on any producer.

The motion picture industry is still and will long continue to be on trial in the courts of public decency.

TO those several contemporary publications, here and abroad, which are given to making so free with Motion Picture Herald materials it may be pointed out that our circulation in their own regions is sufficient to make their ungrateful "borrowings" obvious to their own readers. It would seem they might observe that press associations and newspapers have no reluctance in crediting The Herald, which is continuously quoted across the land. Also, it may be observed, Motion Picture Herald is a copyrighted publication.
THIS WEEK ---

LOEW - RKO DEAL

As a result of a Loew-RKO New York agreement, to Loew will go first choice of Universal and Columbia product before RKO books half the new releases of both companies. Loew will transfer all of Fox and 50 per cent of Universal, Columbia films in the greater city. RKO must first dispose of several houses in the area, none of which is wanted by Loew. Some will go to Randorf, others to Skouras, . . .

SOLUTION

Mrs. Charles Holton, state chairman of motion pictures for the Illinois Federation of Women's Clubs, addressing the Milwaukee Better Films Council last week, offered this solution for "socalled movie problems": "Make the public motion picture conscious, urge families to attend in groups, arrange weekend 'family' bookings, discourage children from attending mid-week movies." . . .

FIRST-NIGHTER'S AID

A persistent "first-nighter" was the late Eugene W. Handlin of St. Louis. In his will he left $40,000 as a trust fund to be used in aiding needy players. Early in 1933 it began. It is estimated 600 have been assisted thereby, with the fund now exhausted and no one receiving more than $66. From the Actors Fund of America was the distribution made. . . .

FREE SHOWS END

Action of the Better Business Bureau, following complaint of the Independent Theatre Owners of Kansas City, has successfully eliminated free shows presented by Milo Cornell and J. Charles. Showing in vacant lots, without admission, getting revenue from local merchants for advertising on the screen, was the promotion.

In This Issue

Newspapers charge motion pictures six cents more per line than other advertisers. . . .

FEATURES

Editorial
Box Office Champions of August
The Camara Reports
J. C. Jenkins--His Calumy
The Hollywood Scene
The Cutting Room
Voice of the Industry

DEPARTMENTS

What the Picture Did for Me
Showman's Reviews
Manager's Round Table
Technicolor
The Release Chart
Short Features on Broadway
Chicago Notes
Box Office Receipts
Classified Advertising

BETTER THEATRES

In this month's Better Theatres, appearing as the second section of this issue of Motion Picture Herald, is a detailed and practicable study of the National Housing Act and its application to the motion picture theatre.

SCORING THE SCREEN

An ally of the liquor interests was the motion picture during the battle for repeal, it was declared in a report read to the annual convention of the pastors of the Indiana Conference held last week in Columbus, Ind. The policy of the MPPDA in producing pictures the public want was scored, and the report urged pastors to aid a cleanup of the screen, . . .

FILM STUDIES

Courses in sound recording, dramatic and cinematographic acting will be offered this year by the University of Southern California, adult evening division. Heading the acting course will be veteran performer J. Farrell MacDonald, while Hugh B. Gunter, Coast engineer, will take the other. Frank Capra, Mervyn LeRoy, directors, will be lecturers . . .

SCREEN MARATHON

A continuous showing, 23½ hours, at the Publix Newman, will introduce Paramount's "Belle of the Nineties," with Mae West as the "belle," to Kansas City. George Baker, manager, who has tried the stunt before, said it increased overhead but paid for itself, was good publicity.

BEST OF THE MONTH

To W. Ray Johnston, president of Monogram, last week went the special medal of the Parents' Magazine, national publication, for the best picture of the month, Monogram's "A Girl of the Limberlost," from the famed Gene Stratton-Porter novel. The presentation was by George Hecht, Parents' Magazine editor, . . .

THEATRE SETTLEMENT

Closing negotiations, Harry Huffman's Centennial Theatre Corporation, Denver, has bought the Orpheum for $500,000. RKO lost the house following a bond default, and since then bondholders and courts have been actively engaged. . . .

COLUMBIA DEAL

On the Coast last week were closed two film deals involving Columbia production and approximately $1,000,000. The Paramount and Warner's Downtown, Los Angeles houses, were leased for first run Columbia showings, 15 for one, 25 for the other. Fanchon & Marco first runs in other cities were included, that firm leasing the Warner house. . . .

$10,000 EYE

Awarded to Projectionist Tones Jones, Kansas City, last week was a verdict of $10,000 against J. P. Deo, former operator of the Lyric. When in 1930 film became ignited as Jones was handling it in the projection booth, he lost an eye. . . .
FILMS PAY 6 CENTS MORE PER LINE TO NEWSPAPERS

Survey of 99 Newspapers in 33 Cities Shows Motion Pictures Pay Higher Advertising Rate, Both National and Local, Than Does Other Business

The motion picture industry as a whole pays an average of six cents per single agate line per insertion more than the general run of advertisers to advertise its product in the newspapers of the country.

Despite the fact that the industry is one of the largest and most consistent advertisers in the press, rates for film ads are as much as 100 per cent higher than those charged others.

That little or no progress is being made by the film business in its long but intermittent fight to obtain an equitable adjustment in advertising scales was again demonstrated this week by a comparison of the basic average newspaper rates now in force, as obtained in a first hand investigation of the schedules of 99 representative newspapers circulating among 15,000,000 readers in 33 large cities, and which shows:

<table>
<thead>
<tr>
<th>Average Daily Flat Rate Per Agate Line</th>
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<tr>
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<td>Combined Motion Picture</td>
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<tr>
<td>National Motion Picture</td>
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<td>.39</td>
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</table>

The net reduction, therefore, in the newspaper rate for motion picture advertising granted by the publishers to the industry as a whole during the past 18 months was only one cent per agate line.

However, no relief was granted to the local independent theatre owners in the field, who continue to pay the same average rate of 35 cents per agate line that was in force last year. And, although the national motion picture advertisers, principally the large distributor-circuits, received a reduction of from 41 cents per average agate line to 39 cents, the rate still represents some 7½ cents per line more than that charged the general run.

All of which finds theatre owners still seeking an answer to the perennial question: "What is an amusement rate?" The newspapers have continued the same high tariff since the days when the classification had a velvety meaning all its own—in the days when motion picture houses and (Continued on following page)

Theatre and General Advertising Rates

Rates and circulation totals in this comparison of 1933 and 1934 advertising scales for general, national motion picture and local theatre advertising are for daily editions. Figures for Sunday issues differ proportionately, according to the relation of the Sunday circulation to the daily. Too, rates are average basic scales for single insertions. Rates would be proportionately lower according to contractual amount of space agreed to and the length of the advertising contract.

City | Newspaper | Weekday Adv. Rates per Agate Line | Circulation |
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<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
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<td>1934</td>
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<tr>
<td></td>
<td>Sun (Evening)</td>
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(Continued on following page)
### Films Pay 6 Cents More Than Others

(Continued from preceding page)

legitimate theatres were classed with itinerant medicine shows and carnivals.

The average basic motion picture rate for national film advertising was slightly reduced during the past 18 months by 17 newspapers in nine cities, and increased by ten papers in seven other places—net reduction: two cents per agate line.

Local theatre advertising rates for "flat" insertions were also lowered slightly by 14 publications in six cities and were increased by 12 papers in seven other towns—the national average remaining at 35 cents per agate line.

On the other hand the comparatively low rate for general advertising for the country as a whole was not disturbed by the reduction in rates granted by nine newspapers in four cities, these reductions having been offset by increases effected by ten papers in eight other towns.

Eighty newspapers maintained their rates for general advertising; 72 maintained national motion picture rates and 73 continued their scales for local theatre advertising during the 18 months.

In many territories the campaign conducted by local theatre interests for lower scales have been vigorous, and on occasion have resulted in theatres boycotting advertising columns, always answered by a retaliatory boycott of exhibitors’ publicity notices.

Newspaper publishers and their advertising managers in a few territories apparently are beginning to realize the unfairness of the rates charged for motion picture advertising and are effecting a sliding scale for the various classes of theatres in their zone. Too, "confidential" rates, lower than those specified in regular rate cards, are being granted circuit operators who represent considerable size buying power.

Many newspapers that give agency advertisers and others a 2 per cent discount for cash by the 10th of the month following publication, refuse to grant the theatres the cash discount, but insist on weekly payment.

There are a few exceptions where theatre and commercial rates for similar lineage are the same or nearly so. But in those cases the theatre seldom receives any reader space worth mentioning.

For general advertising, rates run as low as nine and ten cents per agate line as charged by newspapers in Salt Lake and Louisville, respectively, to $1.40 per line in Chicago.

New York City’s newspapers were not included in the survey because the many divergent scales in effect would distort the pictures for the field as a whole.

Rates for national motion picture advertising range from nine cents per line in Salt Lake, 11 cents in Tampa and 12 cents in Albany and Milwaukee, to $1.20 charged by a Chicago newspaper and $1.24 in Baltimore.

Rates for local theatre advertising are scaled from 10 cents in Milwaukee, 11 in Tampa and 12½ cents in Birmingham, to 75 cents per line in Kansas City and San Francisco and $1.20 in Chicago.

### Theatre and General Advertising Rates

(Continued from preceding page)

<table>
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*1,000-inch contract.

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**THEATRE OWNERS AND EQUIPMENT MAKERS RESPOND TO U.S. LOAN PLAN**

Housing Administration Besieged with Inquiries from Prospective Borrowers While Manufacturers Await Wide Open Market

Motion picture theatre equipment manufacturers are preparing to engage in the most extensive marketing campaigns ever launched in this industry, as a result of the interest being evidenced by exhibitors everywhere in the Administration's decision to make theatres eligible for Federal Housing Act loans.

That theatre owners in large numbers intend taking advantage of the Government's loan plan to modernize their properties became apparent last week when the official banks were shown in the field leading to Housing Administration headquarters at Washington were deluged with inquiries from prospective borrowers. This followed publication September 1 in Motion Picture Herald of fundamentals of the Federal plan to make available to residential and business property owners some billion dollars in credit for remodeling.

Each theatre may apply for as much as $2,000 for remodeling. If this sum were applied to remodelling each of the 16,800 open and closed theatres some $33,000,000 would be necessary.

Plans Outlined at Chicago

At a meeting of the Federal Housing Administration to develop the functions of the National Housing Act as a factor of reemployment and recovery over the country were explained Tuesday to 1,000 bankers, architects and supply dealers at a meeting in Chicago to launch the better housing drive there.

Theatre owners are eligible to share in $33,000,000 for repairing and improving these 20,000,000 and Ward M. Canaday, director of public relations, asserted that the housing campaign is destined to inaugurate improved economic conditions which may extend over the next 20 years.

In outlining the plans behind the act Mr. Canaday stressed the fact that the smallest communities will benefit. In every community, he pointed out, the Government guarantees behind loans for home repairs will give an impetus to business which should be shared by the box office.

As an example of the potentialities of the program Mr. Canaday indicated that there are approximately 16,000,000 homes out of the 20,000,000 in this country that are in need of repair. If each owner were to spend only $100 next month, $1,600,000,000 would be the total. Under the direction of the Federal Housing Administration, it is planned to get a great volume of repair and improvement work going as rapidly as possible. It is said that building and material costs at present are at an average of 10 to 13 cents per square foot of building area, which is the year generally used as an index of the most balanced times.

Behind the national housing act will be one of the most completely organized publicity campaigns conceived. Home repairing will be featured in special departments of newspapers. Manufacturers will identify the Government with this program behind radio broadcasts. Billboards and other media will cooperate. Latest reports disclose that 7,000 banks in various states are ready to finance improvement work under the Government plan.

Defining Movable Equipment

When the eligibility of exhibitors was acknowledged September 1 by the Federal Housing Administration, it was officially stated that such loans may be made applicable to repairs and improvements which shall become a permanent part of the property and shall not be expended for so-called operating equipment which is movable. Since that time, exhibitors have asked further definition of the phrase "movable equipment." This week the Housing Administration set out to clarify that point, ruling that the difference between movable and removable is the difference between equipment that is built into the theatre and equipment which is not.

On this point, and this alone, the Housing Administration is passing the baton to their lawyers, Section Two of this issue of the Herald.

In further explanation of the difference between movable and immovable equipment, Administration officials cited the difference between removing the front of a theatre. The front of a theatre is built into the walls and cannot be picked up and carted away; the stove may be screwed down to the floors, but it can be moved. On this simple analogy, all questions of movability are being decided.

Seats and Carpets Movable

From the standpoint of the exhibitor, the difference between movable and immovable equipment is the difference between an electric fan and a cooling system that is constructed when the theatre was erected, or built into the walls at a later date.

Thus, applying its simple test, the Housing Administration will not approve advances for seating or carpeting, which are considered removable.

The question of sound and other such equipment is more difficult, but has been resolved by applying the same test. The exception to which a loan that is secured under the Federal Act can be applied to equipment depends upon the kind of equipment and the requirements for its installation.

While official opinion will go little further than to indicate that no removable equipment comes within the meaning of the Act, it was said loans will be allowed for sound "and other equipment if actually built into the theatres." In sound equipment circles, however, opinion was expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act, because so far as can be learned all sound installations may be replaced without tearing out theatre walls. Too, the fact that sound equipment, generally, is leased and not sold indicates its movability.

Housing Administration officials this week suggested that exhibitors who find themselves perplexed over the definition of "movable" versus "immovable" need only read the definitions of movable and immovable which are given.

The keen interest evidenced immediately by exhibitors who see in the plan an opportunity to brighten their structures indicated that the race to market by the manufacturers will be widespread to obtain some of this new revenue.

Wide Open Market Seen

Because the need for new equipment of all kinds usually appears when the owner engages in a "sprucing-up process" through remodeling, redecorating and repairing, the new theatre modernization movement is expected to open wide the market for theatre equipment sales regardless of whether the equipment is of a permanent nature and as such would come under the plan of the Housing Administration.

It is to be pointed out in this connection that while a loan for rebuilding and repainting is obtained under the Federal Housing Act from local lending agencies, this is done on the owner's notes, without any indorsement, and involves no mortgages or liens against the property. Therefore, the property retains its former integrity as a basis for additional loans.

Thus a loan for rebuilding under the plan does not necessarily impair the credit of a theatre operator in the equipment market, but is conceived as actually supporting it.

Report Loans Will Be Allowed for Sound and Other Built-in Equipment, but Soundheads Believed in "Moveable" Class

United Artists' Directors Assemble in Hollywood

Directors of United Artists were meeting in Hollywood this week for the first time in three years. Present were: Joseph M. Schenck, president; Mary Pickford, Douglas Fairbanks, Darryl Zanuck, Charles Chaplin and Samuel Goldwyn. Subjects discussed were the future of the company and a dividend payment.

Mr. Chaplin indicated that following his next feature he will direct another in which he will not appear.
LUDINGTON AND FISKE ENTER FIRST DIVISION

Airline Executive and Member of Banking Family Buy Large Block in Thomas' Company

Nicholas S. Ludington, aviation enthusiast, and William M. Fiske, 3rd, member of the banking family, entered the motion picture business together this week through the purchase of a substantial block of the outstanding stock of First Division Pictures, an independent distribution system of which Harry Thomas is the president.

Mr. Thomas did not dispose of any of his holdings, reputed to total 50 per cent, and he will continue as operating head. However, distribution will undergo the usual reorganization to give effect to the necessary changes in the structures of the board of directors. J. A. Curtis, who negotiated the deal, also became a stockholder.

$500,000 Expansion Reported

The immediate result of the entrance of Mr. Ludington and Mr. Fiske into the company will be the expansion of its distribution facilities internationally and its participation in production, which it heretofore has not entered. Some $500,000 is said to be available immediately for the first expansion activities.

First Division, one of the country's largest independent distribution organizations, handling territorial rights on 53 features and some serials and shorts, including 24 Monogram features, 10 for Chesterfield, nine for Invincible, an unnamed number for Allied Pictures and the product of other independents.

The company at the moment has 11 branches, principally in the east and located at Albany, Boston, Cincinnati, Chicago, Detroit, Buffalo, Louisville, New York, Philadelphia, Pittsburgh and Washington. When completed the new system will embrace 33 branches, besides several foreign offices. It will distribute some pictures which will be produced by others and to be financed by the company. In addition, productions planned for the company on its own include four specials and eight other features.

Incorporated in 1927

First Division Pictures, Inc., with headquarters in the RKO Building at Radio City, on Sixth Avenue, New York, was incorporated in April, 1927, under the laws of New York State. Officers, besides Mr. Thomas, are vice-president Murray Rosenbluh and secretary Otto Lederer.

Harry H. Thomas, 42 years old and Boston born, started in this business some 27 years ago, in the Williamsburg section of Brooklyn, where he opened the Bushwick Palace theatre. Six years later he became associated with Greater New York Film Company. He went to Fox as a special sales representative, after which he organized the old Alexander Film Company, in 1921, thereby becoming an independent distributor.

Mr. Thomas also managed Merit Film Exchange for I. E. Chadwick, who eventually appointed him vice-president and general manager. In 1926-27 Merit Film was absorbed by Mr. Thomas when he organized the present First Division Pictures.

Nicholas S. Ludington heads Ludington Air Lines in the East. Also, he is a large stockholder in the TWA aviation corporation and in Curtis Publishing Company. He is 32 years old and lives at Ardmore, Pa. As in the case of Thomas, he is prominent in the circles of society in the East.

William M. Fiske, 3rd, 28 years old, has on occasion participated inconspicuously in production enterprises. As the son of William M. Fiske, 2nd, who is in charge in Paris for Dillon, Read and Company, banking house, young Mr. Fiske has spent considerable time in the French capital.

Wilby to Build In Birmingham

Further verification of the upward trend in Alabama came this week with announcement from Robert W. Wilby, pioneer circuit operator in the South, that a modernistic $1,100,000 theatre to seat 1,000 will be erected in the fashionable Birmingham suburb of Five Points, to be ready for occupancy January 1. Mr. Wilby's new enterprise will be one of the first theatre structures to be erected in Alabama since the business depression curtailed virtually all construction in that territory.

Mr. Wilby's Valatenga Theatres, Inc., operates theatres in Georgia, Alabama and Tennessee. He is more familiarly known in the industry through his partnership with H. F. Kinsey in some 52 properties in the South, principally in North and South Carolina.

RKO Theatre Companies Get Rebates on Assessments

Taxes aggregating $315,466.45 were lifted from the shoulders of the Radio-Keith-Orpheum Corporation, B. F. Keith Corporation and Orpheum Circuit, Inc., last week by the Treasury, it was made known this week by the Bureau of Internal Revenue at Washington.

Overassessments totaling $244,157.96 are to be returned to the RKO and Keith companies in compliance with decisions of the United States Board of Tax Appeals, while the Orpheum Circuit is to get back an overassessment of $86,164.34. The remaining $34,492.15 represents a portion of the interest assessed against the companies on previously asserted deficiencies.

Michigan Allied Meet Tentatively Set for Oct. 16

Allied Theatres of Michigan, at Detroit, has tentatively set October 16 and 17 as the dates of the annual convention, to be held in Flint, Michigan, according to H. M. Richey, general manager.

Hammons Sells 52 Shorts to Gaumont For $5,000 Each

E. W. Hammons, president of Educational Pictures, Inc., this week sold the United Kingdom distribution rights on 52 of his company's 1934-35 short subjects to Jeffrey Bernerd of Gaumont-British for the extraordinarily high price of $260,000, on the basis of $5,000 per 5. Many features sold in England do not bring this price.

Contracts were signed in New York, where Mr. Bernerd has been actively participating in Gaumont's American invasion.

The arrangement will continue in effect for next season's product, too, at another $250,000, and follows consummation last season of a ten-year British distribution agreement between Educational and Gaumont interests. Options were secured by Gaumont for continuing the new deal after 1935-36.

Court Gets Reorganization Plan for Allied Owners

Plans for reorganization of Allied Owners Corporation were filed in federal court, Brooklyn, Tuesday, through Allied's attorney, Robert P. Levis, who prophesied that reorganization would be effected by January 1.

The plan calls for a new contract with Loew's, Inc., which agrees to make total payments of $12,875,000 over a period of 15 years for three of the seven houses owned by Allied in Brooklyn in lieu of $10,807,260 which it earlier had agreed to pay in 10 years.

Provision also is made for reduction of the 6 per cent interest on Allied bonds and debentures to 4 per cent on the former and 5 per cent on the latter until June 1, 1938, to be raised after that date to 5 per cent on the bonds and 4 per cent on the debentures. The plan further specifies that $400,455 due on loans to New York, Inc., the parent company, be cancelled.

Approval of creditors representing three-fourths of Allied's total indebtedness must be received.

Horace Watson Dead; London Theatre Man

Horace Watson, G7, London stage theatre manager and producer, died Monday after more than 40 years in show business. He worked in 1892 that he was one of assistant managers of the Haymarket theatre under Beerbohm Tree, whom he accompanied on his American tour three years later. For a few years an assistant manager of the Lyceum under Frederick Harrison and Forbes-Robertson, he returned in 1896 to the Haymarket and became manager, "The First Mrs. Fraser" was the hundredth play produced at the Haymarket while he was there.

Sennwald Doing Hall's Work

Andre Sennwald has been appointed by the New York Times to serve as motion picture editor in place of Fred Mordaunt Hall, resigned, until a successor is appointed on January 1. Mr. Sennwald had been Mr. Hall's assistant.
Clearance Based on Admissions is New Foundation for Zoning

Local Grievance Board to Establish Competitive Zones; Double Featuring or Stage Show Policy Not a Factor

Uniform basic principles for writing new clearance and zoning schedules under the motion picture code and for redrafting existing schedules were formulated last Thursday by the Code Authority, which acted after general dissatisfaction in the field caused a breakdown in the clearance and zoning machinery, resulting in a temporary abandonment, in many sections, of negotiations being conducted between exchanges and exhibitors for new product. Highlighting the new principles for drafting schedules were these basic points:

1. Clearance will be based on admission prices. As a result, it is expected that admissions will be increased by many owners desiring to get better clearance.

2. Competitive zones will be established by each Local Grievance Board.

3. Clearance shall not be based on double featuring or stage show policies.

4. Clearance specified in schedules of the boards shall take precedence over clearance specified in contracts.

5. Maximum periods of clearance shall be established between the various runs which may exist.

The Authority immediately acted to hear appeals from exhibitors in the field pending against those clearance and zoning schedules which meet with the basic requirements adopted for all schedules. Appeals against those schedules which do not meet with these requirements will be returned to the Local Boards for revision, drafts having been already returned to boards at Atlanta, Cleveland, Kansas City, Memphis, Milwaukee and New Orleans.

Hearings were started by the Authority in New York this week. Dissatisfaction against the Chicago draft has caused a buying stalemate in that territory.

Eligible hearings were set as follows: Los Angeles, October 3; Cincinnati-Columbus-Dayton, October 4; Buffalo, October 9; Indianapolis, October 10; San Francisco-June 17; Detroit-Grand Rapids, October 18; Portland-Seattle-Salt Lake, October 23, and Denver, October 24.

Since May 11, the Authority has disposed of 140 clearance and zoning and grievance cases. There remain some 32 appeals on grievance decisions and 29 individual protests against new clearance and zoning schedules. The calendar as it now stands will be cleared by October 1.

Resolution of the Code for further assents, asked by the Code Authority, will be approved by the NRA, it was made known late Wednesday by Sol A. Rosenblatt, division administrator.

The Authority reported total operating expense in August was $24,713, against $24,966 in July.

In the field, exhibitors and exchanges were awaiting the new principles for drafting clearance schedules, which follow in full:

I. Members of local Clearance and Zoning Boards should familiarize themselves thoroughly with provisions of Article VII, Part 1, Section 4 of the Code of Fair Competition for the Motion Picture Industry, as follows:

"Each exhibitor is defining any classification of theatres, or when fixing the maximum period or area of clearance in respect of any theatre shall, among other things, consider and give due regard to the following factors:"

(a) that clearance to a very considerable extent determines the rental value of motion pictures;

(b) that exhibitions of the same motion picture within the same competitive area at too short an interval and a preceding run or runs thereof by unduly restricting the competitive area in which clearance is limited, depricates the rental value of motion pictures;

(c) that all such appreciations of the rental values of motion pictures tend to reduce the number of motion pictures produced, discourage the production of motion pictures of quality involving large investments of capital, labor, skill, and enterprise and thereby tend to reduce employment;

(d) that unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent runs;

(e) that unreasonable clearance depricates the potential return from motion pictures to subsequent-run theatres.

The competitive geographical area included in the schedules should be clearly defined both as to first run in cities and suburban districts. In defining geographical areas affecting first runs, consideration should be given only against theatres in the particular city but also against competitive theatres within a trading area or within a metropolitan district. First run theatres should have clearance over nearby towns and cities which are considered competitive.

3. No prohibition may be placed upon the run which an exhibitor may be able to buy or a distributor may be able to sell to any theatre, and no theatre shall be designated by name as first run, as second run, or as any other run in a city or in a zone area. Schedules including statements to the effect "The Blank Theatre may purchase no clearance" cannot be approved. It is within the jurisdiction of the local board, however, to state that a theatre cleared to first run or second run thereof by a previous decision shall have the right without restriction, to sell any run he desires.

Geographical areas of competition which shall be designated as zones shall be established by the local board. Such zones shall be established by dividing the territory affected into groups of competitive theatres. Any theatre shall have the right without restriction to buy any run it is able to negotiate for with any distributor or exhibitor, and shall have the right without restriction, to sell any run he desires.

5. Maximum periods of clearance shall be established between the various runs which may exist. For instance, the board shall define the maximum clearance between the first run in a city and the second run in a city, and also the maximum clearance between the second run, if there be one, and the first runs in any competitive geographical zones. The Code Authority seeks NRA approval of resolution extending privilege of signing assent to anyone without time check.

Local Board may make provision for the booking of any extraordinary picture which may play first run at substantially increased admission prices, which substantial increase in admission prices shall entitle a theatre to additional clearance unless the next subsequent run also increase its admission prices in the same proportion; and this principle shall apply to all other subsequent runs.

6. In establishing maximum clearance for first run, consideration may be given to the differential between the first run admission prices and the admission prices charged by the second run and the subsequent run in the respective competitive cities or zones.

7. Provision may be made for the revision of clearance of subsequent runs where a prior run reduces admission prices, and of clearance of prior runs where first run reduces its admission prices. Notwithstanding, any theatre which purchases a specified run shall retain such run irrespective of any increase in admission prices of subsequent runs.

8. In the event that two theatres are in separate zones which overlap and are in competition, the maximum period of clearance between such theatres shall be established by the board.

9. The period of clearance shall not be affected by reason of any theatre using a double bill policy or stage shows.

10. The schedule shall provide that in the event of the building or opening of a new theatre, the admission price of a closed theatre and the clearance and Zone Committee shall immediately meet and determine the zone in which such theatre shall be placed. Such theatre shall have the opportunity of purchasing such run as it is able and which the distributor may desire to sell.

11. It shall be provided that if any first run theatre permits an earlier exhibition than provided in the schedule by a waiver of clearance or by any other means with respect to any second run theatre, then, third, fourth and subsequent run theatres shall also move up and receive a like benefit from the above mentioned earlier exhibition in accordance with the clearance period established between the runs involved. Any second, third or subsequent run theatre permits an earlier exhibition than provided in the schedule with respect to any theatre in the following run, then the same principle shall be cast forth above with respect to the first and second run shall be applicable in accordance with the clearance period established between the runs involved and any runs thereafter.

12. The following resolution was unanimously adopted by the Code Authority on August 23rd, 1934:

"Resolved: That clearance for any theatre established by a clearance and zoning board in any decision affecting a schedule of clearance and zoning for a territory or part thereof, shall supersede any clearance specified in any license agreement between distributors and exhibitors, irrespective of whether such license agreement was executed prior to the decision of the Local Clearance and Zoning Board."
BOX OFFICE CHAMPIONS FOR AUGUST


Zukor on Way East for Final Conferences; Trading on Company's Stock Is Stronger

The atmosphere was merrier than usual this week along the Paramount Publix corporate front as several developments signified the definiteness of an early reorganization and the unraveling of the complex entanglements of the bankruptcy court. After having made several premature starts, Adolph Zukor, president, finally boarded a train for New York to be on hand in the final conferences of reorganization. It has been generally known that Mr. Zukor would participate in the discussions when reorganization had progressed sufficiently to talk about rates of conversion for claims and the like. He is now traveling eastward.

Too, Wall Street heard the first factual details of the reorganization plan, and trading in Paramount stock on the Exchange reacted strongly, selling as high as $4.35 a common share from $3.00 earlier in the week.

Net $1,200,000 Ahead of 1933

Paramount's net profits are running at least $1,200,000 ahead of last year. Earnings for the second quarter of 1934 were $1,382,000 and for the first six months were $3,883,856. This compares with a net of $5,829,252 for all of 1933.

With the corporation's production, distribution and exhibition divisions operating on such a substantially profitable basis, those in charge of reconstructing the taxatipony corporate structure were making equal progress with the reorganization plan. It appears that they have arrived at the point where, according to Wall Street Journal, tentative plans have been drawn by various creditor groups participating in the reorganization to pay the bank creditors some $3,600,000 in cash and the remainder of the $13,200,000 owed to them in equal shares of new debentures and new common stock and to pay general creditors, represented by $25,800,000 in bonds and $11,300,000 in trade credits, half of their claims in the new debentures and half in the new convertible preferred.

Paramount unofficially said that the plan is progressing along these lines.

Prior Securities $55,000,000

The banks would become general creditors for the reining $9,600,000 owed to them after they were paid $3,600,000 in cash.

Further, according to Wall Street Journal, common stockholders would retain their equity, with shares probably consolidated, one for two, and stockholders offered the right to subscribe to a new convertible security in the total amount of about $6,000,000, the proceeds of which would be used by the corporation for reducing bank loans. Said the Journal:

"On the set-up as indicated, prior securities will amount to about $30,000,000 on which charges at six per cent annually would amount to $3,360,000. Earnings in the first half of this year were estimated at $6,000,000 and $6,500,000 for the full year after taxes and depreciation. This would leave a balance of between $2,600,000 and $3,100,000 for the new common stock which is expected to add another $2,000,000.

"The company is expected to start its new existence with over $15,000,000 in cash on hand. Full details of the plan including rates of conversion have not been definitely completed.

"As Mr. Zukor was preparing to leave Hollywood for New York to be on hand for the concluding reorganization conference he said: I am happy over the progress that has been made under the circumstances of our present operation.

Court Hearings Conducted

In New York, Special Master John E. Joyce was conducting court hearings pertaining to the reorganization procedure. Creditors complained of viciously against the petition for $700,000 in interim allowances, special fees and expenses, as requested by the three trustees—Charles D. Hilles, Eugene W. Leake and Charles Richardson—and by their counsel, special counsel and accountants. The fees were for services rendered from April, 1933, to June, 1934.

Especially attacked by the creditors were the trustees' petition for allowances of $100,000 each and the petition of Root, Clark, Buecker and Ballantine, their counsel, for some $350,000. Mr. Ballantine, answering the protestations of the creditors, disclosed the current earnings of the corporation and that Paramount of New York, had profited by $1,500,000 from foreign exchange.

Frank A. Vanderlip, chairman of the bondholders' protective committee; Alfred C. Cook, counsel for the stockholders' committee, and Morton Bogue, counsel for the bank creditors, publicly declared they thought the fees were too high. Mr. Vanderlip and Mr. Cook recommended $250,000 for counsel and $50,000 or $60,000 for special counsel. However, these representatives agreed that the trustees and their counsel have made commendable and significant contributions. The remarks of Stuart Brandon, attorney for holders of $1,500,000 of Paramount debentures, were also laudatory in connection with services performed by the two attorneys.

There were stormy discussions when Samuel Zirn and Saul Rogers, counsel for small bondholders, and John E. Flynn, counsel for Allied Owners Corporation, which has a claim for $12,000,000 against Paramount, registered their objections to the payments.

Special Master in answer to Mr. Zirn's declaration that he would carry the fight to the circuit court of appeals, gave him until Thursday to file a brief listing his objections. The trustees and their counsel were given until Monday to file a reply. Mr. Joyce makes his report to the district court shortly thereafter.

Dismissal of Complaint Asked

Dismissal of the complaint filed against members of the 1930-32 Paramount board of directors by Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson was granted by the defendants in their answer filed in the supreme court, New York. The trustees seek to recover up to $13,800,000 alleged to have been authorized by the directors for repurchase of Paramount stock at guaranteed redemption prices in the acquisition of theatres from 1929 to 1932. A hearing date is to be set.


The period for filing claims against Paramount Publix as a debtor corporation under Section 77-B of the bankruptcy laws expired last week. Numerous additional claims not filed against the company in its bankruptcy proceedings have been listed by creditors since June 16, the date on which it was made a debtor corporation for reorganization under the new laws.

A. H. Blank, acting as president and general manager of Tri-States Theatres, Inc., last week signed a contract with Paramount Publix for partnership operation of 26 theatres in Iowa, Nebraska and Illinois. He will control 50 per cent of the corporation's securities. The deal terminates the temporary arrangement under which Mr. Blank had been operating the houses since shortly before the start of his tri-state partnership. Under the terms Tri-States has a 10-year Paramount Pictures franchise, and $800,000 worth of debentures will be issued to cover the financing costs.

A future rent claim of $460,000 was filed against Paramount Publix by Robert Lieber, Indianapolis, who alleges Paramount Publix was guarantor on leases on his Indiana and Circle theatres in Indianapolis, when the houses were taken over by Skouras in 1928. He claims they were vacated in 1930 and are now being operated by Monarch Theatres. The new bankruptcy laws permit filing of a future rent claim for a maximum of two years following default of a lease.

Sarnoff and Cunningham To Preside at RCA Dinner

RCA Victor radio dealers in New York and throughout the country will attend a dinner at the Waldorf-Astoria on Monday evening, at which Mr. David Sarnoff, president of RCA, and Eizer T. Cunningham, president of RCA Victor, will outline merchandising methods and new radio products. Stars of Broadway and of the air will entertain.

Dinner Given to Mochrie By Philadelphia Friends

Some 130 Philadelphia exhibitors and exchange representatives were present Tuesday night at the Bellevue-Stratford Hotel at a dinner given to Robert Mochrie, Warner's Philadelphia exchange manager, who was promoted to the post of assistant to A. W. Smith, Jr., Warner sales executive in New York. Joseph Bernhard, S. Charles Einfeld and Mr. Smith headed a delegation from the home office.

Hoffman Completes Plans

New season's production plans having been completed, M. F. Hoffman, president of M. F. Hoffman Pictures, returned to Hollywood from New York on Sunday, after conferences with Budd Rogers, sales manager.

Adler Organizes Exchange

Advance Film Exchange has been organized in New York by Lester Adler and Emil Rosenbaum.
TIGHT BRITCHES

The kick drama never got very far with our post-war picture audiences. Since the advent of the talkies, indeed, it has almost disappeared. If backwoods stuff does appear occasionally it must be tied up with some high-brow, Europe and circus to get it across. That is because our rural picture clientele is big-city minded. It seeks escape into places and atmospheres that are strange to it. And our city picture fans will simply have nothing to do—except hilariously—with "Ah reckon" epics.

Rowland Stubbins, of "The Green Pastures" fame, produced "Tight Britches." It is a play of the North Carolina mountain folk by John Taintor Foote and Hubert Hayes, two fellows who are evidently ticked off from derby to toenail.

The story is about a precocious lad, one Ulys Palmer, who wanted to grow up and become a preacher. But Ulys is, first of all, a man with all those weaknesses that have been the eternal theme of fiction, fable and sacred literature from Adam's downfall to the peccadillos of that fellow your wife told you about at breakfast.

Well, Ulys has a sinful affair (on guard, ye picture beautifiers!) with loose-like Sallie Tabor.

And things might not have been so bad in the final shuffle if Sallie had not given birth to a baby about the time that Ulys was beginning his evangelical career to Make the World Chemically Pure.

It is my honest belief that Ulys would have done right by Our Nell if her father, a man of the old strip and stripe, had run otherwise than true to mountain form. So, he up and kilt Ulys with that gun that no God-fearing North Carolinian is without.

The only thing that saved the piece in my eyes was the excellent work of Joanna Roos and Shepperd Strudwick. There was also some rich comedy relief in various local character studies and ridiculous mountain towns in the Southland.

Still, I do not see how Hollywood can help matters.

Picture value, 0 per cent.

LADY JANE

The first play of the new producing firm of Arch Selwyn and Harold B. Franklin (in association with Arthur Hopkins) is hardly headed for the screen. It will cause Mr. B. to be a prisoner like a cat's back, give the League of Decency a poignant shock in the very centre of its ethical gizzards and incite even the most sin-besotted scenarist to cry out, Hoity-Toity! It's "Lady Jane," by H. M. Harwood, who gave us that fine stage and screen work, "Cynara." It is an amusing play, although too talky by far and is loaded down with a lot of glamorous and naughty epiphenomena. That were a situation in the days of Wilde and Pimero, but that now sound like fifth carbon copies of a staled and corrupt sophistication.

The play was generally pish-tushed by the critics; but it drew a packed house the night I was there and the audience reaction was extremely favorable. There is a bedroom scene in the second act, where all the real action of the play is laid. And 'twas fitting that Al Woods, the Robert Fulton of all American bedroom farces, should be there.

Briefly, Lady Jane Kingston (Frances Starr) is married to, apparently, a scientific fossil. He is on the way to swap the sex of lizards. They have an alibi, of course, a doc-tress, with a post-war swagger and be-neath ad infinitum. She also has a daughter-in-law, Sybil (Frieda Inescort).

There shows up at the country house a fiction-plugger, Donald Aikenby. There is also Seven Rains, the same time breaker of the speedy Liza. That's the human lay-out.

Lady Jane deliberately arranges by a shuffle of bed-rooms an affair (in which there is a moonlight balcony scene) between her daughter-in-law and Al. While this is going on Liza and Rains (a drunken, pistol-toting, drug-using bouncer) return. There is a mix-up of bedrooms, almost a murder, and much ancient hokum.

In the third act Lady Jane boastingly relates to the contrite Sybil how she has deceived her science-mongering husband for years with a lover. Liza is present, and thinks Ma is all to the good. (This is somewhat patrid.)

The final curtain is a good one. It reveals to the audience and to the astonished Lady Jane that her precocious beggared spouse has for years winked at her infidelity. (Scientists are all gentlemen. So few ladies are.) Lila Lee, as Liza, came back to the speaking stage after nine years. She looked beautiful and acted well.

Marie Tempest did the part of Lady Jane in London. It is certainly not a Frances Starr part (too red-hot mamma). A sparsely "immoral," but often amusing play.

Picture value (as matters now stand), 0 per cent.

FIFTY YEARS AFTER!

After 50 years the Savoy Players, of London, under the junior D'Oyly Carte, returned to us with the Gilbert and Sullivan operas.

It may be 50 years (1984) before they come again, so I urge all those within the hearing of my hoarse and creaking voice to drag out their sequestered gold and see this company in the greatest of all productions of the Gilbert and Sullivan masterpieces— and I have seen them all for gadknows how long!

And I urge all Hollywood producers, directors and literate scenarists who are now in New York to go to the Martin Beck Theatre, and bribe, browbeat or otherwise induct, cajole or wheedle this company to go to Hollywood to screen (in color, in color, in color, gentlemen!) the best of these paragons of comedy and song, which, as I have pointed out before on this page, have received the greatest advance publicity on the radio, the metropolitan stages and in small-town performances that any musical comedies have ever received.

"The Gondoliers," "The Mikado," "Tolarno," and "The Pirates of Penzance" especially scream for color-treatment, with trick camera backgrounds illustrating the action described in the songs (the fake heading of Ko-Ko, the comic doings of the Pirates of Cock-walk, etc.).

The D'Oyly Carte company squeezes every ounce of comedy out of these operas. The players are all master-comedians, the voices of the principals are cathederal-filling, the male and female choruses a Glory (capital G is O. K. Mr. Proofreader, for I am esthetically lit). League of Decency fans and others interested: Plug for the D'Oyly Carte versions of Gilbert and Sullivan on the screen.

And from a sordid point of view of the jack? There's millions in them—my immortal soul against Jack Holt's mustache that I'm right.

Picture value, 100 per cent.

TWO MANY BOATS

Owen Davis snares plays, About 137 as we go to press. Some of them have been very good (as entertainment), some of them have had engine trouble after the first week, and some others were just the cat's muck.

His latest opus, "Too Many Boats," made from a story by Charles L. Clifford (beautifully staged and produced by William A. Brady, Jr.), is in 10 highly exciting scenes, carrying a cast of 25.

It is a good Hollywood fare of an ancient, solid and ordinary program vintage. It is the essence of a "good picture" there is strenuous action, suspense, thrills and noise, "Too Many Boats" is the real McCoy.

Camp Blaisdell in Manila, 1918. Opens on a Negro being court-martialed.

Swing to the officer's quarters. Now you can, if you are an old wise-guy, smell just what's coming. And yet when we see these army life marital infidelities and shootings and mutiny and casting off we get an ephemeral kick, particularly if it is done well—and "Too Many Boats" is done pretty well.

You see, as of old, there is a Big Shot army officer, his pretty wife, and playing subordinate officer. You know just as well as you know that the Schnozzle will never play "Alice in Wonderland" that the ranking officer is going for to shoot the handsome young fellow, or ought to, anyhow.

Add to this a German villain (played splendidly by Horace Bradam), a raft of noisy, roaring captains, lieutenants, corporals and sergeants and a bellowing mutiny—well, you can see Vic McLagen and Eddie Lowe already polishing up their larynxes for their parts.

Picture value, 80 per cent.

GOOD FARE OF AN ANCIENT VINTAGE'

Says DeCasseres, Critic and Essayist, of "Too Many Boats"; Other New Stage Plays are Discussed

By BENJAMIN DE CASSERES

the} and "The Pirates of Penzance" especially scream for color-treatment, with trick camera backgrounds illustrating the action described in the songs (the fake heading of Ko-Ko, the comic doings of the Pirates of Cock-walk, etc.).
Juvenile Matinees Win Wide Response

Wilmer & Vincent's Harrisburg Experiment with Shorts Will Expand If Civic Units Help

by V. N. BERGHAUS
Harrisburg Correspondent

Active cooperation of civic organizations, particularly women's clubs, and churches is recognized by theatre executives as a definite prerequisite to the success of children's matinees as a continuing policy. To that end, executives of the Wilmer & Vincent circuit this week are helping organize Film Committees for each community organization in the State, in compliance with a committee of 10 special shows for juveniles was launched last Saturday forenoon, with a distinctly favorable reaction throughout the city. Gordon S. White, Educational's director of publicity and advertising, was on the ground cooperating in the project.

In quest of a new type of motion picture entertainment for children, designed both to return a profit to the management and to answer the demand for controversial films, Wilmer & Vincent undertook its experiment, at the Majestic theatre in Harrisburg, by presenting an assortment of short subjects, without a feature.

Specially invited local civic leaders were enthusiastic in commending the film program for juvenile consumption. From the theatre men's standpoint the verdict was that the practicability of presenting such programs regularly would depend entirely on the amount of public support they receive.

It was stated by the Wilmer & Vincent representatives that if the experiment, to be carried through a 10-week period, with one program a week—on Saturday morning—proves successful, the plan will be extended to other theatres in Harrisburg and in other cities.

Harmonica Club Tieup, Too

"The World Today" is the general title of the series. The initiatory program covered a wide range of topics. The first picture, scenes from the opera "I Pagliacci," sung in English, was followed by Mack Seniott's "Rustling Swordfish," Shirley Temple's "Pardon My Pups," the Terry-Toon cartoon "Hansel and Gretel," the Santa Claus fantasy "Day Dreams," the Magic Carpet traveologue of Ireland with songs by John McCormack, and Mary Warner's "Winter in the Bavarian Alps." All but the two last-named subjects were Educational product. There were also numbers by the famous Philadelphia Harmonica Band of more than 50 boys. A tieup in that direction was announcement of plans to form a harmonica band in Harrisburg, with membership open to holders of season tickets in the "World Today" series.

Herbert Y. McMullen of New York, a director of the Wilmer & Vincent circuit, who is in charge of the new project, said he will not be able to tell until after several performances whether the project will be successful. It is entirely a matter of public support, he said, with a weekly attendance of 500 or more required to make it feasible. Attendance at Saturday's invitation performance was estimated by C. Floyd Hopkins, district Wilmer & Vincent manager, at 500.

Mrs. McMullen, chairman of international relations, of the Federation of Women's Clubs, explained the purpose of this type of films as aimed at developing the personalities of children and providing entertainment free of questionable influences. She invited criticism and suggestions, and after the performance a number of Harrisburg civic leaders, parents and others interested in young folk, offered their views.

Approve Equipment

Among those who expressed approval of the pictures as meeting the need for wholesome and interesting entertainment were:

Mrs. Harvey F. Smith, president of the Harrisburg Community Theatre and former president of the Civic Club; Mrs. W.minster Kunkel and Mrs. Edwin S. Rockefeller, active Junior Leaguers, who were present with their children; Mrs. Walter Spofford, chairman of the municipal department of the Civic Club; Boy Scout Executive Thomas Sparrow and School Director John Yates.

Opinions of the program itself differed. Mrs. Smith thought the opportunity for presenting opera one of the most desirable features, but Mr. Sparrow said he believed that "over the heads" of many youngsters.

Better Theatres

Writer Warns of Rundown Houses

That emphasis on pictures has caused widespread forgetfulness of the effect of theatre appearance and mechanical facilities on the box office, is asserted by J. T. Knight, Jr., writing in the BETTER THEATRES section of this issue of the HERALD. He adds that theatres are in the "worst physical condition in the history of the industry," appearing even worse to the public than they really are because the public has watched fine properties become dilapidated and rundown right in front of its eyes.

Those who think all that is needed is good pictures forget, declares Mr. Knight, "that in the days when business was regular and consistently good, we were showing good, bad and indifferent pictures just as we are today. But in those days," he points out, "every operator and manager prided himself on the condition of his theatre."

"Decadent theatre operation," Mr. Knight asserts, "is exhibition's greatest hazard in its efforts to attain profitable returns."

Exhibitors Will Press Music Suit If U. S. Delays

The exhibitors' emergency committee, formed to combat the efforts of the American Society of Authors, Composers and Publishers to increase music taxes, will file suit without delay, unless the government obtains a restraining order against the proposed increases by ASCAP, within the next few days, it was declared early this week by Ed Kuykendall, President of the Motion Picture Theatre Owners of America.

Mr. Kuykendall was supposed to travel to Washington Wednesday presumably to talk with Government officials about procedure. Fox West Coast, Publix and RKO indicated they would contribute to the exhibitors committee's "war chest" for financing the court fight.

"Exhibitors are going ahead with the original plan to sue," said Mr. Kuykendall. "If ASCAP can get away with this new increase, there is no limit to what they will do next year. This is not a fight between the MPTOA and the Society. It's a fight between all theatre owners and the music organizations. Numerous exhibitor units are joining in the move and we will have a united front when we start the action. Several thousands of dollars already have been collected by the committee for the 'war chest.'" he declared, and added, "probably three-quarters of the demand and is a percentage of the receipts. A few small voices have been raised in some parts of the country stating they would not participate. These people are either misguided or ignorant of the facts. If we are going to fight and do this right, we must have the wholehearted assistance of every theatre owner."

In proceeding with its plan to increase the music license fees for theatres, ASCAP is relying on a 1926 ruling by the department of justice that it is not a combination in violation of the Sherman Act, it is revealed this week by Maurice J. O'Sullivan, an associate in Kansas City for the American Composers Society, Missouri. Mr. O'Sullivan said the Society has nothing to fear from the dissolution suit brought recently by the government because there has been no change in the anti-trust laws since the 1926 determination.

Mr. Kuykendall was to discuss the proposed music tax increase at the general meeting of the MPTOA of North and South Carolina at Charlotte this week, and later at the meeting of the Tri-State Theatre Owners in Memphis.

The Gulf States Theatre Owners Association, with headquarters in New Orleans, will move for action against the ASCAP when Congress convenes at the end of the year. President Harry McLeod declared no action will be taken now, but said the association would fight any move to saddle the exhibitor with increased and unjust costs.

Deck Due in New York

James M. Beck, London representative of the Motion Picture Producers and Distributors of America, will arrive in New York late this month on his annual American visit.
THE CAMERA REPORTS

ONLY WOMAN. (Below) The sole representative of her sex, is Conchita Montenegro, in the cast of Fox's "Hell in the Heavens," which stars Warner Baxter in some very masculine exploits of the air.

HOLLYWOOD OPENING. Just one group of show world celebrities snapshot at premiere of Warner Brothers' "Dames" at Hollywood theatre, Los Angeles: Mary Brian, Dick Powell (who has leading male role), Mr. and Mrs. Joe Penner and Jocelyn Lee.

SIGNED. Donald Cook, who has been signed to appear opposite Nancy Carroll in Columbia's forthcoming production, "Spring 3100."

AT PREVIEW. (Below) Of "Peck's Bad Boy" at Broadway theatre, Santa Ana, Cal. Shown with young patrons are Sol Lesser, producer; Louis Hyman of Principal Distributing Corporation; Lester Fountain, Broadway manager.

JUST MARRIED. Frank Melton, Fox player, and Alma Gaye Maynett, pictured following their marriage in Hollywood the other day, and preceding a honeymoon trip via motor. Melton's latest role is in a Will Rogers vehicle, entitled "Judge Priest."
MAKES DEBUT. Nan Grey, former Houston, Tex., high school girl (so say our informants at Warner Brothers), who has her first part in Joe E. Brown's "Six Day Bike Race."

UNDER CONTRACT. Continuing one of filmdom's longest and most notable careers, Henry B. Walthall has signed a long-term contract for roles in Fox productions.

WINNER. Jean Gray, Rochester, N. Y., girl, who has been declared the winner of tests conducted by MGM under the sponsorship of the Rochester Journal.

AS CANTOR WITNESSETH. So does Miriam Hopkins become a Samuel Goldwyn star, joining Eddie and Anna Sten. Reading from Mr. Cantor to Mr. Goldwyn, we here observe Miss Hopkins as she signed a contract which placed her on the Goldwyn-United Artists roster of production names for four years.

CIRCUS PARTY. And it was a circus they made of it, the 2,000 youngsters of Los Angeles, when they went to the Warner theatre to see Joe E. Brown in Warners' "The Circus Clown," at the invitation of the star himself. See Joe among 'em?

PIROUETTE. An action photo of the dance, arresting Ginger Rogers very fetchingingly in the middle of a pivot, which, in a way, is very representative of her doings in RKO Radio's "The Gay Divorcee," which is quite partial to matters Terpsichorean, as some would say.
The chart, based on Motion Picture Herald’s tabulation of box office grosses, shows the business done in twelve key cities during the period from Jan. 9, 1932, to Sept. 8, 1934. The average weekly gross from these cities during the entire year of 1933 is taken as 100 per cent. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

Yearsley Named Warner Manager

C. L. Yearsley has been named manager of the Smoot theatre in Parkersburg, W. Va., by Harry Kalmine, Warner zone manager with headquarters in Pittsburgh.

Mr. Yearsley came into the motion picture industry many years ago through a contact with the late J. D. Williams in the Northwest. With Mr. Williams he went to Australia and became a considerable factor in the amusement world there, returning eventually to the United States as a figure in the Williams administration of First National Exhibitors Circuit, Inc. Mr. Yearsley’s special responsibility was the conduct of First National’s publicity and advertising department. He continued with participation in Mr. Williams’ various enterprises and promotions and for a time conducted the promotional activities of World Wide Pictures.

As “Bill” Yearsley in his many activities in Williams enterprises he is a widely known figure in amusement centers from London to Sydney and all points between. Despite his career in the marts and under the bright lights of Broadway, Mr. Yearsley’s taste is for the bazaar life and the art of painting which has long been his avocation. More recently he has lived and painted in the highlands of New Jersey.

Universal Sales Up, Says Laemmle

An indication of better conditions is apparent in a report by Carl Laemmle, president of Universal, last week on his return from abroad, that Universal sales are ahead of last year at the corresponding date by 2,000 contracts.

The Universal foreign production program for the year will include 12 features to be made in England by Hagen Films, of which six have been completed, and production in Budapest and Vienna, said Mr. Laemmle. The product is designed for foreign distribution, only exceptional films to be added to the American release schedule. Universal has disposed of its German office to Rota Film, he declared, and Universal’s quota films will continue to be distributed in Germany through that company.

BRITISH MEET NEW OVERSEATING ISSUE

One School Thinks a Theatre to 5,000 Population Permissible; Another Says 10,000

By BRUCE ALLAN
London Correspondent

On the eve of issuance by the General Council of the Cinematograph Exhibitors Association of a pamphlet defining that organization’s attitude to the problem of unnecessary theatre building, a difficulty of definition has arisen on which there are decidedly varied trade opinions.

The C.E.A. pronouncement, which will be finally approved within a few days, embodies a general statement of the case for regulating new building by regard for the needs of local population, a legal opinion from Tyldesley Jones, K.C., that local authorities possess an unlimited right of discretion as to the issue of licenses, and a reprint of the paper by Sam Eckman Jr., read at the C.E.A. Summer Conference at Blackpool, which pointed out the perils of overbuilding as illustrated by American experience.

It seems that, so far as it goes, this document will be logically conclusive. It will attempt to prove overseating to be definitely a business menace and to demonstrate the possibility of coping with it by means of existing legal powers. It seems, however, that it is unlikely to persuade the one thing without which these other things may largely be rendered ineffective. There is a grave doubt whether it will provide a definition of overseating likely to be either generally acceptable or universally applicable.

From 5,000 Seats to 10,000

Trade opinion varies as to the exact percentage of seats to population which constitutes legitimate enterprise. One school of thought thinks a cinema for every 5,000 persons permissible; another regards a 10,000 density the maximum. This is a wide range, and the C.E.A. will not settle the question by selecting the one figure or the other, or even by setting up another ratio of its own.

Dispassionate consideration of the problem suggests that it is impossible to define overbuilding by reference to an arithmetical formula. An industrial district can carry more seats to population than a rural area, a prosperous city more than one suffering from unemployment. There is the further very important point of the quality of seating; there are territories which on the head-counting basis are adequately supplied with theatres but which may not possess a single modern building.

No doubt the C.E.A. policy recognizes that local conditions must vary the definition of overseating, but even so the obstacles mentioned emphasize the fact that a very difficult problem is being approached.

Wages, Hours, and the Law

The Trade Union Congress, the annual Labor Parliament, in conference at Weymouth, has gone on record as supporting in full the policy of the National Association of Theatrical Employees which is agitating for a revision of the Cinematograph Act to compel all cinema owners to pay rates of wages agreed upon with the appropriate Trades Unions.

The importance of this decision is that the Trade Union Congress definitely represents the trade union opinion of the country. It is doubtful if the theatrical employees’ association can succeed in its attempt to regulate wages and working hours by parliamentary action, at least in the present House of Commons; the Home Secretary has already replied to a request that he should receive a deputation by an intimation that he could not exercise the powers suggested by the amendment to the Act. The result may be that direct action will be attempted by means of an appeal to the millions of trade unionists in the country, who would be asked to patronize only those cinemas which had given a “Fair Wages” pledge. This already has been threatened.
10,000,000 STUDENTS IN "CLEOPATRA" TIEUP

Paramount Offers Scholarships for Best Essays on Treatment of History in Motion Pictures

Paramount Pictures on October 1 will set out to enlist 10 million high school and college students between the ages of 16 and 21 years in a study, discussion, and competition aimed at improving the treatment of history in motion pictures, in one of the most extensive campaigns ever conducted to stimulate motion picture appreciation. Several $500 scholarships will be awarded as an incentive.

Selecting Cecil Blount DeMille’s current “Cleopatra” as the subject, Paramount has arranged the countrywide project so that its exhibitor clients everywhere may engage in the promotion. “Cleopatra’s” general release date is October 5.

This will be the first of a series of special projects to be carried out by the company, probably on all DeMille productions, the idea being to lend itself to such educational tieups.

Enlisting 20,000 Teachers

The promotion will be in the hands of the teachers and its results will be judged by a committee composed of Robert Hutchins, president of Chicago University; Richard Waldo, president and owner of McClure’s Studio; John P. Hamilton, professor of photoplay appreciation at Columbia University; Lee Hammer, head of the division of research on leisure at Russell Sage Foundation, and Mr. DeMille.

Unlike other school campaigns, usually conducted only locally, the “Cleopatra” arrangement will be based on a study of extent to which the motion picture dramatist is entitled to take liberties with history. Letters are now going forward to 20,000 teachers of English in high schools and colleges. In each letter is a “Study Guide and Manual” prepared by prominent educators with the cooperation of the Motion Picture Producers and Distributors of America.

Every high school and college bulletin board will carry a colored poster outlining details. Newspaper and high school and college papers will be enlisted.

Contest Closes December 31

Sufficient time will be allowed for individual research by the entrants who will submit essay manuscripts. The last day for mailing the scripts is Dec. 31, 1934.

Supplementing the national contest will be regional or state or city contests on related subjects. These secondary contests are to be staged by the individual theaters.

 Awards for the secondary contests are to be given by the theaters participating, with Paramount promising to tie up the plan for any theater that desires to promote a contest in its locality.

Entrants for the major contest may also enter any secondary contest. The plans have no connection with one another except that they have for their common purpose the idea of stimulating the students’ proportion of motion picture appreciation.

The English teachers in each school and college will receive the manuscripts from the entrants of their own school. These will be forwarded to the Paramount studio in Hollywood or to the home office in New York. All manuscripts will first be read by a committee of teachers to weed out undesirable documents.

Three best manuscripts will be chosen by the judges and the awards will then be deposited at the college chosen by the winner. The money cannot be used for any other purpose than to further the winners’ educations.

Aside from every consideration of publicity or promotion, the contest is designed to bring to students of the country a definite idea of what goes into the making of a historical motion picture.

The “Study Guide and Manual” now being sent to the teachers has 32 pages and contains:
1. A Foreword by Cecil B. DeMille.
2. Factual background. Extracts from Plutarch, Shakespeare, Dryden, Jones and others, who have written about the subject.
3. Suggested parallel readings on some of the principal dramatists who have in the past treated the Cleopatra theme, together with some of the parallels in language used in the DeMille script.
4. Directions in detail for participating in the contest.
5. A series of questions designed to bring out DeMille’s purposes and ideals in handling the Cleopatra theme for motion pictures. The answers to these questions will be the “leads” for writing of the essay, and will at the same time provide a better understanding of the changes in historical fact that were made in production of the picture.
6. Suggestions designed to show how attendance at the photoplay correlates with school work.
7. An aid to account showing how frequently the Cleopatra theme has been treated in literature.
8. A list of the books the reading of which will be useful in writing the essay.

Dietz Guest Chairman at AMPA This Week

Howard Dietz, director of advertising and publicity for MGM, will act as guest chairman of this week’s meeting of the Associated Motion Picture Advertisers in New York. Notable guests will be Hal Roach and Pete Smith and possibly Stuart Erwin and John Collyer. Hal Horne is scheduled as chairman of the meeting September 27.

Ryan Warner Chicago Head

Charles Ryan, former Warner district manager in Chicago, has been placed in charge of all Warner houses there, under James E. Coston, manager. Harry Turrell, manager of the Capitol, has been named district manager. Mr. Turrell succeeds L. E. Gran, who has resigned to operate his own theaters in Wisconsin. Larry Stein has been named a district manager.

New Labor Board To Start Saturday

Reorganization of the 20 regional labor boards becomes effective Saturday under the new national labor relations board. There will be a full-time director and in each large city of the redefined territories two men will be named to the new labor relations board. These may be impartial citizens not connected with industry or labor, or may be chosen from those two divisions. In labor disputes the director becomes the chairman of the board and meets with the parties concerned. Where the issue arises, these three constituting the board, with full authority to act.

The projectionist wage problem at Detroit has been settled for the next two years. Projectionists in independent theaters will receive an increase of 14 per cent and circuit men 7½ per cent. The circuits granted a 14 per cent increase last September.

The Pennsylvania Federation of Labor and various Pittsburgh unions are opposing the Brotherhood of Motion Picture Engineers whose application for a charter is pending before Secretary of State R. J. Besch on Harrierson Avenue.

Direct negotiation with the studios is proposed by George Browne, president of the IATSE, in investigating the supplanting of IATSE members with men from the International Brotherhood of Electrical Workers. The American Federation of Labor meets in San Francisco next month.

Johnson Explains New NRA System

NRA will be reorganized by President Roosevelt so that it will function out of three branches as is the federal government —executive, legislative and administrative. IATSE President George Johnson declared Friday night at Carnegie Hall, New York, in addressing Authorities of more than 400 codes.

“Whatever reorganization is to come will be worked out by the President, and no one else. I have too much power invested in me and the sooner I am divested of it the better. Let someone else stop the dead cats.”

General Johnson, after the meeting, again declared groundless reports that Division Administrator Sol A. Rosenblatt would resign.

Dembow Set to Move

Sam Dembow plans to leave Paramount early next week to take over his new post as general manager of National Screen Service. Jack Bannon, for several years secretary to Mr. Dembow, has also resigned from Paramount and will become general assistant to Mr. Dembow at National Screen.

Marie Shotwell Dead

Death came this week to Marie Shotwell, stage and screen player, who was being treated at St. John's Hospital in Long Island City, for cerebral hemorrhage. Services were held Wednesday night at Campbell's Funeral Church in New York.
When EDWIN C. HILL interprets the human side of the news—
In thousands of homes...all activity ceases...the magic voice of Edwin C. Hill electrifies the nation...bring that voice with its millions of followers...into your theatre!

Bring those EDWIN C. HILL FANS INTO YOUR THEATRE!
Adding STAR VALUE to the NEW and GREATER
HeArst MeTroTone

EDWIN C. HILL
Radio STAR, Newspaper STAR and now adding STAR value to the mighty Hearst Metrotone Newsreel. He interprets and dramatizes news events giving them an informative and thrilling background.

HEARST PUBLICITY AND ADVERTISING
Backed by the tremendous power of twenty-five Hearst newspapers located in principal cities of the United States with a total paid circulation of 8,450,000 and an approximate reader circulation of 40,000,000, Hearst Metrotone News is brought daily to the attention of this vast movie-going public. Here is priceless publicity which only the Hearst Metrotone News enjoys.

EXCLUSIVE NEWSREEL EVENTS
Hearst Metrotone News will operate independently of any previous association. This means that when you see an "exclusive" news event in the Hearst Metrotone News it will not be duplicated in any of the other newsreels. The extensively augmented news-gathering organization of Hearst Metrotone News is your positive guarantee of "exclusive" news scoops.

GREATER NEWSREEL COVERAGE
The most extensive and complete news-gathering network in the world has been organized for the new Hearst Metrotone News. Affiliations have been made with foreign newsreel organizations making it possible to reach hitherto inaccessible places. Accomplishing the greatest newsreel coverage of any newsreel on the market today, Hearst Metrotone News is ready at a moment's notice to bring the world's news to your screen.

EDWIN C. HILL AS THE GLOBE TROTTER
In thousands of homes all activity ceases when Edwin C. Hill interprets the human side of the news. The magic voice that electrifies the nation has now been captured by Hearst Metrotone News. Now you will bring that voice, with its millions of followers into your theatre. Mr. Hill continues his celebrated radio broadcasts as well as his newspaper syndication, thereby keeping his name before your public on the air, on the screen and in the press.

M-G-M SHOWMANSHIP and EXPLOITATION
The unparalleled showmanship and exploitation resources of the vast Metro-Goldwyn-Mayer organization is behind every issue of the Hearst Metrotone News. M-G-M believes that its new and greater newsreel merits the same type of high powered intelligent selling to the public as any other STAR property which it exploits. Hence, watch M-G-M's newsreel showmanship.

FIRST ISSUE COMMENCING WEEK OF OCTOBER 1st
DON'T WAIT FOR YOUR PATRONS TO TELL YOU!

"Mr. Exhibitor, we like your theatre and come to see your programs regularly. We ask you to be sure and get the Hearst Metrotone Newsreel. We believe there is no individual in America who interprets the news so effectively as Edwin C. Hill. He gives us the background of the news. He is informative and most pleasing to listen to. We think the Hearst Metrotone News covers the world more thoroughly and much more interestingly than any other. We don't think you can afford to be without it."

FIRST ISSUE OF THE NEW HEARST METROTONE NEWS COMMENCING Week of OCT. 1st
(Be there when it happens!)
PRODUCER and showmen are finally meeting on common ground. Dating back to the Los Angeles convention of the Motion Picture Theatre Owners of America, when unanimous opinions were voiced for a more thorough mutual understanding, a fair number of major studio representatives now are conducting a business-like series of good will tours to key cities.

Six MGM Directors Touring

MGM leads the parade with six directors who, at least once a year, contact several hundred theatre owners. Clarence Brown is not only making a flying trip among exhibitors but has widened his field to include theatre owners of Europe. Other MGM directors, who cover the exhibition field annually are W. S. Van Dyke, Robert Z. Leonard, Gregory LaCava, Charles Riesner and Sam Wood. Mr. Wood has just concluded a contract with the studio.

Fox is represented by Director Henry King, who is preparing for his annual plane trip.

Trem Carr, Monogram production head, is making several tours a year.

Cecil B. deMille is chief commissary for Paramount. The producer-director usually makes his contacts following the completion of each picture.

Columbia recently entertained every first-run exhibitor in San Francisco at a lavish banquet, which, although for the selling of the Grace Moore picture, “One Night of Love,” succeeded in establishing a closer contact with showmen. Harry Cohn also contacted the studio's leading stars.

L. B. Mayer's swing around the circuit is scheduled upon his return from overseas.

More Authentic Backgrounds

Location trips spanning several hundred thousand miles are scheduled for the new season's product, with budgets raised several millions of dollars to register authentic backgrounds.

Independent units are vying with the majors in filming foreign locales.

MGM has three pictures on the current schedule which will mean extensive trips. One motion picture has spent several months in China filming backgrounds for Pearl Buck's best seller, "The Good Earth." Another unit is about to hop off for the South Seas to film "Mutiny on the Bounty." Two ships are under construction to be used in the picture as well as for commuting purposes. The studio has definitely decided to make a third "Tarzan" picture with Johnny Weissmuller and Maureen O'Sullivan. According to present plans it will be made in Africa.

Plans for one of the most authentic Chinese features yet filmed are being completed by Eugene J. Elliot, director-producer of "Devil Tiger" and director of "Bring 'Em Back Alive." In four weeks, Elliot and his troupe leave for the Orient, where eight months will be spent filming "China Roars," a romantic slice of Chinese life authored by Gordon Rigby. This picture will take in everything from the "Holy Pollo" of the Orient to the Yangtze river pirates. An American player will be the only white in the cast. Erpi is financing this venture and Columbia will distribute.

Sol Lesser, heading Principal and Atheron Productions, will soon leave for England to do the entire filming of "The Cowboy Millionaire," second of the George O'Brien series of six for Fox release. This is an unprecedented expenditure on a Western picture.

Phil Goldstone is planning a trip to the South Seas to film a yarn for Majestic.

Norman Foster, a Hollywood actor, will soon head back to Tahiti to complete an underwater picture started some months ago.

Locations within the United States include two Chicago treks, one for Columbia's "Carnival" and the other just completed, for atmospheric backgrounds for the Radio picture "Silver Streak," dealing with the new streamline trains.

MGM is sending a company to New York to shoot "West Point of the Air," and Warner Brothers recently returned a company from Manhattan where "Flirtation Walk" was made almost in its entirety.

Although Radio's "Last Days of Pompeii" will come to Pompeian background shots, Merian C. Cooper spent much time upon the native ground drawing up maps and shooting stills of the ancient city as it is today, on his recent trip to Europe. These will be used in construction of sets.

Mascot Films has launched its new season product of twelve features with something approaching color and direction. "Young and Beautiful," costing about $75,000 and featuring the Wampas Babies, has been accorded first-run showings in Los Angeles and San Francisco.

"Crimson Romance" has been previewed and awaits its test runs.

Two years ago, Mascot was practically unheard of. Rumor had it that during the depression Mascot service kept a handful of state rights boys in business in various key spots.

One time secretary to Marcus Loew, the mind behind Mascot pictures, young and energetic business-man producer, harboring some artistic inclinations but no box-office illusions.

Campbell MacCulloch, acting executive secretary of the NRA state Recovery board and of each have two of the new ones. Harris, appointed by the Producers Association to succeed Dave Allen as manager of the Central Casting Bureau.

Paramount has made a turnabout in the matter of permitting contract players to go on the air, but with reservations. It has let the bars down only on the project of creating a weekly hour to be known as Paramount week, wherein it will tie up its stars with current releases similar to ROCO's "Hollywood On The Air" weekly broadcast. The proposed series will be nationwide as soon as it obtains a commercial sponsor.

Hollywood started eight pictures last week. Three were completed. Radio and Universal are each two of the new ones. Three others are credited to Fox, Columbia, Warner and Monogram. Single productions from Columbia, B. P. and Warner account for the third.

First of Radio's starting pair is "Sea Girl," starring Steffi Duna, with Regis Toomey, Lionel Belmore, Mitchell Lewis, Raymond Hatton and Charles McGraw. The story is by Governor Morris. The second is a Zane Grey yarn, "West of the Pecos," in which Richard Dix appears with Martha Sleeper.

The two new pictures at Universal are "Give Me Credit" and "The Friend," starring Barbara Stanwyck, with Herbert Marshall and Frank Morgan featured, and "Man Who Reclaimed His Head," with Claude Rains, star of "The Invisible Man." The new Fox feature, "Bachelors of Arts," will offer Tom Brown, Anita Louise, Henry B. Walthall, Arline Judge, Frank Albertson and John Qualen. Columbia's new activity is a Tim McCoy western, "Wolves of Cactus," in which Sheila Marmors, Alden Chase, Hooper Atchley, Charles King and Steve Clark will be seen.

"Flirtation With Danger," Monogram, teams Robert Armstrong and Bill Calney in the leads, with Edgar Kennedy, Marian Burns and Maria Alba, while the stage Warner is bottling "Concealment," in which Barbara Stanwyck, Warren William, Glenda Farrell and Henry O'Neill are featured.

Probably the most important of the completed pictures is Columbia's "The Captain Hates The Sea," with Edmund Gwenn, Victor McLaglen, John Gilbert, Fred Keating, Wynee Gibson, Alison Skipworth and Leon Errol.

Radio Completed "Anne of Green Gables," in which Anne Shirley and Tom Brown are the featured leads, with Sara Haden, Helen Westley and O. P. Heggie in support. "Babes in Toyland" is the Warner completed feature, Guy Kibbee and Blice MacMahon are starred. The cast includes Maxine Doyle, Minna Gambell, Alan Hale and Berton Churchill."

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By VICTOR M. SHAPIRO
Hollywood Correspondent

STUDIOS EXPAND GOODWILL TOURS MILLIONS FOR BETTER BACKGROUND PARAMOUNT MODIFIES AIR POLICY EIGHT FILMS START, THREE FINISHED

"MARVELOUS HELP BOOKING SHOWS"

From George Bickler of the Palace Theatre at Hamburgh, New York, comes the following in a letter to Motion Picture Herald:

"I want to say that your column on 'What the Picture Did for Me' is a marvelous help in booking my shows. The boys seem to be sincere in their criticisms and I know my shows have been placed much better since reading your columns. I sure am going to continue sending my criticisms as I know they will help."
With the intention of indicating the motion picture, definitely in positive fashion, as a medium of pleasurably administered adult education, George Kraska, manager of the Fine Arts theatre in Boston, has undertaken the exhibition of motion pictures of generally educational programs, with the cooperation of the Adult Education Council of Greater Boston, whose president is Professor Kirley Mather of Harvard.

The council of Harvard Theater's series of subjects, which, with the inauguration of the program policy October 4, will be designed to concentrate on the sciences and social studies. Supplemented by the current program of exhibiting quality feature pictures, Mr. Kraska and the Council each week will show two subjects educational in character, a travel subject, newsreel and cartoon. It is planned to treat geology, botany, zoology, chemistry, physics, physiology, astronomy, meteorology, education, psychology, sociology, and the fine arts. The first series, which will run approximately three weeks, will offer an introduction to geology and music.

The project is sponsored by a large group of prominent men and women of Boston. The special committee of the Council, which selected the motion pictures, is composed of: Edward H. Dewey, chairman; Professor Mather, Father Michael Ahearn of Weston College, Mrs. Elizabeth Pigeon, Mr. Kraska, James Rollins Brewster of the Harvard Film Foundation and Dr. Abraham Krasker, director of visual education of the Quincy, Mass., public schools and instructor of visual education at Boston University School of Education.

Max B. Blackman was elected president of the national Warner Club at a meeting in New York last week. Mr. Blackman succeeds Al Schwalberg. Approximately 60 delegates from 40 clubs over the country attended the election session. Vice-presidents are Jules Levy, Ruth Weisberg and Steve Trilling; handling membership, welfare and entertainment, respectively.

I. T. Martin was elected treasurer, Sam S. Aldrich secretary, and Sam Schneider chairman of the finance committee. Forty governors were named. The executive committee consists of W. S. McDonald, Frank L. Gates, Harold Rodner, Mr. Schwalberg, A. McBeath, George O'Keefe, E. B. Barrison, Syd Goldberg, M. Peterson, Ruth Goldberg, W. V. Brooks, J. T. Holmes, Sally Sabin and Mr. Schneider.

"Uncle Tom's Cabin" for Shirley Temple Reported

Fox is considering production of "Uncle Tom's Cabin" for Shirley Temple in the role of Little Eva, according to report. Some of the studio executives on the Coast questioned the report, recalling that the silent version was not a financial success.
HERE IS MY HEART

Paramount

When this is a musical, it is more of a sustained story than other Bing Crosby pictures. The original is by Alfred Savoir, author of 'Love Parade' and many stage successes. The screen play is by Elia Kazan, director of 'Kiss and Make Up', for which he did the screen play, and Edwin Justus Mayer, similarly associated with Thirty Day Princess. Direction is by Frank Tuttle, who made 'Springtime For Henry', 'Roman Scourdals' and 'Ladies Should Listen'.

The Stars of 'She Loves Me Not', Crosby and Kitty Carlisle, are again teamed. In the supporting cast are Roland Young, making his first screen appearance since 'His Double Life'. Reginald Owen, currently in 'Madame Du Barry' and 'The Human Side'; Alison Skipworth, recently in 'Shoot the Works', William Frawley, Cecilia Parker, as 'Bambina' in the George O'Brien-Fox westerns and many others.

Music and lyrics for Crosby and Miss Carlisle are by Ralph Rainger and Leo Robin, who have contributed similarly to Paramount pictures.

In the story, Crosby, wealthy American radio star, is on a grand adventure with romance as the primary objective. Meeting Kitty Carlisle, beautiful but broke Russian princess, whose brothers, Young and Owen, are on the alert for just such a chump as the American, but he takes a job as a waiter just to have the pleasure of serving her. Love is the thing that motivates their affair, but the freshness of his pocket-book is what intrigues the brothers. Eventually, to the tune of gay music, all are satisfied. Bing wins the girl and the brothers' nagging worries are eliminated.

Significance of the title, strength of cast names, plus just enough of the story content should be the easiest and most effective means of creating popular attention for this new picture.

SPRING 3100

Columbia

The way this story is being made makes possible a unique and novel brand of showmanship. It all happens as a title containing prize fighter gets a sock on the chin and doesn't wake up until the count of nine. Thus people are not going to see what they think they see, and the yarn is not an out-and-out fight story. The original is by Argyle Campbell, adapted to the screen by Kubec Glasmon, who recently did 'Handy Andy', and the screen play is by Joseph Moncure March. Direction is by Roy W. Neill, maker of 'Ninth Guest', 'Whirlpool' and 'Black Moon'.

Nancy Carroll, most recently in 'Springtime For Henry' and soon to be seen in 'Transatlantic Merry-Go-Round', and George Murphy, a newcomer from the New York stage who will be seen in 'Kid Millions', are teamed in the leads. The supporting players include Donald Cook, Victor Varconi, Arthur Hohl, Clara Blandick, Josephine Whitell, Raymond Walburn, Huey White, Ray Mayer, Arthur Vinton and Ray Cooke. Additionally there are any number of prize ring figures including Jim Jeffries and Lee Ragee. Actually the story is a drama of misunderstood romance and jealousy. Murphy, a fighter, thinks his fiancée, Nancy Carroll, is two-timing him. The condition being a source of worry to him and his managers, he goes into the ring with the champ. His actions are anything but those of a contender and comes one wallop. The referee starts to count and then the story flashes back to all Murphy thinks is happening. It takes him through drama that leads him to the electric chair where he asks the chaplain to count 10 over him as the juice is switched off. Murphy comes out of the fog; the story flashes back to the fight and in the next round he, himself, puts over the kayo sock.

There's plenty of room for ingenious showmanship in this picture and also opportunity to convince fans that it's a dramatic romance, rather than a prize fight picture.

POLICE AMBULANCE

Columbia

Because of recent disclosures relative to the Dillinger case, topical timeliness has a more than usual connection with the showmanship of this picture. Basically an action romance drama, the premise is motivated by the nature of surgery secretly treating gang war and crime victims. Story and screen play are by Harold Shumate, recent author of 'Hilltop' and 'The Crime of Helen Samney'. Direction is by Lambert Hillyer, maker of 'Most Precious Thing in Life', 'The Defense Rests', and 'One is Guilty'.

John Mack Brown, recently in 'Time on a Honeymoon', is the hero. Sally Blake, recently in 'No More Women' and 'City Limits', is the heroine. The supporting cast includes a group of well known screen names such as Arthur Hohl, George Meeker, James Bush, Bradford Page, Ward Bond, Hooper Atchley, and Marjorie Main.

The title gives a clue to the story tone. It concerns a young police ambulance driver who, to protect his doctor mate, forced by a gangster boss to treat victims of gang-warfare, is transferred to the sticks. A romantic triangle building between the two and the girl, suspense is expertly used to build the story to a point where the gang car, attempting to put a rival on the spot, is machine-gunned in the hero's ambulance as he tries to make a getaway. Both from remorse and fear of the law, the unethical doctor, first confessing his part, kills himself. Romance has been growing for the hero and heroine triumphs in the finale.

The story content, title and cast names, all tying in with the peculiar timeliness of the yarn, indicate an effective interest creating form of advance showmanship.

GIRL OF MY DREAMS

Monogram

Adapting again the same basic entertainment elements, this Monogram feature, as was 'Sweetheart of Sigma Chi', is a collegiate comedy with music. The original story and screen play are by George Wagner, who authored 'Sigma Chi', and is being produced by William T. Lacey, who once worked with Wagnerr in the previous picture. Lyrics and music are provided by Wagnerr and Edward Ward. Direction is by Ray McCarey.

Mary Carlisle, who played the lead in "Sigma Chi", again heads the cast. Featured with her are Eddie Nugent, currently in "The Great Mc-Not", Sterling Holloway, featured in 'The Merry Widow', Arthur Lake and Creighton Crow, son of the late Lon. In support are Tommy Dugan, who was in "Sigma Chi", 'Palooka', 'Circus Clown' and 'Let's Talk It Over', Gigi Parrish, a 1934 Wampas Baby Star, currently in 'Girl of the Limberlost'; Jeanie Roberts, Lee Shumway and Beverly and Bettymae Crane.

The yarn, which places a novel twist on the social and political aspects of modern college life, runs the skein of romance, drama, comedy and action, with tuneful music. It is the story of a track star, whose success on the cinder path and the campus gives him a swelled head. Losing a coveted senior honor, which also means the loss of the blonde campus vamp, the picture, similar to 'Sigma Chi', departs from the traditional idea of featuring a football game as its big punch and concentrates its action on the same caliber showmanship as was given 'Sigma Chi'.

FLIRTING WITH DANGER

Monogram

This is a wise-cracking comedy romance with feminine complications, lots of action and color and plenty of thrills, as the title indicates. The original is by George Betholos, the screen play by Albert E. DeMond, the art direction with 'Secret of the Chateau', and Wilbur Hall. Direction is by Vin Moore, whose latest picture is 'Love Past Thirty'. The fast moving plot, filled with thrills and suspense and involving a number of dynamic explosions, revolves around three chap. A lucky powder mixers, Robert Armstrong, William Cagney and Edward Kennedy. Feminine interest are provided by Maria Alba and Marion Burns.

Stressing the comedy of danger, both physical and romantic, the yarn opens in a Delaware factory, then shifts to an imaginary South American republic, where Armstrong's lack of understanding of the native tongue, gets him into complications with an exotic rhumba dancer, Maria Alba. The trio, out of one jam, fall into a series of others, not the least comically interesting being their participation in a typical comic opera revolution. The title, cluing the picture's theme, and the fun they throw, make up the outstanding selling features. Opportunities for effective exploitation based on the title tone should be many. Their use to create male curiosity in the picture is evident. For the women, sell the romantic angle.

Marcus Gets Action Films

Gene Marcus has closed a deal with Stage and Screen Service for distribution of four series, six police dog melodramas, six Northwest Mounted action features, six Range Rider and six Rough Rider films.
5 Films, 11 Stories
Rejected by Breen
Staff in 2 Months

Of more than 100 features viewed by the
staff of Joseph J. Breen, director of the
Production Code Administration, five com-
pleted pictures and eleven stories have been
rejected. Three of the pictures, after
two, have been approved and released.
Most of the rejected stories have been dis-
carded, others being rewritten.

Reporting on the results of the two
months of operation of the Production Code
Administration, Mr. Breen declared that
most of the product approved since July 15
has been of outstanding entertainment value
and artistry. He said most stories written
for films comply with the industry's code
or require only few changes in lines or
scenes.

Observers on the Coast noted also that
stories have maintained a level of health
and vigor, with no tendency toward mid-
Victorian priggishness, while avoiding the
objectionable.

The Production Code staff of seven reads
the original story, then the shooting script,
conforming with studio executives on dele-
tions or changes, and finally reviews the
completed product. In cases of what Mr.
Breen describes as "cock-eyed philosophies of
life, back-fence humor, and raw drama-
tization of sex," the staff suggests improved
treatment to salvage the work of the
writer.

McNicholas on Air
On Legion's Work

Archbishop John Timothy McNicholas of
Cincinnati, under whose leadership the Le-
gion of Decency campaign against objec-
tionable motion pictures was started several
months ago, is scheduled to deliver the
first of a series of four radio broadcasts
under the auspices of the Legion of De-
cency on Friday of this week, over an
NBC-WJZ network. Speaking on the pur-
poses and program of the organization,
Archbishop McNicholas will be followed on
the three successive Friday evenings by
other prominent figures identified with the
movement.

Monthly and weekly lists of approved
pictures, rated as to family and adult suita-
bility, are being issued by Dr. Edward S.
Schwegler, diocesan director of the Legion
of Decency in the Buffalo diocese.

Monsignor Felix F. Kaup, acting head
of the Catholic Church in Virginia, at
Richmond, has issued a statement praising
Protestant action in the state in aiding the
Legion of Decency in its campaign.

Active Legion of Decency support in
smaller communities came from Council
Bluffs, Ia.; Covington, Ky., adjacent to
Cincinnati, and Elvira, O.

Columbia Meeting Delayed

The board of directors of Columbia Pic-
tures has postponed its regular meeting from
September 22 to September 29.

Ivan Abramson, Producer, Dies

Ivan Abramson, 65, producer and author,
who died Saturday at Mount Sinai hospital.
New York, was buried Sunday at Mount
Lebanon Cemetery after services in Park
West Chapel.

Born in Russia September 3, 1872, he
came to America and pioneered first in the
field of publication of Jewish newspapers
and periodicals and ventured into the the-
adrical field as manager of the Jacob P.
Adler Company, following in 1905 with or-
ganization of the Ivan Grand Opera Com-
pany. Since 1909 he wrote, produced and
directed more than 100 pictures. Forming
Ivan Film Company, in which William
Randolph Hearst was associated, and
Graphic Film Corporation, he continued with
Graphic until his retirement four years
ago.

In 1917 he had written "Enlighten Thy
Daughter." In 1933 he rewrote it and the
production was distributed by Exploitation
Pictures.

Sonotone Offers New Stock Issue

The Sonotone Corporation, organized in
1929, and actively engaged since 1930 in
the manufacture and sale of hearing aid
devices for the deaf, is issuing 100,000
shares of new common stock at $3 per
share to the public for the financing of an
expansion program and to provide new
working capital for the company. The plan
was announced last week at a luncheon in
New York by Dr. Hugo Lieber, president.

It is expected that at least $255,000 will
be realized from the sale of the stock. Em-
ployees of the company have the privilege of
purchasing the stock at $2.55 per share.

The greater part of the issue is expected to
be subscribed for by employees and dealers.

Dr. Lieber reported that the company's
net income for the six months ended June
30, 1934, amounts to $47,018, which com-
pares with net of $90,863 for the entire year
of 1933. The personnel of the company has
been increased 560 per cent and the sales
have gone up 700 per cent during the past
two years, Dr. Lieber indicated.

Vergesslich Quits Majestic

Joe Vergesslich has resigned as branch
manager in New York of Majestic Pictures.

2 Millions Paid for
200 Books Used for
Films in 18 Months

Producers of motion pictures paid two
million dollars for nearly 200 books pur-
chased or scheduled for release in the year
and a half from Jan. 1, 1933, to July 1,
1934, writes William James Fadman, for-
merly editor of Columbia Pictures and now
associated with Leland Hayward, Inc.,
Agency, in "The Book World." More than
one-third of the 500 pictures scheduled and
delivered during the period resulted from book purchases, at an
average of $10,000 a book, Mr. Fadman says.

He predicts more mystery pictures this
season than ever before, most of the pur-
chases in this direction being as parts of
series of books that have the same central
character, permitting sequels. He believes
more classics also will be filmed.

Mr. Fadman's second article will be on
"Selling Books to the Movies."

Kuykendall Urges Higher Admissions

An appeal for slight increases in admis-
sion prices is being carried into the South
this week by Ed Kuykendall, president of
the Motion Picture Theatre Owners of
America. He addressed the MPTO of
North and South Carolina Wednesday at
Charlotte and will speak before the Tri-
State Theatre Owners at a two-day session
starting October 7, at Memphis.

In Chicago, Balaban & Katz has tentatively
set five pictures from three companies for
25 cents minimum admission. The companies are United Artists, Columbia and Paramount.
Premiere admission are 20 cents. Of the 450
theatres in Chicago, 275 or so charge 15 cents
up to 6 p.m. A general move is reported aim-
ing at an increase to 20 cents for matinees.

Admission price scales of the 80 E. J. Sparks
Theatres in Florida will not be increased this
fall, Mr. Sparks said in New York.

At Kansas City, the RKO Mainstreet has set
its increased night price at 45 cents plus
tax, for combination shows. The Tower went
up to 25 cents matinee and 35 cents at night
last Friday. Suburbans have delayed action.

Reduction of prices has been extended in
Milwaukee, the Oriental Tower, Shore-
wood and Downer, neighborhoods.

Minor Changes in
Path Reorganizing

The Path reorganization plan is under-
going minor changes as a result of the lack
of a quorum at the stockholders meeting
September 11, which was to have acted on
the plan. An application for permission to
hold a second extraordinary meeting, at
which two-thirds of the stockholders are repre-
sented, and may approve or reject the plan,
has been made to the New York supreme
court by Coudert Brothers, Pathé counsel.

The court allows 10 days for filing objec-
tions by stockholders, and if authorization is
granted, 90 days' notice of the meeting is
given. The plan, therefore, is unlikely to
be submitted before December.

MOTION PICTURE HERALD September 22, 1934
There's information of special value to you and all other exhibitors on the next three pages.
Carl Laemmle presents

GIFT OF

EDMUND LOWE - GLORIA STUART -
ETHEL WATERS - CHESTER MORRIS -
DOUGLASS MONTGOMERY - Binnie -
ROGER PRYOR - VICTOR MOORE - GUS -
HUGH O'CONNELL - WINI SHAW - ALICE -
GENE AUSTIN - CANDY AND COCO -
BEALE STREET

The 30 Star
Directed by KARL FREUND
Associate Producer RIAN JAMES
Produced by CARL LAEMMLE, JR.

"Universal is Setting the Pace"....
UNIVERSAL’S ‘GIFT OF GAB’
KNOCK-OUT MUSICAL COMEDY

Everything That Spells Box-Office

"GIFT OF GAB" (Universal)

Universal shot the works on ‘Gift of Gab,’ and even if it were a poor picture—which it is NOT—no exhibitor anywhere need ponder for a moment over it. The cast reads like the Universal lot, with plenty of radio stars thrown in for good measure.

Good music; swell dialogue; insanely amusing sequences; an appealing, if not original, story, and grand performances throughout make this picture one of the big bets of the season.

Edmund Lowe and Gloria Stuart carry the bulk of the plot, but it isn’t as important, from an entertainment standpoint, as the gags, music and comedy scenes.

Lowe plays the part of a fast-talking roustabout, who finally becomes the greatest reporter and announcer on the air. He pulls an awful borer—giving a fake interview with a famous flier who was killed twenty minutes before the broadcast—and then tries to drown his shame in many bottles. But Gloria Stuart arranges for his comeback, and they live happily ever afterwards.

That’s the story. But the trimmings are something grand. Songs by Henel Waters and Ruth Etting and the Downey Sisters and the Beale Street Boys; glimpses of Tom Hanlon, Graham McNamee and Alexander Woolcott; music by Gus Arnheim and his orchestra; one of the funniest farce scenes ever seen with Paul Lukas, Karloff, Roger Pryor and Chester Morris; a screamingly amusing scene in a doctor’s office with Helen Vinson, Hugh O’Connell and Phil Baker; and very, very swell performances all around. Lowe in the role of the announcer provides the opportunity for the radio acts.

Lowe plays swiftly and with telling effect. Miss Stuart is charming. Hugh O’Connell is consistently amusing. Sterling Holloway has a swell chance and takes it as the sound effect man in the radio studio; Alice White, Binnie Barnes, Marian Byron, Andy Devine, are seen briefly, and Hyman Fink, the demon photographer, is supposed to be in the picture. But he went through too fast for these old eyes to catch him.

One of the funniest characterizations is given by Victor Moore as Colonel Trivers, head of the Trivers Chopped Chicken Livers Company.

“Designed to extract a consistent flow of laughter from any audience, no matter how cynical...should appeal to all classes, especially the radio listeners, who hear but never see their favorites.”

—Motion Picture Daily

Gift of Gab

Lavishly studied with ace entertainment names and a wealth of cutesy names, ‘Gift of Gab’ needs only intelligent, showmanly re-cutting from its long preview assembly to make it an important box office candidate.

Sticking to therove form, with the radio world as its scene, it has catchy song, amusing skit, an hilarious travesty on murder mysteries, a parade of radio celebrities interestingly introduced and good individual performances to carry the light dramatic thread.

Rian James has succeeded in cannily weaving together the wide assortment of elements into an agreeable whole, although the writing assignment was a tough one. Smart handling here saved the story thread from some obvious pitfalls.

Edmund Lowe and Gloria Stuart probably enact the romantic angles which hinge on the one dramatic situation where the girl, a radio program director, salvages the egotistic radio announcer and reporter, Lowe, from drunken oblivion when his pride makes him go temporarily haywire at the mike and in heart affairs.

Radio reportorial stunt at this point of production into the picture when Lowe bails out of a broadcasting plane and hangs suspended to the landing wheel to score an either best or a wrecked plane. This is the highlight of a series of well done news broadcasts, with their comedy and heart implications.

Karl Freund has done a sound job of direction, eking every ounce of entertainment value from his diversified material.

In the song repertoire, one of the most charming numbers of the offering, Gene Austin effectively puts over ‘Blue Sky Avenue;’ Ethel Waters bites the theme song, ‘I Ain’t Going to Sin No More,’ and Tuth Etting scores distinctively in crooning the romantic number ‘Talking to Myself.’

Gus Arnheim’s band supplies swell accomplishment, and the Beale Street Boys are in for corking quartette numbers.

Musical contributions are especially notable, with Con Conrad, Albert von Tilzer, Charles Tobias, John Meekill, Herb Magidson, George Whiting and Murray Mencher sharing credits.

Performances and appearances are all of high level, with Phil Baker, Hugh O’Connell, Marian Byron, Sterling Holloway and Douglas Fowley clicking especially. Photography is swell.

Henry Armetta has a grand bit, and Edwin Maxwell is the president of the radio station.

The picture is a lot of fun, and with such a cast, with the music and with its good direction, it’s a cinch.

Karl Freund directed; Jerry Wald and Philip G. Epstein wrote the original story, and the screen play is a tribute to Rian James’ sense of humor. George Robinson photographed more than well, and the music and lyrics—all good—are by Con Conrad, Albert Von Tilzer, Charles Tobias, John Meekill, Herb Magidson, George Whiting and Murray Mencher.

The picture is big and worth a lot of ballyhoo. Don’t worry about it. It’ll get along anywhere.
TECHNOCAL

The BLUEBOOK School
By F. H. RICHARDSON

A KINDLY CRITICISM

John J. J. Dal, Austin, Texas, says:

"Dear Brother Richardson: As this is my first letter to you, I dislike to start it with a criticism. In Bluebook School Question 232 you ask: 'In electrical formula, what do the letters E, C, and R represent?'

"I may be your use of the letter C that I have to protest. In the Bluebook you use the letter C to represent current, whereas in recognized electrical formulas that letter represents capacitance, and the letter I current. True, a few years back the projectionist might never have learned the meaning of the word capacitance, and as a result been in no wise handicapped by the use of the letter C to represent current. Today, however, it is different and it is with the thought that your use of the letter C to represent current may tend to confuse the newer students of projection, that I offer protest and ask that you, by way of practice in the future, will use the letter E to represent capacitance. Remember that users of the Bluebooks also read other handbooks and trade journals."

"Brother Richardson, I am a senior electrical engineering student in a great college, the manner in which you have organized the Bluebook School. Many of the questions seem very elementary to me, but I must admit some of them make me dig out my text books and read up before I feel able to answer them.

"To those who may be skeptical of the school, I want to say this: You have to this date not asked one question that at some time or other I have not had to answer in my University work. Furthermore, many things gleaned from your columns have come in mighty handy in that work.

"Before closing I want to recommend a few books. First, the Bluebook, and that goes for every one. For those well advanced, having high school training and perhaps a year or two of college work, I would commend 'Radio Engineering Handbook,' by Henney, published by McGraw-Hill, price about six dollars. I consider this as the best radio handbook extant.

"Second, 'Light and Sound,' by Duncan and Starling, published by the Macmillan Co., of London. Price about three dollars.

"Third, 'Electrical Laboratory Studies,' by Upson. McGraw-Hill, two dollars.


"Warning: These books are highly technical, making frequent use of complicated higher mathematical equations, especially calculus. Nevertheless, I believe the beginner, if he be really interested, will get enough out of them to justify their purchase."

"I shall try to find time to write more frequently in future. I wish to thank you honestly and sincerely for the help you have been to me in the past and to assure you I look forward to a continuation of that same. In closing, I remain a student and admirer of Mr. F. H. Richardson."

"I might remark that Dal is not the real name of this friend. He has adopted a nom de plume, as have many others, first to avoid seeming to seek publicity, and secondly for the reason that those who do not wish themselves to do anything helpful sometimes try to make it unpleasant for others who do. In the older days very many have said: 'I'm with you, F. H., but can't write any more as the other men here sneer and make nasty remarks.' Later this has been gotten around by doing as Dal has done, first telling me, in confidence, their real name and address and adopting a nom de plume. 'Dal' is a working projectionist."

"As to the letter I, its use in question 232 was an error. I have discarded its use in the forthcoming sixth edition of the Bluebook School, and will correct the error in the answers to the question. Several who answered that question I find also offered the same objection, which I have removed. Dal, who is a working projectionist, arranges his film in the right field. The use of C for current seemed to simplify matters a bit in the days when projectionists were little more than machine operators; when many of them knew next to nothing about electrical action, even often having heated arguments as to whether rheostats reduced_volts or amperes. Capacitance—well, the term is a new one. Things are, as Dal says, different now and I is unquestionably the correct letter to use. Apologies!"

"Dal answers question 232 and I hope will find time to send in answers regularly. It is such men as he who, by their excellent answers to questions, make it possible for me to keep the school at a level where it has, as Dal says, very real value."

FLATNESS OF FIELD

With regard to answer to section C of Bluebook School question No. 222, we have the following from an optical man of large ability:

"Dear Mr. Richardson: With reference to your letter regarding test for flatness of field, it is quite true that in discussing certain matters with you recently I made reference to the fact that what is termed 'flatness of field' is sometimes ignored in the discussion of motion picture projection optics, and that much of the lack of sharp definition around the edge of the screen image is chargeable to that error.

"It is well to stress the fact that flatness of field may be tested in very simple fashion. As set forth in your answer to section C, of question No. 222 in the Bluebook School. One only needs to have a large flat white cardboard, or other white paper that can be kept flat, and to hold it against the outer margin of the screen where things are fuzzy, though sharp at the screen's center, moving it slowly toward the projector. Cases will be found where the movement will be four or five feet before the image on the paper will begin to take on some semblance of sharpness. There will be cases where it must be moved even much further before the point of perfect sharpness is arrived at."

"I am of the opinion that errors in field flatness are present in some degree in every projection lens. However, the test suggested will demonstrate the great difference in the work of high-grade projection lenses and those of inferior quality."

"May I suggest that here is an interesting experiment any projectionist can make, and it should be made. I believe, however, as per my answer to the Bluebook School question, one man should manipulate the cardboard and another view it from several feet of distance. The cardboard must of course be held flat with the screen surface for best results. I would appreciate reports from those who try this out."

TEXTILE STRIKE HURTS THEATRES

Theatre business in the textile centers, notably Massachusetts and Rhode Island in New England, and North and South Carolina and Georgia in the south, has felt the impress of the drastic mill strike, with all theatres closed indefinitely in certain localities and heavily curtailed box office receipts resulting in numerous others.

Reports indicate attendance decreases amounting to from 10 to 50 per cent in affected areas. In Woonsocket, R. I., authorities last week closed all theatres for an indefinite period, as an emergency measure to prevent public gatherings, thus hoping to forestall rioting. Similar action was taken in certain situations in Georgia and South Carolina.

Curtailed spending on the part of striking workers, in addition to general public caution which has caused numerous people to remain indoors after dark in the strike areas, has contributed materially to the attendance reductions which in some instances reached 50 per cent off normal.

In the Atlanta area smaller cities have suffered, with many theatres operating only one or two days each week.
The total of theatre receipts for the calendar week ending September 15, 1934, from 101 houses in 18 major cities of the country, reached $1,123,096, a decrease of $87,246 from the total of the preceding calendar week, ended September 8, 1934, when 101 houses in 18 cities reported an aggregate gross of $1,210,342.

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<td>1,800</td>
<td>30c-50c</td>
<td>“Desirable” (W.B.) and...</td>
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<tr>
<td>“Dragon Murder Case”</td>
<td>(F. N.)</td>
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<td>“The Cat’s Paw” (Fox) and...</td>
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<td>“Purloined” (Fox)</td>
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<td>Keith’s</td>
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<td>“The Affairs of Cullin” (U. A.)</td>
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<td>Loew’s State</td>
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<td>25c</td>
<td>“Cockeyed Cavaliers” (Radio) and</td>
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<td>“Paris Interlude” (MG.M)</td>
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<tr>
<td>Court Street</td>
<td>1,200</td>
<td>25c</td>
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<tr>
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<td>25c-40c</td>
<td>“Budweiser Dunnsmuir Strikes Back” (U. A.)</td>
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<td>Lafayette</td>
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<td>“The Crime of Helen Stanley” (Col.)</td>
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<td>25c-50c</td>
<td>“British Agent” (F. N.)</td>
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<td>25c-45c</td>
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<td>“The Life of Vergie Winters”</td>
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<td>(Radio) (2nd week)</td>
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<td>20c-35c</td>
<td>“The Defense Rests” (Col.)</td>
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<td>30c-60c</td>
<td>“The Count of Monte Cristo” (Col.)</td>
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<tr>
<td><strong>Cleveland</strong></td>
<td>3,500</td>
<td>25c-30c</td>
<td>“She Learned About Sailors” (Fox)</td>
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<tr>
<td>Allen</td>
<td>3,300</td>
<td>20c-40c</td>
<td>“The World Moves On” (Fox)</td>
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<td>Hippiodrome</td>
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<td>30c-45c</td>
<td>“Dames” (W. B.)</td>
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<td>RKO Palace</td>
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<td>30c-45c</td>
<td>“The Cat’s Paw” (Fox)</td>
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<td>State</td>
<td>3,400</td>
<td>30c-45c</td>
<td>“Now and Forever” (Para.)</td>
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<tr>
<td>Stillman</td>
<td>1,900</td>
<td>30c-45c</td>
<td>“Chained” (MG.M)</td>
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</table>

**Denver**

| Aladdin               | 1,500        | 25c-50c       | “The Cat’s Paw” (Fox)     | 3,500  |
| Denham                | 1,500        | 25c-50c       | “You Belong to Me” (Para.) | 5,500  |
| Denver                | 2,500        | 25c-50c       | “Human Bonds” (Radio)     | 4,000  |
| Orpheum               | 2,600        | 30c-50c       | “The World Moves On” (Fox) | 5,200  |
| Paramount             | 2,000        | 25c-45c       | “Strictly Dishonorable” (Radio) | 2,000  |
|                      |              |               | “Bachelor Bait” (Radio)   |       |

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<thead>
<tr>
<th><strong>High and Low Gross</strong></th>
<th>Picture</th>
<th>Gross</th>
<th>Picture</th>
<th>Gross</th>
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<tbody>
<tr>
<td>High 1-13-34 “Fox”</td>
<td></td>
<td>23,500</td>
<td>Low 3-11 “Topaze”</td>
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<tr>
<td>High 1-14 “Island of Lost Souls”</td>
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<td>15,000</td>
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<tr>
<td>High 7-29 “She Had to Say Yes” and</td>
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<td>6,000</td>
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<td>“Arizona to Broadway”</td>
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<td>High 12-3 “Little Women”</td>
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<td>Low 3-11 “When Strangers Marry”</td>
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<td>12,000</td>
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<tr>
<td>High 1-7 “Fugue Interlude”</td>
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<td>21,000</td>
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<tr>
<td>Low 3-11 “Men Must Fight”</td>
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<td>11,000</td>
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<tr>
<td>High 11-4 “I’M NO Angel”</td>
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<td>94,000</td>
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<td>High 8-4-34 “It Happened One Night”</td>
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<td>26,000</td>
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<td>High 2-25 “Dangorously Yours” and</td>
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<td>17,000</td>
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<tr>
<td>Low 8-18-34 “Housewife” and</td>
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<td>7,000</td>
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<tr>
<td>“She Learned About Sailors”</td>
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</tbody>
</table>
“Variety Daily” returns its verdict as follows:

“Should prove as refreshing at the box-office as a mint julep at hot noon. A natural for Will Rogers ... filled with homespun charm, simple, earthy humor and fine sentiment. Has that haunting quality which makes a picture talked about for thriving business.”

Will Rogers
in Irwin S. Cobb's
Judge Priest

with
Tom Brown  Anita Louise
Rochelle Hudson  Henry B. Walthall
David Landau  and Stepin Fetchit

Produced by Sol M. Wurtzel  •  Directed by John Ford
Screen play by Dudley Nichols and Lamar Trotti
A CAST OF 3,000!

massed FOR MERRIMENT...

revelling FOR GAYETY...

gathered FOR RHYTHM!

NAMES to crowd your marquee... and pack your theatre with happy throngs whose eyes will glisten at "Caravan's" lavish splendors... whose ears will tingle to its lilting melodies... whose feet will dance with its rollicking thousands... while their pulses quicken to its impulsive romance!

JEAN PARKER

PHILLIPS. HOLMES

LOUISE FAZENDA
AN ERIK CHARELL PRODUCTION

CARAVAN

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY

Executive Producer, Robert T. Kane.
## THEATRE RECEIPTS--CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hollywood</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Pantages</td>
<td>2,000 25c-40c</td>
<td>&quot;There's Always Tomorrow&quot; (Univ.) (2nd week)</td>
<td>High 7-22 &quot;College Humor&quot; (2nd run)</td>
</tr>
<tr>
<td>W. B. Hollywood</td>
<td>3,000 25c-55c</td>
<td>&quot;Dames&quot; (W. B.) (2nd week)</td>
<td>Low 11-11 &quot;Saturday's Millions&quot;</td>
</tr>
<tr>
<td><strong>Indianapolis</strong></td>
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</tr>
<tr>
<td>Apollo</td>
<td>1,800 25c-40c</td>
<td>&quot;The World Moves On&quot; (Fox) (2nd week)</td>
<td>Low 1-2-34 &quot;Come To Paris&quot; (2nd run)</td>
</tr>
<tr>
<td>Circle</td>
<td>2,000 25c-40c</td>
<td>&quot;Now and Forever&quot; (Para.) (2nd week)</td>
<td>Low 8-4-14 &quot;Handy Andy&quot;</td>
</tr>
<tr>
<td>Indiana</td>
<td>3,133 25c-40c</td>
<td>&quot;Belle of the Nineties&quot; (Para.)</td>
<td>Low 9-18-34 &quot;Hello, Charlie&quot;</td>
</tr>
<tr>
<td>Lyric</td>
<td>2,000 25c-40c</td>
<td>&quot;Hat, Coat and Glove&quot; (Radio)</td>
<td>Low 1-6-34 &quot;Kiss and Make Up&quot;</td>
</tr>
<tr>
<td>Palace</td>
<td>3,000 25c-40c</td>
<td>&quot;Chained&quot; (MGM)</td>
<td>Low 1-15-34 &quot;The Kid from Spain&quot;</td>
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<tr>
<td><strong>Kansas City</strong></td>
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<td></td>
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</tr>
<tr>
<td>Mainstreet</td>
<td>3,069 25c-45c</td>
<td>&quot;The Fountain&quot; (Radio)</td>
<td>High 9-4-34 &quot;Little Women&quot;, &quot;Dames&quot; (Radio) (2nd week)</td>
</tr>
<tr>
<td>Midland</td>
<td>4,000 25c-40c</td>
<td>&quot;Affairs of Cellini&quot; (U. A.) (2nd week)</td>
<td>Low 9-9-34 &quot;Little Women&quot;</td>
</tr>
<tr>
<td>Newman</td>
<td>1,800 25c-40c</td>
<td>&quot;Dames&quot; (W. B.) (2nd week)</td>
<td>Low 11-18 &quot;The White Parade&quot;</td>
</tr>
<tr>
<td>Tower</td>
<td>2,200 25c</td>
<td>&quot;The Love Captive&quot; (U. A.)</td>
<td>Low 11-18 &quot;The White Parade&quot;</td>
</tr>
<tr>
<td>Uptown</td>
<td>2,000 25c-40c</td>
<td>&quot;Handy Andy&quot; (Fox)</td>
<td>Low 11-15 &quot;The White Parade&quot;</td>
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<tr>
<td><strong>Los Angeles</strong></td>
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<tr>
<td>Loew's State</td>
<td>2,467 30c-55c</td>
<td>&quot;The World Moves On&quot; (Fox)</td>
<td>Low 11-2-34 &quot;The Little Cigars&quot; (Fox)</td>
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<tr>
<td>Paramount</td>
<td>3,596 30c-55c</td>
<td>&quot;One Night of Love&quot; (Col.) (2nd week)</td>
<td>Low 11-15 &quot;The White Parade&quot;</td>
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<tr>
<td>RKO</td>
<td>2,700 25c-40c</td>
<td>&quot;Young and Beautiful&quot; (Mascot)</td>
<td>Low 11-15 &quot;The White Parade&quot;</td>
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<tr>
<td>United Artists</td>
<td>2,100 35c-55c</td>
<td>&quot;The House of Rochschild&quot; (U. A.)</td>
<td>Low 11-15 &quot;The White Parade&quot;</td>
</tr>
<tr>
<td>W. B. Downtown</td>
<td>3,400 25c-55c</td>
<td>&quot;Dames&quot; (W. B.) (2nd week)</td>
<td>Low 11-15 &quot;The White Parade&quot;</td>
</tr>
<tr>
<td><strong>Minneapolis</strong></td>
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<tr>
<td>Century</td>
<td>1,650 25c-40c</td>
<td>&quot;Hedoula&quot; (MGM)</td>
<td>High 7-22 &quot;The Court Jester&quot;</td>
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<tr>
<td>Lyric</td>
<td>1,238 20c-25c</td>
<td>&quot;Murder in the Private Car&quot;</td>
<td>Low 7-22-34 &quot;The Court Jester&quot;</td>
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<tr>
<td>RKO Orpheum</td>
<td>2,900 25c-50c</td>
<td>&quot;The Fountain&quot; (Radio)</td>
<td>Low 7-30 &quot;Hello, Charlie&quot;</td>
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<tr>
<td>State</td>
<td>2,300 25c-40c</td>
<td>&quot;Chained&quot; (MGM)</td>
<td>Low 7-7-34 &quot;The Court Jester&quot;</td>
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<tr>
<td>Time</td>
<td>300 25c-35c</td>
<td>&quot;The Lost Patrol&quot; (Radio) (2nd week)</td>
<td>Low 7-13-34 &quot;The Court Jester&quot;</td>
</tr>
<tr>
<td>World</td>
<td>400 25c-75c</td>
<td>&quot;Revival Week&quot;</td>
<td>Low 7-20-34 &quot;The Court Jester&quot;</td>
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<tr>
<td><strong>Montreal</strong></td>
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<tr>
<td>Capitol</td>
<td>2,547 25c-60c</td>
<td>&quot;The World Moves On&quot; (Fox)</td>
<td>High 7-1 &quot;America's Sweetheart&quot; (Radio)</td>
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<tr>
<td>Imperial</td>
<td>1,914 25c-50c</td>
<td>&quot;Cavalcade&quot; (Fox) Revival</td>
<td>High 7-15-34 &quot;The Court Jester&quot;</td>
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<tr>
<td>Loew's</td>
<td>3,115 25c-65c</td>
<td>&quot;Sierra Is the Way&quot; (MGM)</td>
<td>High 7-5-34 &quot;The Court Jester&quot;</td>
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<tr>
<td>Palace</td>
<td>2,600 25c-75c</td>
<td>&quot;Servants' Entrance&quot; (Fox) and &quot;Ladies Should Listen&quot; (Para.)</td>
<td>High 7-12-34 &quot;The Court Jester&quot;</td>
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<tr>
<td>Princess</td>
<td>2,727 25c-65c</td>
<td>&quot;The Affairs of Cellini&quot; (U. A.) and &quot;The Ninth Guest&quot; (Col.)</td>
<td>High 7-17-34 &quot;The Court Jester&quot;</td>
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<tr>
<td><strong>New York</strong></td>
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<tr>
<td>Capitol</td>
<td>4,700 35c-$1.15</td>
<td>&quot;Chained&quot; (MGM)</td>
<td>High 4-4-34 &quot;Riddle&quot;</td>
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<tr>
<td>Mayfair</td>
<td>2,300 35c-65c</td>
<td>&quot;Charlie Chan in London&quot; (Fox)</td>
<td>High 4-4-34 &quot;Riddle&quot; (2nd week)</td>
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<tr>
<td>Palace</td>
<td>2,500 25c-75c</td>
<td>&quot;The Fountain&quot; (Radio)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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<tr>
<td>Paramount</td>
<td>3,700 35c-99</td>
<td>&quot;She Loves Me Not&quot; (Para.)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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<tr>
<td>Rialto</td>
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<td>&quot;You Belong to Me&quot; (Para.)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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<tr>
<td>Rivoli</td>
<td>2,200 40c-99c</td>
<td>&quot;The Affairs of Cellini&quot; (U. A.)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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<tr>
<td>EKO Music Hall</td>
<td>5,945 25c-$1.65</td>
<td>&quot;One Night of Love&quot; (Col.)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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<td>Roxy</td>
<td>6,200 25c-55c</td>
<td>&quot;Romance in the Rain&quot; (Univ.)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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<td>Strand</td>
<td>3,000 25c-8110</td>
<td>&quot;Dames&quot; (W. B.)</td>
<td>Low 4-2-34 &quot;Secret of Madame Blanche&quot;</td>
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### Notes
- The motion picture "The Chained" was released in the year 1934 and is listed among the theatre receipts for the week.
- The receipts are tabulated over the period from January 1933 to September 1934.
## Theatre Receipts--Cont'd

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<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>(Tabulation covers period from January, 1933.)</th>
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<td>Oklahoma City</td>
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<tr>
<td>Capitol</td>
<td>1,200</td>
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<td>High 1-6-34 &quot;Going Hollywood&quot;... 4,100</td>
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<td>10c-65c</td>
<td>&quot;You Belong to Me&quot; (Para.)... 850 4 days</td>
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<td>Criterion</td>
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<td>Low 1-11-34 &quot;From Hell to Heaven&quot;... 1,350</td>
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<td>Liberty</td>
<td>1,500</td>
<td>&quot;Servants' Entrance&quot; (Fox) ... 2,800 (4 days)</td>
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<td>10c-36c</td>
<td>&quot;Kiss and Make Up&quot; (Para.)... 2,500</td>
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<tr>
<td>Midwest</td>
<td>1,500</td>
<td>Call It Love (Fox)......... 500 (3 days)</td>
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<tr>
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<td>10c-56c</td>
<td>&quot;Affairs of Cellini&quot; (U. A.)... 3,800</td>
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<td></td>
<td></td>
<td>High 3-28-34 &quot;The Fourth Horseman&quot;... 1,100</td>
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</table>

| Omaha             |              |               |                                             |
| Brandeis          | 1,200        | "The Fountain" (Radio)... 5,300 (Rad) and "Hat, Coat and Glove" (Radio) 1,200  |
|                   | 20c-35c      | "Down to Their Last Yacht" (Radio)... 3,600 |
| Orpheum           | 3,000        | "Now and Forever" (Para.)... 11,400 |
| World             | 2,500        | "Straight Is the Way" (MGM) and "Ladies Should Listen" (Para.)... 3,900 |
|                   | 25c-40c      | "Circus of Cellini" (U. A.)... 12,000 |
|                   |              | "The Affairs of Cellini" (U. A.)... 12,000 (6 days-1st week) |

| Philadelphia       |              |               |                                             |
| Aldine             | 1,200        | "Who Will Make Our Bed?" (Para.)... 3,600 |
| Arcadia            | 600          | "Friends of Mr. Sweeney" (W.B.)... 1,900 (6 days) |
| Boyd               | 2,400        | "Girl from Missouri" (MGM)... 10,000 (6 days) |
| Earle              | 2,000        | "Romance in the Rain" (Univ.)... 17,500 (6 days) |
| Foots              | 3,000        | "Servants' Entrance" (Fox)... 21,000 (6 days) |
| Karlen             | 1,000        | "The Human Side" (Univ.)... 2,400 |
| Stanley            | 3,700        | "She Has No Face" (Para.)... 11,000 |
| Stanton            | 1,750        | "Hideout" (MGM)... 6,300 |
|                   | 30c-56c      | "Dragon Murder Case" (W. B.)... 6,000 |
|                   |              | "The Affairs of Cellini" (U. A.)... 12,000 (6 days-1st week) |

| Portland, Ore.     |              |               |                                             |
| Broadway           | 1,913        | "British Agent" (F. N.)... 5,000 |
| Music Box         | 3,000        | "Dames" (W. B.)... 4,800 |
| Oriental           | 2,040        | "Cockeyed Cavaliers" (RKO)... 2,000 |
| Passages           | 1,100        | "Salty of the Subway" (Majestic)... 1,700 |
| Paramount          | 3,098        | "The World Moves On" (Fox)... 5,800 |
| United Artists     | 950          | "You Belong to Me" (Para.)... 5,300 |
|                   | 25c-40c      | "Chained" (MGM)... 4,800 |
|                   |              | "Hide Out" (MGM)... 4,800 |

| San Francisco      |              |               |                                             |
| Fox                | 4,600        | "Elmer and Elsie" (Para.)... 10,000 |
| Golden Gate        | 2,800        | "Down to Their Last Yacht" (Radio)... 12,000 (Radio) |
| Orpheum            | 3,000        | "One Night of Love" (Col.)... 9,000 (2nd week) |
| Paramount          | 2,070        | "The World Moves On" (Fox)... 10,000 |
| St. Francis        | 1,409        | "Treasure Island" (MGM)... 8,000 |
| United Artists     | 1,200        | "Bulldog Drummond Strikes Back" (U. A.)... 7,500 (U. A.) (3rd week) |
| Warfield           | 2,700        | "Chained" (MGM)... 29,000 |

| Seattle            |              |               |                                             |
| Blue Mouse         | 950          | "Dames" (W. B.)... 3,700 (26c-35c) |
| Fifth Avenue       | 2,750        | "Now and Forever" (Para.)... 7,400 |
| Liberty            | 2,000        | "Line Up" (Col.) and "Gun Justice" (Univ.)... 2,100 (15c-35c) |
| Music Box          | 910          | "The World Moves On" (Fox)... 6,000 |
| Paramount          | 3,050        | "You Belong to Me" (Para.)... 5,100 |
|                   | 25c-35c      | "He Was Her Man" (W. B.) and "When Strangers Meet" (Liberty)... 1,300 |

| High 12-30 "Little Women"... 8,500 |
| Low 9-28 "The Rebel"... 1,200 |
| High 3-28-34 "Twentieth Century" (Col.)... 4,900 |
| Low 11-11 "Footlight Parade"... 5,300 |
| Low 6-16-34 "Uncertain Lady"... 5,000 |
| Low 5-26-34 "Wild Cargo"... 11,500 |
| Low 1-26-34 "Swept Away"... 4,600 |
| Low 9-15-34 "Chained"... 9,000 |
| Low 3-27 "Story of Temple Drake"... 10,000 |
Happiness Ahead
(Warner)
Romance

This picture is composed of popular entertainments and showmanship elements. It's a love story, checkful of human interest. The Cinderella theme is novelty reversed; a rich girl is in love with a horse boy. A spirit of gay romantic adventure motivates. Yet supplementing that quality there's plenty of comedy in dialogue and situations. This result is given the show a tinge of realism. Occasionally comes a pellae-quickening thrill. Logical is the touching tinge of contradiction that is used to harlequin pictures. Chan, suddenly called into the case by a frantic girl, has but three days in which to uncover the real perpetrator of the cases in which the girl's brother is shortly to be executed. Chan works fast, and of course successfully. The Oland name, in the role in which he performs a unique selling appeal for the marquee. In support are Drue Leyton, Raymond Milland, Mona Barrie, Alan Mowbray.

Outside of the selling point indicated in the foregoing there is comparatively little opportunity for unusual showmanship. The device of challenging the audience to select the murder from the numerous suspects should be effective. The exhibitor with past experience in the selling of Chan mysteries will know best the manner of exploitation for his territory.

Chan, called to London to receive the expression of gratitude of the English government for his piece of crime detection, is about to start for home when he is approached by Miss Leyton, whose brother is about to die for a murder which his name is made to be innocent. The crime was committed at a country estate near London, where a guest, an inventive officer in the flying squad, murdered as a deterrent. The condemned man was the hunt secretary of the owner of the estate, Mowbray.

The time for the execution is growing near. By a ruse, Chan causes the real murderer to admit his own guilt, that murderer being revealed as Mowbray himself, who is discovered to be the agent of foreign powers. The suspense element is well maintained.

The film is typically of the Charlie Chan mystery material which has proved popular.

AUBURN, NY

CAST
Inspector Charlie Chan | Warner Oland
Pamela Gray | Dorothy Deveny
Drue Leyton | Dick Powell
Maudes Gray | Raymond Milland
Neil Howard | Mary Bristol
Lady Mary Bristol | Mona Barrie
Geoffrey Grad | Allan Lane
Dennis Phillips | Murray Kinnell
Hugh Gray | Douglas Walton
Majer Thacker | F. E. Clive
Detective Sergeant Thacker | Walter Jenkins
Terry Garton | Josephine Mathews
Major Jardine | Eric Blore
Mrs. Bain | George Vail
Father Bain | John Loder
Home Secretary | Madge Bellamy
Sherry Holbrook | Ronald Colman
Sergeant Mervin | Owen Davis
Bunny Fothergill | Paul England

Night Alarm
(Majestic-Darmon)
Romantic Drama

There's plenty of potential showmanship in this picture, in the good little picture class. In spots where exhibitors appreciate the business building value of civic contact, it makes possible the extra rush of publicity with fire departments, newspapers, civic organizations, and local governments. Besides being an exploitation show, it is also entertaining with sufficient romance, drama, comedy, action and the thrill of spectacular fires and fire fighting methods to make it of unusual interest to both adults and children. The fire prevention campaign which its newspaper man hero advocates being the basis for one kind of contact, the character which it gives its newspaperman should serve in good stead in seeking newspaper support.

In the story, Alby, sore at his job of Garden Beautiful column editor, finds his only pleasure in chasing the fire wagons. On the carpet before Managing Editor Caldwell for neglect of duty, he talks himself out of his job and a girl, Helen Smith, gets it. He explains to Caldwell his belief that the epidemic of conflagrations is a coincidence; that political graft, insurance company cheating and greed are directly responsible. There follows a whole series of exciting dashes, thrilling fires and sensational news stories.

The material of which this picture is constructed, being both showmanship and entertainment intelligently administered so that realism and holkum theatricalism are evenly balanced, makes it easily possible for exhibitors to obtain the suggested contacts. If possible arrange a special showing for fire department officers, newspaper men, city official and civic club members, using the prestige of their opinions as a medium of stirring up more than ordinary public interest.—McCARTHY, Hollywood.


CAST
Hal Ashley | Bruce Cabot
Helen Smith | Judith Allen
H. B. Smith | H. B. Warner
Mayor | Harvey Holman
Caldwell | Sidney Haas
Minister | Harold Minor
Vince | Jack Hulman
Mrs. Van Dusen | Betty Blythe
Dexter | John Bliever
Entertainer | Fuzzy Knight

The Dude Ranger
(Fox-Lesser)
Western

In this production the elements that made "westerns" one of the most popular forms of screen entertainment again are adressed. There is merit to the story that combines romance, drama, comedy, action that has only a little of that "shoot-c'm-up" quality, suspense, beautiful scenes, dashes of adventure and the eventual triumphs of right and justice over misunderstanding.

Its lead personality, George O'Brien, is one of the foremost exponents of virile outdoor entertainment. The supporting cast includes many
The Private Life of Don Juan

(United Artists—London Films)

Romantic Comedy

Showmanship angles abound in this picture. The story, which made history with "The Private Life of Henry VIII" has gone one better in production and offered a picture which on its pictorial values has appeal. The untamed heroine takes on gorgeous scale; completing an appeal to the eye rare in these taller days, the wearers of the beautiful things are equally beautiful worthy of them. Director, art director and cameraman have certainly competed, in "The Private Life of Don Juan," to remind us, and their fellow producers, that a photoplay is still a thing which should be seen with pleasure before it can be heard with appreciation.

Over and above its selling value as a beautiful picture, "Don Juan" offers rather unusual story appeal. It is in essence a satire of the Don Juan legend. The Don himself, middle-aged, inclined to fat and nervous about his reflexes, is a figure to laugh at—and, more important, laughs at his own frankness of the dialogue points the appeal to the more discerning public. For the general audience there is the fact that the tone is not political and that the majority in the cheek to make absurd a conclusion which shows Juan, completely discredited as a great lover, returning to the girl he had earlier rejected. In fact, the picture deity combines an appeal to the sentimental with its main address to the sophisticated, if the lady patron can slide the joke she probably will love the romance and the spectacle.

It is obvious that the big selling appeal here is to those who are willing to laugh at the conventional Don Juan legend, with the thought that even a Great Lover is dependent on his publicity and that even Juan's get fast, tired and bored. If humor is the line is dangerous, there is the glamorous atmosphere created by the magnificent setting of the film, the outstanding qualities of the two big comedy and the promise of a story which shows a human and defeated Juan consolcd, In any picture marketed with an alluring program, and selling for what it is, one may find it a surprising novel attraction. The screen story, with its many twists, has Selby, wealthy easterner, coming into possession of a ranch. Cattle disappearing mysteriously, and the finances in too good shape, Selby finds himself a man of both and double-crosser. This situation becomes complicated as Selby falls in love with Ann, Hepburn, determined to deter him from exposing her father. Selby finds himself in complications as the girl learns of his unpropitious adventures. Eventually, however, the real truth comes out. Hepburn is exonerated and Ann, understanding, becomes reconciled to the dute ranger.

Clean and wholesome, the picture can be sold with that style of showmanship that establishes it as an all-family attraction; a real family picture, that can be disposed of by appeal that can be boasted as good for the juveniles.—McCarthy, Hollywood.

CAST

Don Juan—Douglas Fairbanks Jr.
Ann Hepburn—Dame Anna Sorrento
Dale—LeRoy Mason
Hepburn—Sidney Wolf
Mr. Hepburn—Henry Wall
Hawk—J. Stuart Blackton
Dad—Jordan Dour
Maith—Alice Faye
Alcott—Lloyd Ingram


You Belong to Me

(Paramount)

Drama

A highly sympathetic picturization of the dramedy, combining in the lives of the small-time vaudevillians, with the tears rather taking precedence over the laughs, this is a picture from an original story, makes for good entertainment, and has the additional selling quality of being virtually 'stolen' by a youngster. In view of the current "templetonian" wave of patron interest in clever child performers, this point becomes something of an asset in selling the picture.

The pace of the film is swift—and sure. There is the occasion of the "old hokum," but it has not been proved yet that the run-of-the-mill, or any other kind of audience, will not go for hokum when it is served up with intelligence. The tear-jerking quality of the film makes it especially strong for the feminine patron and the household's sufficient general action and punch for the men.

The fact that a small boy serves to bring together a couple long separated is still good drama material and here the small boy presents a characterization which, except in a few isolated spots, is wholly natural, the performance calculated to result in audience appreciation.

The younger is David Jack Holt and it is practically a certainty that the audience will form the young fellow into its collective heart and look for his next appearance, which makes virtually accurate to record that "in support" of the youngsters, although the billing is not that of Mr. Lee, is practically as dependable, capable and as usual; Helen Mack, fragrantly competent; and Helen Morgan, famed blues singer of stage and radio, whose name is--

(Continued on page 47)
Worth her weight in gold at any box office . . . "The Richest Girl In The World" moves into the world's largest theatre, taking her proper place among the bluebloods of the screen that have made Radio City Music Hall the Showplace of the Nation!

Smart, scintillating, saucy, dressed like a million, utterly charming, she'll have all New York at her feet before the week's over!
The World's Dumb-bells

are writing
the funniest
film ever
made...

A week or so ago something NEW busted loose right in the middle of this business and set the whole country hawling with glee! Not a super-de-luxe-colossal feature, but a reel made up of the weirdest, wildest, screwiest, nut mail that ever made letter carriers round-shouldered... and every one a belly laugh marked "special delivery" to audiences hungry to bust a few buttons off.

These lallapaloozas from the morning mail are GENUINE BONAFIDE AUTHENTIC epistles received by business firms and gathered from all over the world by Juliet Lowell (who has hundreds of them).

On the screen they're so funny that audiences yell, scream, shout, go into hysterics and roll in the aisle. (We've a lot of wires and letters from exhibitors to prove it and we'll publish some of 'em in the next ad.)

This series is called "DUMB-BELL LETTERS," produced by Van Beuren Corporation, distributed by RKO-RADIO and if you're no dumb-bell you'll wire—not write—to your nearest RKO exchange about 'em!
The only friend that Miss Mack and her theatrically-born and bred son have after the death of her husband, is fellow-trapper Tracy, a comic whose genuine trapper's manner makes entertaining contrast with the role of burden-bearer which is his. The boy attempts, with little success, to follow in his father's footsteps. Tracy's task to tell her the "single" act that she hopes to put on is no good. She meets Arthur Pierson, under whose tutelage she teams up with him, then marries him, much to the disappointment of David, who has taken an in- stinct-like dislike to his step-father.

It is Pierson's desire to ship the boy off to school, "out from under his feet", but the boy is supported in his objections by his mother. Eventually, when David tells Tracy the story, Tracy convinces the boy he should try the school, to avoid his mother and Pierson quarrelling. At school the young sinner is terribly unhappy, finding no companion with whom he can talk show-business, about which his whole life has been wrapped. Pierson is prepared to leave Miss Mack, tells her about it, and is killed in a fall from a swing during their act. It is up to Tracy to tell the boy, and at school he, top dog of vaudeville, is to entertain, Tracy and she are reunited as she aids him in his difficulties as a musician, and the two take the boy, with adoption understood, thus partially offsetting the earlier tragic note.

It appears to be a family type film.—Aaron C., N.Y.


Ed Hanigan ............ Lee Tracy
Philetis ................ Helen Morgan
Mae Aba ................ Helen Bowden
Theater Manager ........ Lyceum Oratorio
Jimmy Faxon ............ David Holt
Hap Magee .............. Max Mack
School Principal ........ Edwin Stansby
Instructor .............. Dean Jagger
Lisa Lacey ............... Irene Ware
Joe Mandel ............. Leo Caes
Jack Mandel ............ Max Mack
Minister ............... Mary Healy
Minister's Wife ......... Nina Dell
Stage Manager ........... Irving Bacon

Petersburg Nights

(Amkino) Drama

Heavily dramatic from the viewpoint of the general American audience while at the same time a true study of the Russian dramatist art. SoYuvarin's picture called Petersburg Nights is under the title "Petersburg Nights," the original title "White Nights." The acting artistry of B. Dobron Ravo as the frustrated musician, is evident throughout, even if the tempo is of the deliberate style of the land in which the action takes place. In the background also is descriptive music, giving the picture a legitimate and well does it narrate in tone the development of the story itself.

It is the story of the evolution of the new Russian this time in terms of liberty of music expression. Ravo, not content with fiddling either for an aristocrat or an actress, turns his eyes on the humble drama. He finds his friend has stolen one of his themes. He substitutes at a concert and when the poorer people are in the audience he duplicates his orchestral composition that tells in notes something of their life, the wealthy patrons walk out. He is called a fanatic, but at the end he wins at least his respect when the laborers are driven out of the factory he finds himself marching ahead of the horde—and they are singing his song.

There is the abundance of impressionism coupled with stark reality that makes Russian art peculiarly its own, and it permeates the entire picture, a production for the specialized audience.—Kovlub, New York.


CAST

Egor E. Finov ........... B. Dobron Ravo
Schultz .............. A. Gorovoy
Crassov ................. T. Tolstoi
Land Owner ............. Leon Pierson
Student .................. I. Doronin
Vassiliev ............... V. M. Komisarzew

The Trail Beyond

(Monograph)

Western

Into this outdoor production of the Far Northwest has been crammed a multiplicity of story development which makes for a swiftly moving succession of acts with John Wayne precipitating it. The name Wayne has come to mean action in Western pictures, and that's the manner in which the pictures are made, also are the appearances of Noah Beery and Noah Beery, Jr., in the picture. There is also the fact that the film is from James Oliver Curwood's novel, "Trail Beyond.

Wayne goes into the North Country to find a girl. He saves Noah Beery, Jr., from a murder frame in which he and the two take the boy, with adoption understood, thus partially offsetting the earlier tragic note.

There is much for youngsters in the production and for elders as well who like their outdoor pictures. It's decidedly weekend material.—Kovlub, New York.


CAST

Red Drew .......... John Wayne
George Newsom ........ Noah Beery, Jr.
Waltz ................ Noah Beery, Jr.
Jim ................ Bill Hille
Marie .............. Iris Lancaster
LeRoy ................ Robert Power
Benoit ........... A. Berardo
Earl Dwine ......... Ed Parker

In a Monastery Garden

(Audio Prod. - First Division)

Unusual Excellence

Designed to offer a few minutes of relaxation in the ordinary theatre program, this "Musical Moods" series presents to the exhibitor an opportunity for a presentation that should bring an immediate and strikingly marked increase in audience attendance. The series are, in effect, pictorial accompaniments to famous musical compositions. In this number, part of a new series as welling three-color Technicolor out of doors for the first time, the appropriate visual material far and away surpasses anything yet attempted in color photographic shows. This subject, and the series as a whole, is more than worth the closest attention on the part of the exhibitor. A new producer, First Division Exchanges the distributor.—Running time, 7 minutes.

MEXICAN IDYL

(Audio Prod. - First Division)

Superior

Utilizing a typical musical composition of the Mexican countryside, this subject in the "Musical Moods" series offers scenic effects in three-color Technicolor in which the producer, Robert Morgan, has managed to secure a natural color which should cause any audience, no matter what its type, to catch its breaths when it finds their hero leading a step-father into the river, and when the latter leaves his home in the morning, turns his flock, returns as the sun sets over the hills. As a presentation of quality, and distinction, the subject offers an exhibitor an opportunity.—Running time, 7 minutes.

Ye Happy Pilgrims

(Universal)

Excellent

The fun, heaps of it, in this Oswald cartoon travesy on the courtship of Miles Standish, and the most adroit turn of the comedy is in the occasion when an indignant Indian, with his droll mounting of "Three o'clock and all's well," even down to the moment when the snowstorm bares all of him except one waving hand. The farcical turn starts when the Indians greet the landing Pilgrims with Hot Dog stands and real estate shapers. It continues with a mechanical hippopotamus mixing cement in his innards and baby kangaroos emerging from the pouch carrying it up to the top. Finally, when the Pilgrims are about to sail, Alden takes Standish's love plea to Priscilla (it was spelled "Pricilla" in the title) and when she invites him to stay, Miles calls in the Indians who send the food to them and they set the food and all's still well.—Running time, 8 minutes.

Mountain Melody

(EDUCATIONAL)

Tuneful

There is melody and a bit of comedy in this number of the Song Hit series, which features Frank Luther and the currently rather popular hill-billy string and vocal music. A southern fand and a hill-billy singing contest to select a group for radio broadcasting opens the subject, with the closing sequences finding their chosen melody-makers in action over the radio. The number is entertaining.—Running time, 10 minutes.

World's Fair and Warmer

(For Showmen)

Showmanship is evident in this short feature that provides a complete panorama of the World's Fair, with real thrills in the foreground. Exhibitors, by playing up the interesting and eye-compelling features of Chicago's big show, have also the Thalians to exploit as Hollywood's younger set of actors, besides a story that provides action and comedy as it winds its way in and out of the Fair's high spots. Arthur Lake, John Harron, Helen Mann and George Lewis are the youth appeal. Jack Towney, producer of the first Thalians series, also produced this as the first of his new six.—Running time, 22 minutes.—G. M.

She's My Lilly (I'm Her Willie)

(EDUCATIONAL)

Entertaining

The lively and energetic Will Mahoney imparts considerable entertainment to this musical number with his singing of the title song and his peculiar style of dancing. Off aboard ship for a vacation, he unwittingly takes the assumed name of a fugitive from justice, and when he is apprehended by the captain is forced to marry his name is Will Mahoney. Five colored youths supply harmony and Mahoney does the rest. The subject is entertaining.—Running time, 22 minutes.

Variety Club Fete October 14

The sixth annual banquet of the Variety Club will be held at Pittsburgh's William Penn Hotel, October 14.
"Move Over Big Boys—this Year it's MONOGRAM!"

"A GIRL OF THE LIMBERLOST"

Wins highest honors from Parents' Magazine and Trade Press

"A picture for the entire family... something the exhibitor definitely can sell."
—Motion Picture Herald

"Finely cast... superbly directed... great tie-up possibilities."
—Showmen's Round Table

"A natural for the family trade. Should prove good news at the pay window."
—Variety

"Heart appeal and human touch for the crowd."
—Film Daily

"Monogram's most pretentious production... Should ring box-office bell in any man's theatre."
—Box-Office

"Very good... Will appeal greatly to the family trade. Class A."
—Harrison's Reports

Based on Gene Stratton-Porter's great novel

Louis Dresser • Marian Marsh • Ralph Morgan

Directed by Christy Cabanne • A W.M. T. Lackey production
Screen play by Adele Commandini • Presented by Monogram Pictures


Columbia

BRIEF MOMENT: Carole Lombard, Gene Raymond, Monroe Owsley, Donald Cook—Traded a weak one for this old one and proved I was right doing so. This genre comedy could have been made a capricious romance.


FOG: Mary Brian, Donald Cook—This has been mutated to a satisfactory result in a capable direction. Having read the story in the Saturday Evening Post, it seemed to me that they made a pretty good job of it. Should please mystery loving fans. A fair average drawing card—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.


HELL BENT FOR LOVE: Tim McCoy— McCoy pictures always OK. It will thrill the hunters and surely satisfy them; if your fans like action give them this and enjoy their business. Running time: 60 minutes. Played Sept. 3-6—J. Stalnaker, Avon Theatre, Henderson, N. C. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Clau- dette Colbert—Very good comedy picture with some memorable scenes. This film will rate high if you play it to your patrons 100 cent.—Sammy Jackson, Jack- son Theatre, Florence, Al. Small town patronage.

A GREATER GLORY: Oscar Dacres—This is the war story of this year for you. It rates it a special hit as it's on our books at the lowest gross in several months. Played Aug. 28-29—old C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Ralph Bellamy—Not a bad little show, if your patrons like pictures with a human interest. It certainly is trying to please your women patrons. Played Sept. 8-15—J. Glenn- wald, Ethel Harrison Theatre, Aurora, Mo. Small town patronage.

SISTERS UNDER THE SKIN: Elisa Landi—A good picture, with a good cast and good acting. Where age wants to mate with youth. Nicely photographed with good produc- tion values. A good moral is held out but they is mighty convenient to have the faithful wife waiting for a call. This is a good junior picture. A fair average drawing card—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TWENTIETH CENTURY: John Barrymore—One of the worst pictures I have ever seen. I can't see how Columbia can compare this one with "It Happ- ened One Night" or call it a special. From the beginning to the end it is nothing but talk, talk, talk, and the story is exceptionally weak. A picture like this can only draw and satisfy files. Business exactly as the show itself, terrible. Running time: 90 minutes. Played Sept. 4-5—W. Horace Reeve, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

UNKNOWN VALLEY: Buck Jones—Buck Jones pictures are always good. This one is no exception. The M. F. Bobwell, Paramount Theatre, Wyoming, Ill. Small town patronage.


FOX

CIRCUS CLOWN, THE: Joe E. Brown—A circus and a picture show in one, and it is great. I con- sider this a well produced picture. It is nothing but over the best of any show for a long time. The circus acts are good and the whole package makes an excellent performance. This is the kind of picture the showman likes and it makes a fine opening act. Running time: 55 minutes. Played Aug. 16-17—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor, Ray Walker—This is without a doubt one of the best pictures done for the younger patrons. Shirley Temple is great and so was my busi- ness. Temple is very cute and the younger patrons cannot wait until next one is released. Running time: 42 minutes. Played Aug. 16-17—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

BABY TAKE A BOW: Shirley Temple—I person- ally am so hypnotized by Shirley that I can at last understand why children are kidnapped. This picture is a solid gold hit and a near natural. The producers think that Shirley should be associated with crime and criminals as much as possible. They are plenty of gangsters or bust. What in blazes all Horace B. Johnston, the owner of this house, is doing the business in spite of them because of them and them, and them, him—Horace J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Gen- eral patronage.


BOTTOM UP: Specker Tracy, John Boles, Pat Patterson, Thelma Todd, Herbert Mundin—A very good musical which seemed to be popular on first show. It is not anything unusual, nor what Fox advertised it. It had a better business than the rest of their program line for this season. Running time: 60 minutes. Played Aug. 28-29—Dante Theatre, Dante, Va. General patronage.


CATS PAW, THE: Harold Lloyd—The worst pic- ture I have ever seen. His picture business is not good enough for it and do not think anyone else did. No comment. Played Sept. 3-5—George Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This picture has a very good little picture that will please your patrons. This is a very good personal story that is like- ly that it once enjoyed here, but just the same we skied two days, to average business. It is a drama with comedy and romance and has an excellent sup- porting cast. Personally I think the story was too slow moving, Business average two days. Running time: 76 minutes. Played Aug. 28-29—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—This seemed to please the majority. Too bad they gave Shirley Temple the picture that the picture would have had a trifle more pull at the box office.—M. F. Bobwell, Paramount Theatre, Wy- oming, Ill. Small town patronage.

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EVER SINCE THEN: George O'Brien—Our patrons
MOTION PICTURE HERALD
September 22, 1934

MGM


HIDEOUT: Robert Montgomery—Here is one that I advise all exhibitors to play to, for I have this in two towns that I know and it has been playing to a full house. Every one enjoyed this picture and told me so. Played September 6 at Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOLLYWOOD PARTY: Aladdin Theatre, Birmingham, Ala.—One of the most enjoyable and finest pictures I have seen in a long time. Hugh Herbert and Richard Dix star in this picture, and I think it is a very pretty and a good little actress. Played August 18—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OPERATOR THIRTEEN: Marion Davies—Excellent picture, very cleverly done, very good acting, and a good musical number and a good performance by Davies. Gary Cooper's performance is also good. Played August 25—B. Hollebeck, Rose Theatre, Sarnia, Wash. Small town patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—In my opinion this is one of the best pictures of the year. Miss Davies is very good and Gary Cooper is very good. I have never seen him before and I was pleased with his performance. August 6—J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.

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TARZAN AND HIS MATE: Johnny Weissmuller and Maureen O'Sullivan—Another one of those pictures that has made a hit with the public. Played August 27—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.


TREASURE, ISLAND: Wallace Beery, Jackie Poster—Wallace Beery usually draws a good picture of its kind. Played August 14—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper, Jean Harlow—Another excellent picture by this group. Played August 21—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RIPTIDE: Norma Shearer, Robert Montgomery—A very good picture, very well played. Played August 24—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STAMBOUL QUEST: Myrna Loy—Not one person in 50 knows what Stamboul means or gives a damn if it were written on a sign. I can't imagine the producer of this picture not knowing what Quest means. The press book on this picture was excellent and I believe that the moral or mask to the fact that the press department is unable to spell "Stamboul" will be well demonstrated. This picture should be sold to the United States with its one hundred thirty millions who are not reading decencies, and it will draw a good house in every theatre. Played August 17—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.
MOTION PICTURE HERALD

September 22, 1934

MOTION PICTURE HERALD

September 9-10.—A. Gassaway, Strand Theatre, Tuscaloosa, Ill. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is a fairly good program picture that will please a lot of families with the average boy. There is a lot of variety in the story, and it appeals more to children than adults. One should tie up with schools and encourage them to bring their children to the theater to see this picture. Played Aug. 30.—A. J. Simmons, Plaza Theatre, Longview, Texas. Good patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This is a wonderful picture with fine acting by each cast and extra business for all the better acts. I was pleased who saw it. Played a little too soon after release to do very well. Played September 5-13—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MONORAMON

HAPPY LANDING: Ray Walker, Jacqueline Wells—This is a fairly good program picture that will please a lot of families with the average boy. There is a lot of variety in the story, and it appeals more to children than adults. One should tie up with schools and encourage them to bring their children to the theater to see this picture. Played Aug. 30.—A. J. Simmons, Plaza Theatre, Longview, Texas. Good patronage.


MANHATTAN LOVE SONG: Robert Armstrong, Dixie Lee—This is a weak program picture in my estimation and wouldn't please a very nice writer. I'm sorry I can't do the same, but it just didn't please my patrons and I thought that it was not fit to run in this theater.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.


PARAMOUNT

COME ON MARINES: Richard Arlen—Played this with the "Dillinger Pictures" to S. B. D. business. Our best business this year.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.


MELODY IN SPRING: Charlie Ruggles, Mary Boland, Lanny Ross—Landy Ruggles can sing, but he certainly can't act. Charlie Ruggles stole the show—he was killing as the girl's father. Lanny Ruggles is one of the screen's prettiest girls and acted fair part to perfection. Picture is all right and should give good business. Running time: 70 minutes. Robert K. Vance, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—This was a surprise. Picture well done and showed up well on the big screen. Running time: 65 minutes. Played Aug. 22—R. W. Corbin, New Grand Theatre, Deshler, Mo. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—A good program picture that pleased 90 per cent. Business shows the picture. Played on Burgin Nights to play up kept this one from doing any exceptional business. If they come in, they will be good. Running time: 64 minutes. Played Aug. 23-24—H. M. Johnson, Avon Theatre, Avon Park, Fla. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—Had a tip on this one and played it on one day, Saturday, and then the next day. It was booked and thrilled their noses at me, and I don't blame them. Running time: 60 minutes. Prat, Texas, Texas Theatre, Smithville, Texas. Small town patronage.


SHOOT THE WORKS: Jack Oakie, Ben Bernie—This is a good picture that has everything the public could want and should be a box-office hit. It is a combination of comedy and romance, and it should please everybody. Ben Bernie and his orchestra furnish the music and beautifully. Dorothy Dell singing. It is good entertainment for the entire family and sure to please. The supporting cast offers some excellent star name, business good. Running time: 81 minutes. Played midnight, Sept. 1-3—J. M. Mofford, Orpheum Theatre, Oxford, N. C. General patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arlene Judge—Played it late, and a number of my patrons were waiting for it, but were disappointed, and the second day was pitiful at the box office. Oakie overacts. Bernie stole the picture, but had nothing to write home about doing it. Running time: 90 minutes. Played Monday, August 14-15—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Edith Merman, Leon Errol—This is a very pleasing, entertaining musical and makes a lot of new friends for radio's favorite. Running time: 74 minutes. Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE NOT DRESSING—Bing Crosby—This one should just go by in anybody's theater. Played August 21—Bob Schwalt, Jr. State Theatre, Ipswich, S. D. Small town patronage.

YOU'RE TELLING ME: W. C. Fields—Here is one funny picture that we could not sell our folks, but believe his pictures draw more each week than we play one. Played Sept. 2-13—J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

RKO

COCKEYED CAVALIERS: Wheeler & Woolsey—One of the best comedy gems of the screen given a haywire again. The producers have killed this team by giving them poor material. This one is terrific. Some of our regulars walked out before it was over.

M. F. Bolwell, Paramount Theatre, Wyoming, IE. Install small town patronage.

COCKEYED CAVALIERS: Wheeler & Woolsey—This picture is not as good as "Hips Hips Hooray," but it seemed to be liked. No one passed judgment as they just seemed to enjoy it. Played August 21-27—Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HIPS, HIPS, HOORAY: Bert Wheeler, Robert Woolsey, Ruth Etting, Thelma Todd, Dorothy Lee—Here is the best from this pair yet and that is the opinion of my patrons. Get a little monev at the B. O. Running time: 60 minutes.—Robert K. Vance, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LET'S TRY AGAIN: Diana Wynyard, Clive Brooks—When RKO reviewed this picture "Let's Try Again," they should have done just that. They couldn't have made it any worse. This picture is just a waste of time from start to finish. Waste! There is not one thing good in the picture. Each day it comes off, look for this because I don't think you will want to view it again. Running time: 70 minutes. Played August 22—H. J. Stullings, Moon Theatre, September 3-4—H. J. Stullings, Moon Theatre, Henderson, N. C. General patronage.


LIFE OF VEGIRIE WINTERS, THE: Ann Harding—At last a picture from RKO's list pleased the ladies 100 per cent and half the men. If it did nothing else, it brought Wesley Barry back to the screen. Some smart producer would make with him some down-to-earth stories. Played August 19-20—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

LITTLE WOMEN: Katharine Hepburn—This is a little old but one swell picture. Good picture. The Legion of Decency certainly can't find fault with this one. Running time: 112 minutes. Played August 23—Bob Schwalt, Sr., Rose Theatre, Sumas, Wash. Small town patronage.

MIDSHIPMAN JACK: Bruce Cabot—Just barely good enough. It is a program picture. Maybe be okay on a double bill. Poorest business on this for any weekend for six months. Played Aug. 1—H. Holt, Rose Theatre, Sumas, Wash. Small town patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Personally, I do not consider a murder an appropriate theme for a comedy, but this is a murder and an appropriate theme for a comedy, but this is a murder and an appropriate theme for a comedy. A murder. This is sure to please my Family Night patrons and what it will do for me is not for me. Played August 22-23—Glades E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.


SPITFIRE: Katharine Hepburn—This one turned...

TWENTY MILLION SWEETHEARTS: Dick Powell—A rather good picture. He is a hot-tempered chap who does a job. Played three days and expected some business, but it didn't come. Very good and pleasant. Didn't do that it thought the same, but there weren't enough the days, running time, six minutes. Played August 30—C. A. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.


MGM

BENNY FROM PANAMA: Musical comedy. This, as others under this classification, is very worst shorts Metro have sold this season. Running
CITADELS OF THE MEDITERRANEAN—Hit-Patrick Travel Talks and other interesting and educational one-reeler showing many beautiful scenes in Tibet. The subjects include methods of earning a living are very interesting; but our patrons do not seem to realize this part of the program. Running time, 10—J. J. Medford, Orpheum Theatre, Omaha, Mo. Small town patronage.

WELCOME TO THE BROADWAY MOON: Iheem Jensen and orchestra. Eton Boys—This is a very good short subject and the Eton Boys are also very good in this one. Running time, 5 minutes.—J. C. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.


PIT IN A FIDDLE: Clark & McCullough—Average comedy. These boys seem to be able to keep it up and get their share of the laughs. Running time, 2 reels.—H. M. Johnson, Avon Theatre, Avon Park, Fl. General patronage.

HIZZONER: Bert LaRue—Poverty comedy, or rather, just plain poor. It can’t be called a comedy. Running time, 1—H. M. Johnson, Avon Theatre, Avon Park, Fl. General patronage.

KNEE DEEP IN MUSIC: Ruth Etting—Not as good a subject as this one was last week.—H. M. Johnson, Avon Theatre, Avon Park, Fl. General patronage.


Universal

WELCOME TO THE BROADWAY MOON: Iheem Jensen and orchestra. Eton Boys—This is a very good short subject and the Eton Boys are also very good in this one. Running time, 5 minutes.—J. C. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

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BIBLICAL FILMS: Dr. Luke—A fine religious film. This one seems to be the best of all the religious films that we have shown. Running time, 10—J. J. Medford, Orpheum Theatre, Omaha, Mo. Small town patronage.

WELCOME TO THE BROADWAY MOON: Iheem Jensen and orchestra. Eton Boys—This is a very good short subject and the Eton Boys are also very good in this one. Running time, 5 minutes.—J. C. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.


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DEAR HERALD:

In reading the department "What The Picture Did For Me" in the August 25th issue of the Herald we came across a report on "Twenty Million Sweethearts" by J. Eris business by the Myrtle theatre at Detroit. Among other things brother Stocker had to say with reference to this picture, we noted the following: "Here is a musical without a single ungraphed female limb and without a double meaning wisecrack. In other words it was as clean as a whistle and proved as successful at the box-office as anything shown in weeks. By all signs of audience reaction this was generally enjoyed by all. Clean pictures may require greater mental effort by the studios but will no doubt add to the profits of the industry as a whole."

There you are. When brother Stocker says anything he generally speaks right out loud so people can hear him. He is anything but a "yes man." He intimates that this picture was especially successful because of its cleanliness, or rather, they didn't object to its being clean. Too many of the theatre boys got panicly and went hogtied for fear that the Legion of Decency was going to ruin their business, when, as a matter of fact, they were trying to help their business by insisting on clean entertainment. The man who says that the public wants dirt and sex in its entertainment directly insults the intelligence of the American people and shows his lack of knowledge of the public mind. If "Cleanliness Is Next To Godliness," as it is claimed, why not make pictures clean? If the screen is to educate the public, as they claim for it, it can't be done by showing sex situations and suggestive scenes. There are plenty of babies born into the world lawfully and legitimately without any girl lending herself to the portrayal of illegitimate motherhood in order to get on the screen. These objectionable scenes, together with dozens of others, are what has been driving the public away from the theatres.

If our Uncle Samnel is going to pay people for the bugs they didn't raise, as we are told be intending, we are going into the hog business next year and make a lot of money by not raising a whole lot of 'em. This sounds like easy money to us.

Thoughts on Pictures

You can do as you please about it and it will be all right with us, if your folks like to laugh and you have a funnybone yourself, it might be well for you to get "The Merry Friars." This picture is a portrayal of a large cross-grained family all wanting to do as they please and all doing the wrong thing except the man, Aline MacMahon, who tries to keep the family from going hoghouse but can't do it. It isn't a picture that will draw first prize at the county fair, but it is a laughable comedy.

Allen Jenkins plays the part of a lawyer and he acts just like a lot of lawyers we know, some of whom ought to be shot, but not Allen; he's a nice fellow. Uncle Guy Kibbee drops in unexpectedly and un Welcome from New Zealand (or some other village) and he proceeds to make himself at home without letting them know that he's got more money than some people have hay and he wills it all to mana, which was just what he ought to do.

Since the last election it looks like the Communists had about all moved out to California. We'll betcha that the waterfront in San Francisco all went to the polls.

A Word for McHugh

If your customers like gruesome pictures and are not particular about having nightmares, you might try "The Return of the Terror," and if they can sleep after seeing this one you can try anything on 'em and they won't even dodge. Not that this is a bad picture, as murder pictures go, but sometimes murder pictures don't go.

This one is built around a supposed lunatic who gets away from the bug-house during a thunderstorm and is charged with several mysterious murders at a doctor's sanitarium, presided over by Lyle Talbot. The cast also includes Fairy Astor, John Holliday, Frank McHugh et al. We would like to pause right here and make an inquiry that is none of our business, and that is why in —— don't they star Frank McHugh and give him some prominence in the bill? He grabs the most of the grapes in every picture he is in when they give him something to do.

Well anyhow, this is a murder story and, as a murder story, it is up to standard, but murder stories are not usually very entertaining, and entertainment is what Mr. William H. Public pays for. We never knew, until we saw this picture, where all the clean-minded people went to, and we never saw arainstorm with as much rain in it, and as wet as it was, as we saw in this one, and it certainly looked good out here where we haven't had a good rain for a long time. They finally hung all the murderers on Doc, Talbot, which we didn't like, because Lyle is a friend of ours who used to eat sowbelly and beans at our house, and that's the reason why our sowbelly and beans are all gone. Anyhow Lyle is an excellent performer, just as we told him he would be, and here's our best regards to him and the whole cast.

Oh Yeah?

Some mathematicians have got it all figured out that the farmers are a whole lot better off now when corn is 70 cents a bushel than they were a year ago when corn was 20 cents. Oh yeah, but they didn't include the farmers who sold corn a year ago and have to buy corn now because they didn't raise any on account of the drought, and this includes more than three-fourths of the farmers of Nebraska alone. It's funny how some people can figure. They remind us of the fellow who told his wife that he made a hundred dollars by trading their brindle pot-hound, and when his wife asked how he did it, he replied, "Well, I got Bill Smith's hound-dog Blitch and ten pugs at $10.00 a piece."

They say that figures won't lie. Well, maybe they won't, but what about the big one that got away and took hook, line and sinker, he weighed at least twenty pounds. The least season in which to figure is just previous to an election or after you get back from fishing. The results obtained in both cases are generally about alike.

One Nebraska farmer has 100 bushels of corn to sell at 70 cents a bushel. Three other Nebraska farmers have to buy 100 bushels each at 70 cents per bushel, therefore "the farmers are better off." Oh, yeah, but how above the theatremen when those three farmers have to spend their money for corn instead of theatre tickets? Maybe Wal- face can tell us. However, none of the foregoing is what we started out to tell you, and that is that after we collect for the hogs we didn't raise next year you can call on us for what money you wish to spend.

The HERALD'S Vagabond Columnist

Wayne Pierson Named U. S. Revenue Officer

H. Wayne Pierson, formerly with Columbia Pictures, and with General Outdoor Advertising Company, has been appointed general deputy collector of internal revenue, with headquarters in New York. Mr. Pierson was vice-chairman of the stage, screen and radio division of the Democratic National Committee and chairman of the Recovery Party's campaign committee in New York.

West Leaves Paramount To Edit New Publication

Wallace West, of the Paramount publicity department, and with the company for the past five years, has resigned to become managing editor of the publishing division of Engel-Van Wiseman, Inc., with offices at 232 Madison avenue, New York. Among the publications is a new weekly, Roto, of which Mr. West will be managing editor.

Tom Walker, long with Variety, as a member of the New York editorial staff, has succeeded Mr. West.

John Myers in New York

John Myers, in charge of publicity for London Films, English producer, is due to arrive in New York this week for confer- ences on American exploitation methods. "The Private Life of Don Juan," London Films production starring Douglas Fair- bairns and released by United Artists here, is scheduled to open at the Rivoli on Broadway, September 27.

Jack Warner in New York

Jack Warner, in charge of Warner production, is in New York from the Coast to confer on production. He will return to the Coast in about one week.
MORE THAN A HEADACHE

Metro-Goldwyn-Mayer advertising is now appearing in Liberty. As part of the promotion campaign, a general letter has been sent to theatres by the publication's advertising manager, requesting them to show their approval of this box-office aid by wiring MGM branch managers or the home office, commending the advertising and "assuring them of your cooperation."

We quote from the letter:

"Metro-Goldwyn-Mayer consider Liberty Magazine a fan magazine. You are probably familiar with its 4-Star ratings and, like thousands of other exhibitors, you have, no doubt, used the ratings in your own theatre publicity. Liberty is the movie guide of the nation."

Many Round Tablers, of course, received this communication, called to our attention by a member who forwards the letter and copy of his reply, as follows, in part:

"Let us say, first of all, that we are deeply appreciative of any and all advertising which producers may see fit to use as an aid and stimulus to box-office grosses. We feel that MGM is setting a fine example and that such a policy by all companies would be a decided benefit to the whole industry."

"But we also believe that all the benefit derived from such advertising will be greatly nullified by the continuation of Liberty's system of star rating of pictures. The star system of rating has done great harm at the box office. We in the field know that and thoroughly resent any publication which continues its use. The star system of rating not only discourages patronage, but it is decidedly unfair because in the majority of cases, unless a picture is given four stars, it is not considered a good show by those who use Liberty as a guide."

... We feel sure you will find exhibitors everywhere who feel as we do and you may rest assured that we will not encourage any further advertising in Liberty Magazine until it discontinues its policy of star rating."

Dropping in at a metropolitan first-run house, we found the manager studying local newspaper reviews of a highly regarded picture he had booked for an early showing, which had just opened on Broadway. One of the papers had chosen to give the feature a "two-star" notice, and the showman murmured:

"Boy, another headache."

The evils and injustices of the star-rating system have been long apparent. Unfortunately it has been encouraged and allowed to thrive by those who should have combined to stamp out this unsound practice while it was still in swaddling clothes.

The star-rating system is far more than a headache. It is a cancerous growth upon the body of the motion picture.

ANOTHER CREDIT

The winning of the Quigley Award for March aided in obtaining for Nevin McCord the post of City Manager, Marcus Theatres, Twin Falls, Idaho.

Thus replies General Manager Harry David in answer to our inquiry asking whether McCord's success in the Quigley competitions had any bearing on his promotion.

From the very beginning we have emphasized that the Quigley project was inaugurated to obtain deserved recognition for talented showmen.

In the case of Gene Curtis, and now Nevin McCord, there can be little doubt of the success of this purpose.

ON GETTING AHEAD

Robert F. Sisk leaves his post of ad chief at RKO Radio to take up an important production assignment. S. Barret McCormick steps up into Sisk's job.

Anna Bell Ward mounts the ladder to the vice-presidency of Phoenix Amusement Co. of Lexington, Ky. Lew Preston becomes general manager of the many New York houses in the new combination of Nelson, Renner and Strassberg.

It should be heartening to those still in the ranks to know that each of the above served long years in the field of the theatre. In spite of conditions, promotions are still in order, and happily, among those showmen who have demonstrated they have plenty of stuff on the ball.

In the New York World-Telegram, under the heading, "High Cost Films Pay Best," Dan Thomas reports that producers intend spending barrels and barrels of dough on the new season's pictures. And the manager, of course, will be expected to put them over without spending a dime.
WIDE INTEREST REPORTED IN QUAKER OATS CONTEST

Theatremen in every section of the country will compete for the $1,000 offered by Quaker Oats in the "Six Day Bike Rider" exploitation contest, according to Terry Turner, the cereal company's representative, who has just completed a flying tour of the country.

The former head of Loew's and RKO theatre advertising and publicity departments reports holding meetings in 25 cities attended by members of Quaker Oats sales force, interested circuit and independent theatremen. Plans were discussed and information supplied regarding the contest, complete details of which are carried in this section. The setup has been approved by the Warner, RKO and Loew circuits, in addition to Interstate in Texas, Fox West Coast, Balaban & Katz, Minnesota Amusement Co., Mullin and Pinanski, of New England, and many leading independent groups.

As a result of these meetings, many stunts are already planned, such as intercity bicycle races between Newark and Philadelphia, Baltimore and Washington and various other similarly situated communities. Dan Finn and Tod Bromwell are working on a race between Yale and Harvard with New Haven and Boston as starting points; Howard Waugh had Doc Hawley, Quaker Oats representative in Memphis and also Park Commissioner, turn over public parks for stunts. Dinty Moore will have St. Louis girls stage a bicycle endurance test atop his marquee, with the same gag slated in other locations, and Charley Smakowitz in Albany has an industrial show tied up for stunts.

Under the supervision of Vice President George A. MacDonald, Quaker Oats sales head, salesmen are distributing window cards nationally, and Donald Douglas, Quaker Oats vice-president in charge of advertising, has scheduled through Lord & Thomas a nationwide newspaper and magazine campaign to break in full color on Sept. 23 and again on Oct. 7.

Theatre managers and publicity men in the United States in first and subsequent run houses are eligible. Contest ends Dec. 1, and in case of ties, duplicate prizes will be awarded. — MIKE

STUDIOS PUT OVER ACE EXPLOITATION

The first exploitation campaign originated in the West Coast Studios and reported to these pages by the Quigley Publications Hollywood Bureau, is that on "Peck's Bad Boy," a Fox release, which was world-premiered at the Broadway, Santa Ana, Cal., by Manager Lester Fountain in conjunction with the Principal Pictures ad crew under the supervision of Sol Lesser.

Outstanding was the lobby flack, the display having a board fence background (see photo) on which was carved initials, hearts, etc. Ushers were dressed in tattered boys' clothes and caps, cashier wearing gingham dress with old fashioned ribbon bow in her hair. Ticket booth was also in character. That's Fountain in the photo looking over his handiwork.

Round Tablers Win In "Clown" Contest

Bill Hendricks, of the Warner, Memphis, takes down the first prize of $100 in the Warner exploitation contest on "Circus Clown." Second money, $50, was awarded to Louis Charmisky, Capital, Dallas, and the third prize, $25, was copied by Ed M. Hart, Oxford, Plainfield, N. J., winner of the Quigley Award for August.

Four prizes of $10 each were won by William Leggerio, Ritz, San Bernardino, Cal.; Quigley Award First Mention winner; Gene Curtis and Ken Finley, Palace, Montreal; Ken Grimes, Warner, Morgantown, West Va., and Roy Patterson, Gordon, Middletown, Ohio.

The remaining seven prizes of $5 each were awarded to J. E. Elicker, Penn, Wilkes-Barre, Pa.; Barney Burnette, New Santa Cruz, Santa Cruz, Cal.; George O'Brien, Miller, Woodstock, Ill.; Hadden Matthews, 69th St. Theatre, Upper Darby, Pa.; Abe Frank, Lyric, Camden, N. J.; Jim Totman, Warner, Erie, Pa.; R. D. Hutchings, Portage, Portage, Wis. In addition a large number of Honorables were awarded.

Many of the above showmen were also included among the winners in the Quigley competition for August, and as to be expected, most of the entrants in the Warner contest are members of the Managers Round Table Club.

Work For A Quigley Award!

Upstate Campaigns Click On "Jane Eyre" Dates

Working with the showmen at Shea's, Jamestown, Harry Herman, exploiter for Standard Film Exchanges, upstate distributors for Monogram, put over a number of ideas on "Jane Eyre," featured by a cut-out doll tie-up in which dolls were given away at the theatre and co-op ads taken by the toy distributors, who broke out with windows. "Jane Eyre" sandwiches helped to obtain imprinted bag and napkin ads in various spots, and dress news with Virginia Bruce also clicked for co-op ads and windows. Newspaper breaks were topped with a special story written by local librarian.

Herman also put on a similar well rounded campaign for the date at the Palace, Cortland, N. Y., tie-in in Postal Telegraph for jumbo displays, book stores for photoplay editions, and other ideas additionally exploited in Jamestown.

Bell Plants Story On Theatre Comfort

That few patrons realize the efforts necessary to keep a theatre clean and comfortable is the contention of Manager Frank Bell, Athens, De Land, Fla., and to give the general public an idea of what it takes, Frank had one of his leading newspaper feature writers make a tour of the house.

The inspection was very favorable to the theatre, as a full column story resulted in which was detailed the care taken in keeping the house clean, and also described was the comfort and safety of the general equipment.

Bell's idea is sound. Managers on the alert for publicity breaks on coming attractions should also keep a weather eye open for institutional stories that sell the physical advantages of their theatres.

"Bad Boy" World Premiere Lobby
GOVERNOR INVITED TO ATTEND PRESENTATION

Plans Now Being Made to Have Award for August Presented to Hart by Governor Moore by A-MIKE VOGEL

Before we detail the latest news in regard to the ceremonies planned for Ed Hart's presentation, it should be of interest to the membership to know that the Quigley Awards competition takes another bow for aiding one of the winners to step into a bigger job.

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Five Chariots Bally

Lee's Opening Date

The sister borough across the East River from Manhattan awoke a few weeks back to the fact that the Brooklyn Paramount was about to reopen with "Cleopatra," the news being "barraged" by Joe Lee, well known medico of aling box-offices, who was appointed to the post of Managing Director by Sir Fabian, under whose direction the theatre now operates.

With only seven days to spread the word, Joe wasted little time. The city, surrounding arts and beaches were covered with a flock of cutouts, which for three days ahead carried banners advertising the opening. All Brooklyn radio stations carried regular announcements, and ten billposters covered highways and suburban districts with everything from one sheets to 28-sheet stands.

Highlighted among the many street ballys he put over, was Joe's crew of chariots (see photo) with drivers in costume. Five of these covered every section of town, headquarters in front of the theatre where they of course attracted their share of desired attention.

A regulation Hollywood opening was in order, with the necessary lights and cameras grinding film of the arriving celebrities. The front of the building was decorated with a blanket of flags and Lee's newspaper campaign was also well done, the dailies going for a lot of personal human stuff on Joe. The ads were effective, standout being a three column on 150 lines, in which reverses and ben days were nicely put together.

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Botwick's Radio Broadcast Gains in Popularity

By way of selling his theatre's attractions, Harry Botwick, State Theatre, Portland, Maine, has tied up with a local broadcasting station for a 15-minute program of Hollywood gossip every Monday and Thursday nights, described in a recent issue. Time is called "Life Begins at 6:30" and is gaining steadily in popularity. Accompanying photo shows radio announcer at left and Harry leaning on piano.

Work For a Quigley Award!

Announces New Product In Four-Page Leaflet

Max Silverwatch, Strand Theatre, Waverly, Mass., goes in for heralds in a big way up at his house. For his announcement of the new season's product, Max, got out a four-page six by eight leaflet with full description of forthcoming attractions.
When he played "Rothschild," Silverwatch sent out a personal letter of endorse ment giving brief biography of Arliss and urging all to attend.

Work For a Quigley Award!

In Eight Languages

For his "Colleen" date at Loew's, Rochester, N. Y., Lester Pollock got out a herald with ad lines in eight different languages. Copy was topped with cuts of four leads, title and theatre appearing below.

Work For a Quigley Award!

Railroad Circularizes List for "Private Car"

Simultaneous with Jack Lykes' showing of "Murder in a Private Car" at the Still man, Cleveland, Ohio, was a newsreel clip of the Milwaukee Express record speed run between Chicago and Milwaukee. So Jack promoted the railroad to send letters to their entire mailing list describing the record run and advertising the reel at the theatre.
For his lobby plug Jack had a large cut-out rear end of Pullman car covering front of box office with illuminated lights and real awning (see photo). Easel at side of box-office carried one-sheet time table card with starting times of all shows.
To soft-pedal the murder angle, marquee copy read "a trainload of laughs." Tab loids with theatre ad and playdates were distributed in barber and beauty shops and boys cruising streets selling ice cream bars carried plug on boxes.

Work For a Quigley Award!

Board of Education Tie-in Engineered by Caldwell

A tie-up with the Board of Education on "Treasure Island" netted Wally Caldwell, Loew's Valentine, Toledo, Ohio, the distribution of 3,000 bookmarks through every public library plus a large display with pictures, theatre, play date and credit card in children's auditorium of main library.
A large fashion window in leading department store showed locally made pirate ships. Six foot pirate poster executed by art department of store was also displayed with mounted stills, etc.
Large eighteen foot floats with Beery and Cooper characters in atmospheric setting, plus bannered bakery cars and new Fords formed part of Wally's street bally parade. Compo pirate front was built and 24" cutout illuminated letteres shone on marquee. "Good-morning" hotel guest cards placed in hotel key boxes, imprinted napkins in restaurants and heralds distributed to theatre patrons in residential districts were other aids.

Hobbs Stages Fashion Show on "Fashions"

That alert showman, Syd Hobbs, Empire Theatre, Coventry, England, staged a fashion parade in cooperation with a local costumer for his "Fashions of 1934" date. Show wound up with bridal setting, highlight of which was the lighting manipulation, which changed colors of gowns worn. Window display (see photo) consisted of five-foot figures painted gold and natural.
Three weeks prior a teaser "Fashions on Films" series ran in newspapers with no mention of picture until day before. House to house distribution of heralds was made and music shops plugged tunes.

Work For a Quigley Award!

Popularity-Resemblance Contest Staged by Stein

For "Little Miss Marker," Louis Stein, Ritz Theatre, Newark, N. J., contacted a leading jeweler to sponsor a baby popular ity and a Shirley Temple resemblance con test. Cash prizes were awarded and the judging was based on audience applause. A cooperating photographer took pictures of children that were displayed in the lobby until the end of contest, at which time the kiddies received their pictures.
Easel in front of theatre with two 40x60 displays of Shirley (see photo) attracted the young aspirants. Awnings of stores plugged picture by sign cloth strips on front valences. Copy read "Little Miss Marker Now at the Ritz."

Children from orphanage were invited to attend Saturday matinee, at which promoted jig saw puzzles were distributed. Drug stores concocted special Shirley Ice Cream cones and local baker displayed huge cake in window with copy that it was to be presented at the Ritz to winner of contest.

Work For a Quigley Award!

Royalty Goes Preview

Those foreign Paramounters really go after big names for buildup on theatre dates, as witness the private screening in the royal palace of "Alice in Wonderland" for Queen Mary of Yugoslavia and the Royal Family, as reported by Albert Deane. Picture was also shown for Anglo-American colony in Belgrade.

Work For a Quigley Award!

Various Angles Worked On Boucher's Recent Dates

Stressing the spy angle of "Stamboul Quest," Frank Boucher put on the international spy contest with one of his local dailies, for his date at the Maryland, Hagerstown, Md., the gag running five days in advance, readers being requested to turn in the correct answers to a daily question regarding the identities of famous spies of the past. The contest of course was tied into the date of the picture, daily stories carrying full theatre credits.

Frank also took a leading part in a recent three-day Elk's State Convention, held in Hagerstown, serving as one of the judges for the various cash prizes given in a street parade. Boucher worked the Elk angle into his advertising on "Here Comes the Navy" by running an endorsement ad on the picture in which he mentioned names of various "Bill" who played the picture at a special preview.

That's Botwick at Typewriter

Hobbs "Fashion" Window Display

Stein Entertains Orphans

Lyke's Railroad Lobby Display
$10,000 offered for the best Exploitation Campaigns in 4 Cash Prizes on JOE E. BROWN in WARNER BROTHERS' "6-DAY BIKE RIDER" by QUAKER OATS or MOTHER'S OATS.
in which the words

**PLAN APPROVED BY**

**LOEW THEATRES**

**OSCAR DOOB**

Director
ADVERTISING AND PUBLICITY

**WARNER THEATRES**

**S. CHARLES EINFELD**

Director ADVERTISING AND PUBLICITY
WARNER BROS. PICTURES

**MORT BLUMENSTOCK**

Director ADVERTISING AND PUBLICITY
WARNER BROS. THEATRES

**RKO THEATRES**

**ROBERT F. SISK**

Director
ADVERTISING AND PUBLICITY

---

**The Story**

THE QUAKER OATS COMPANY, through their advertising agency, LORD & THOMAS, are embarking on a gigantic national advertising campaign, to culminate simultaneously with the release of the Warner Brothers' picture, "6 Day Bike Rider", with Joe E. Brown. Through the medium of newspapers and magazines and the co-operation of 150,000 Quaker Oats dealers, they will reach more than 17,000,000 people, not only with a message of Quaker Oats but with suitable mention of the picture, which you will play. To add interest to their plans they will give away 1,000 Iver Johnson Bikes to 1,000 lucky kids of the nation in a plan which, while having no direct bearing on a theatre, will assist you generally.

To awaken interest among theatre managers they further offer $1,000 in four cash prizes to those individuals turning in the best campaigns on the picture, where the words QUAKER OATS or MOTHER'S OATS are consistently publicized or pictured. The list of the newspapers to be used are listed on the next page. Quaker Oats promise you the co-operation of their dealers and will supply a list. If you're a live theatre manager and have a real publicity man, you know the rest.

**The simple rules**

This contest or offer is open to the manager or publicity director of any first or second run theatre in the United States playing the Warner Bros.' picture, Joe E. Brown in "6 Day Bike Rider".

All tear sheets, conveying stories or contests, must be mailed in MARKED. Do not clip the story but mail in the entire sheet.

All stunts must be photographed showing the words Quaker Oats or Mother's Oats as used. The expense of all photographs to be borne by the theatre manager. Snapshots will be acceptable.

All material must be mailed at one time and at the end of the engagement of the picture.

Neither Quaker Oats nor Lord & Thomas will be responsible for the return of tear sheets or photographs.

Lord & Thomas cannot change the newspaper schedule of advertising. Do not ask.

---

**The Judges**

GEORGE A. MACDONALD, Vice President . Quaker Oats Company, Chicago, Ill.

DONALD DOUGLAS, Vice President . Quaker Oats Company, Chicago, Ill.


S. CHARLES EINFELD, Director Advertising & Publicity . Warner Bros. Pictures

MORT BLUMENSTOCK, Director Advertising & Publicity . Warner Bros. Theatres

ROBERT F. SISK, Director Advertising & Publicity . . . RKO Theatres

OSCAR DOOB, Director Advertising & Publicity . . . Laew Theatres

— and —

TERRY TURNER, Director of Theatrical Publicity Campaign . . . Quaker Oats
Let's Be Sensible

THE QUAKER OATS COMPANY, as well as LORD & THOMAS, know full well that you cannot supersede your message to the public with Quaker Oats. They know full well that the ethics of the theatre will not permit the direct advertisement of Quaker Oats on your screen and they do not ask you to violate any ethics or rules in that respect. They do know, however, even as you and I, that with such a tremendous campaign behind you newspapers will take contests in which the words Quaker Oats can be consistently mentioned, and that lobby stunts and displays, as mentioned on the back page of this broadside, can carry the words Quaker Oats without damaging your ethical standing or hurting your campaign on the picture. They, as well as yourself, look upon the plan and the prizes involved merely as a co-operative gesture between the theatre, the picture and a national campaign on a household necessity, all blended into one gigantic effort. The directors of the major circuits who have endorsed this plan understand this and we would not want to violate their confidence in asking you to do other than mention Quaker Oats consistently in your campaign in a co-operative spirit. As this is the first time on record where a national advertiser has offered theatre operators prizes as well as national cooperation we must ask for marked tear sheets and photographs of any stunts upon which the prizes will be awarded.

Terry Turner

THE PRIZES

1st $500.00 to the manager or publicity director having the best exploitation and newspaper campaign on Joe E. Brown in “6 Day Bike Rider” with consistent mention of Quaker Oats or Mother’s Oats.

2nd $250.00 to the manager or publicity director having the second best campaign.

3rd $150.00 to the manager or publicity director having the third best campaign.

4th $100.00 to the theatre manager or publicity director with the most novel idea or stunt used in the campaign, wherein the name Quaker Oats or Mother’s Oats is consistently mentioned.

*In case of tie, duplicate prizes will be awarded.

NOTE: The decision of the judges will be final... ALL CAMPAIGNS MUST BE MAILED NOT LATER THAN DECEMBER 1, 1934

QUAKER OATS COMPANY, BOX 1083, CHICAGO, ILL.

This offer expires on that date and no other campaigns will be accepted for consideration for prize awards.
SUGGESTIONS
-take your pick or improve on them

1. A LOCAL BIKE RACE... The bike craze is sweeping the nation. My information comes from the manufacturers who have increased their sales 300% in the past few months. A local bike race tied up with your newspaper, your local sports store for prizes would create a lot of interest. Have the finish line at your theatre, making the distance 25 miles or more. Less mileage for a junior race. The name Quaker Oats on the handle or cross bars as well as Joe E. Brown would not hurt the race or your coming picture but would put you in running for a cash prize.

2. GUESS THE NUMBER OF GRAINS... An old but effective stunt. A tie-in with your dealers. A large glass bowl in their windows. Damp two or three boxes of Quaker Oats in the bowl. Sign: A pair of passes to see Joe E. Brown in "6 Day Bike Rider" to the one guessing nearest the number of flakes of Quaker Oats in this bowl. Perhaps the dealer could be prevailed upon to give some prize. You must have slips in the store where the guessers can jot down their figures. You'll be surprised how much comment this old stunt will create.

3. THE BIGGEST MOUTH IN TOWN... A play on Joe E. Brown's subway entrance mouth. A contest to o Freckles to establish the biggest mouth in town. All boys and girls, men and women eligible. It's good for a news picture if not a suitable contest. More of a laugh than anything else and you could stick the words Quaker Oats in for a picture.

4. ATHLETIC TRAINING RULES... A sporting goods store handling bikes and with a suitable window space might tie up with you on this one. Some local athlete to ride a stationary bike in the window for several days, and show his training methods and rules. Of course he would have to start every meal off with Quaker Oats, a supply of boxes being around the window. You could get pictures of famous six day bike riders from the morgues of your newspapers to give the window a bright display. The bike could be an Iver Johnson Home Exerciser which the store may have or can easily obtain.

5. BIKE RACE IN SPORTING STORE WINDOW... If you are fortunate enough to have a sporting goods store with two windows, or space enough in one for two bikes, you could stage a window race, both bikes on Home Exercisers, and with a clock for each bike showing the mileage. The sporting goods store would be getting a plug for their bikes and other merchandise, you would be getting one for your picture and you could name the two bike riders QUAKER OATS and SPINACH, respectively.

6. LOBBY OR MEZZANINE DISPLAY... For two weeks prior to the opening of your picture it might awaken interest to borrow two bikes from a sporting goods store. Put them in the lobby or on the mezzanine on Home Exercisers so that anyone could ride them without fear of injury. Have a sealed mileage clock attached to each bike and have your signs inviting anyone to ride them. Offer prizes of passes to the Joe E. Brown picture to anyone guessing the daily mileage for about three or four days. When the interest has been aroused then offer a prize for the mileage over a week. Have the ushers, doorman or any attendant encourage patrons to ride. Have one a girl's bike so that your women patrons can participate. You will be surprised the kick couples will get out of this stunt. A Quaker Oats sign attached to the arrangement would not hurt your stunt but may be the means of bringing a check for one of the prizes to your town.

7. QUAKER COSTUME CONTEST... Joe E. Brown will make some stunts in Quaker costume. Some of the nation's greatest men were Quakers. How about a costume contest, home made, rented or otherwise, juvenile or for the grown ups? Add to this the high wheel bikes of one hundred years ago.

8. ENDURANCE TEST-BIKE AND QUAKER OATS... Take a strong young fellow or two men, one to relieve the other as they do in the six day bike race. Place them in a prominent window for an endurance contest, riding and relieving each other 8 hours a day. All they can have to eat during the contest is Quaker Oats. The idea being "How long can a Joe E. Brown 6 Day Bike Rider hold up with the nourishment of Quaker Oats alone?" In a prominent location, this will attract attention both for the picture and Quaker Oats.

9. RACE: ENGINE, RACE HORSE, AUTO AND BIKE... I know this seems for-fetched, but I had it arranged at one time for a stretch of road near Rahway, N. J., only to have it fall through when the professional bike riders grew afraid of it. The idea was to have a Pennsylvania locomotive, on automobile driven by a good driver, a fairly good race horse and a bike rider pace it out over a mile or a mile and a half course. It would of course be a handicap race with the horse given the best advantage. The bike next, then the automobile and the locomotive starting from scratch. The bike would always be a sure winner with the automobile being the only dangerous contender, as the horse would die out and the locomotive could not get under way fast enough. If you cannot get the locomotive you can get the auto, race horse and bike.

10. TRICK RIDING BIKE CONTEST... As kids, we all thought we were great trick riders of bikes. Some of us have scars to show just how terrible we were. The kids of today are no different from us of yesterday. A call to a public park for trick bike riders of all ages and descriptions, male and female, will bring out a colorful collection. Better hold it on a lawn and a nice soft one to save aches and pains of the morrow. Coll it the Joe E. Brown Quaker Oats Trick Bike Riding Contest. If they cart out monocycles, all the better. Trick riding could be determined as; Riding backwards. Going under the cross bar while in motion. Riding without the hands on the handlebars. Riding standing on head on the seat. Riding without handlebars and guiding over a given space by knee action by throwing weight from side to side. Riding on back wheel alone with front wheel held high off ground. Whirling on back wheel. Riding on back wheel with front wheel raised and whirling in motion. Maybe your scars and bumps will remind you of more.

11. REMINDERS... The foregoing suggestions are given just to help you formulate plans to win this prize money. Pick from them what you wish and then add to them. I have tried to suggest every stunt that would be good for pictures and tell its story in a photograph. As a theatre man I do not see anything objectionable in them or anything to violate the exploitation rules of a theatre.

REMEMBER—Any theatre manager, whether his theatre is a part of a major or minor chain or in the field alone, can compete for these prizes. The only condition is that you play Joe E. Brown in "6 Day Bike Rider".

It's just an honest-to-goodness chance to increase grosses both for the theatre and the individual bank account.

Let me hear that you are in it with both feet and what you intend to do.

TERRY
Unusual Guessing Contest Sells Theatre Reopening

A new twist on the guessing stunt was put on by Manager Harry Bodie, Sixth Street Theatre, Coshocton, Ohio, to sell both the reopening of the remodeled house and the first attraction, "Here Comes the Navy."

Topping the many nautical exploitation stunts, Bodie sold his local power company on supplying the main window of their local store in which he planted a masked girl (see photo) seated in one of the new theatre chairs. Passersby were invited to guess the girl's age, height and weight, with cash prizes and theatre tickets offered for the nearest correct answers.

Tiein was further advanced by local paper, which ran front page stories on the stunt and also published contest blank which, besides necessary spaces, also contained plenty of buildup for the reopening of the house.

Work For a Quizey Award!

Police Guess Ending At Deering's Preview

To test the detective powers of his local gendarmes, Manager Francis Deering, State, Memphis, invited a number of the city sleuths to see "Thin Man," cutting off the picture just before the finish, and giving the dicks 24 hours to figure out the criminal. The stunt netted two day stories in the dailies.

The classified clew idea was also put across, four cash prizes amounting to $10, and ten pairs of tickets being given, paper coming in with display ads to sell the gag. Reward cards were tacked on telephone poles, and tall man was used for street bally.

The "please don't tell" herald was planted in downtown offices, dentists' and doctors' waiting rooms, etc., and number of peanuts in a bowl made up a flash in prominent store window. Public library and book stores distributed book marks, and Red Book agency stuffed copies with theatre herald.

Work For a Quizey Award!

Various Program Ideas Used by Joe Salmon

Change of pace in program style is found beneficial by Manager Joe Salmon, of the New York Riverside Theatre, who varies the size and style of his house organs from time to time in selling his attractions.

A four page newsette with short stories and cuts is alternated with larger size program with art front page. Also utilized from time to time is Joe's old standby, the offset herald, recently described here.

Work For a Quizey Award!

Jones Ties in "Treasure" With Local Orphan Week

Raymond L. Jones, Locoe's Vendome, Nashville, Tenn., new Round Table recruit reports a campaign for "Treasure Island" in which he arranged with the Mayor to proclaim "Orphans' Week" during showing of pictures. Newspapers carried stories and Mayor's proclamation. Lobby display consisted of pirate chest, blunderbuss, flintlocks, sand, palms, etc. Pirate hats were distributed at all playgrounds, special bannered street cars transported children to and from theatre free of charge.

Ray's "Cellini" theatre ad ran on special dollar day page, offering free guest tickets.

Ad only art on page commanded attention. Entire lobby display was moved to large radio store window for run of picture, and tieups were also made with leading jewelers.

Work For a Quizey Award!

Wright and Bruner Effect "Cellini" Window Display

Jack Wright, manager, and Frank Bruner, publicist at the Rivoli Theatre, New York City are responsible for the swell window (see photo) leading Fifth Avenue jeweler for "Affairs of Cellini." Display showed present day silver and gold work tied-in with enlarged still of Frederic March as "Cellini" in his workshop. Small, neat engraved card at center of window gave theatre and play dates.

Work For a Quizey Award!

Alper Gets Thorough Coverage on "Navy"

Murray Alper, Commodore Theatre, Brooklyn, N.Y., dressed his lobby on "Navy" with a miniature display of model battleships, cruisers, destroyers, etc., set on a cellulose phan depicting the ships in action (see photo). A guard of eight sailor sea scouts were on duty at the exhibit and signal station was set up with radio controls worked by seaman who used blinker lights to attract attention.

Accompanying photo shows Congressman John J. Delaney, member of House Committee on Naval Affairs in Washington, complimenting Murray on his display.

 Entire house staff was dressed in naval attire, wearing sashes with theatre copy and play dates. Tie-up with nearby Woolworth store resulted in all sales girls wearing navy hats and sashes with copy. Special sale on sailor hats prevailed one week prior.

For his street bally, Murray has usher dressed as sailor promenade streets with bannered goat. Opening night contingent of sailors paraded to the theatre with Boy Scout Band. Sea scout from Brooklyn Navy Yard blew bugle from top of marquee and ship's searchlight from same spot was played up and down the street.

Work For a Quizey Award!

Maclevey Promotes Tape For "Handy Andy" Date

For his "Handy Andy" date, at the Savoy Theatre, Monny MacLevey, publicity director for Fritsch & Rains, in Brooklyn, N.Y., promoted from a local pharmacist several hundred "bandaids" which were placed in imprinted envelopes bearing copy: "You'll laugh until you fall apart . . . keep yourself together with the enclosed Theatre copy, play dates and druggist's ad followed.

Work For a Quizey Award!

Monogram-Agfa Contest Lands Many Windows

Monogram's tieup with Agfa on a contest to uncover new Hollywood faces is progressing rapidly throughout the country and as an instance of the cooperation between photo dealers and theatres, the accompanying shot, forwarded by Ed Finney, shows how the Liberty in Seattle, Wash., tied in "Women Must Dress." Window contained plug on the contest and skills of Monogram stars, the display being moved from store to store in conjunction with all local showings of Monogram releases.

Similarly displays have been arranged in many other spotlight and grand winners in the contest will be sent to the studios to play in one or more pictures, expenses and salaries to be paid for a period of ten weeks.
FAVORS RADIO EXPLOITATION

MOTION PICTURE HERALD  September 22, 1934

Former Studio Director Points Out Preferable Hours; Stresses Type of Successful Program

by EDDIE FORESTER
Manager, Rivoli, Hastings, Neb.

After reading Harry Botwick's comments on radio as a medium of exploitation, I cannot but agree that it is a valuable asset to any theatre. I have been using the radio successfully for the past seven years. Without radio as a sales medium, I would be lost, and having been in radio as announcer and studio director, I know you cannot get results with haphazard programs.

I must disagree with Harry, however, on two points which of course is purely my own personal opinion. First, I have reference to the time of day for the broadcasters and the type of material used in the programs. I know it is commonly believed by everyone connected with commercial radio stations, that the dinnertime hour or from 5:30 to 7, is the best time for a selling program, assuming that the whole family is home at this time, but I do not agree that it is the best time for a movie advertising program. Just visit any average home at that hour and ascertain what is going on.

The wife is in the kitchen preparing dinner, and the old man is reading the evening paper. Did you ever try to listen to a radio program at the same time? It just can't be done, and the paper will win out every time. The dial will be changed to a straight musical program, or the announcer will go rambling on unheedful.

Directs Appeal to Women

It is commonly accepted in show business that an attraction with a strong appeal for the women is practically a guaranteed box office draw. By the same token, I have always tried to direct my radio appeal to the women of the household, and to do so, you must present your program at hours that she can listen, and offer a program that will make her sit down for 15 minutes or an half hour and really pay attention to what is being said. I have found the best hours to be between 10 and 11:30 in the morning, or between 2:30 and 4 in the afternoon. At these periods, there is nothing that will interfere with the average housewife's concentration if she is willing.

The morning hour is preferable, for then there is no bridge club, or afternoon shopping to interfere. The woman of the family is usually busy when she comes to selecting the family entertainment, so you sell her on your show and she will do the rest.

Your next consideration then is what type of program will be strong enough to make the women sit down and listen attentively? Kitchen chatter naturally is out for a theatre program—continued playlets are strong radio features, but entail too much preparation and material and too many people. Go over the whole list of possibilities and it will eventually come right back to the theatre itself, the pipe organ. Our greatest success in holding a radio audience has been with the pipe organ that

in most theatres is covered with cobwebs. We broadcast an hour a day from 10 to 11, using the organ, a tenor and Tony Wons style poems and homey readings. Every woman is more or less sentimentally inclined and this type material seems to hold her interest. I know it is common practice to use Hollywood chatter on theatre programs, but I have never favored this style radio presentations and do not believe they sell tickets. Goings on in Hollywood have been explored so much by press agents of the stars that an aroma has arisen so unpleasant that it has reacted against the industry as a whole. I doubt very much if there are any more divorces carrying-on among the movie people than there are in many another walk of life, but they have been given so much publicity that the whole world has gotten the idea that Hollywood is Hell's home office and Hays is the District Manager.

Advises Careful Planning

On our programs we use a visiting style of announcements. Just sorta sit down with the listener and describe some interesting fact in the picture we are selling. After all, we have thrown advertisements at the public so long it doesn't mean a thing any more. They want to know what makes the picture meritorious. I am positive one broadcast we used on "Wild Cargo" was responsible for an increase in gross. Like everyone else, we sold the wild, exciting angle on the picture in advance. After the opening, we found the women were not interested in it as much as they should be. I took stock of the picture and decided to stress the "cute" things in the picture for one broadcast, so I described the tiny deer that Buck liberated, the amusing way he caught moneys and other incidents less rugged than the snakes and death battles.

That very night our business took a leap and it was due to a great increase in women patronage.

Most certainly, radio should be used wherever possible in theatre campaigns. Possibly radio has taken away some theatre patronage, but by the same token, it is a challenge to the theatre men to try to utilize the medium to bring them back to the theatre. Not merely by presenting a brief announcement of stars and titles, but by a studied approach, carefully planned. You would not think of running an ad in the newspaper with just the cast and title and no comment on the picture and a radio program must have just as much or more planning and consideration.

Work For A Quigley Award

Tieup Nets "Cellini" Jewelry Ad for Perry

Charlie Perry, Alhine Theatre, Philadelphia, Pa., effected a tie-up with Gimbel's resulting in distribution of 20,000 package inserts and cooperative ad in all local newspapers on "Cellini" jewelry, when he played that picture.

Three weeks prior, special feature stories and photos of Ben and Lacy broke in papers and serialization run in Daily News resulted in special posters on all their delivery trucks. Radio stations plugged the engagement and book displays netted attractive windows.

HOPE SONNY ISN'T SHORT WINDED

From Miami, Sonny Shepherd breezed into New York via boat, immediately hopped a Chicago plane, stopped overnight in the Windy City, flew to Detroit, picked up a new Ford, grabbed the night boat to Buffalo, drove to Niagara Falls, left the next day for Rochester, and the same day landed in Ottawa.

There's a lot more of the same, but this will give you a faint idea of what Sonny considers the proper way to spend a vacation.

—MIKE
WHAT THEY'RE DOING IN TEXAS

Interstate Circuit Round Tablers Put Over Many Box Office Angles In Selling Various Attractions

There is a lot of fine showmanship being displayed down in Texas, especially by the managers in the Interstate Circuit, which is almost 100 per cent in Round Table membership. On this page is reported a number of campaigns put on by these showmen, forwarded by Don Hoomber, which cover many angles, and should give the membership a good idea of how they do it down in Texas.

Burke Plans Different Display Ad on "Rothschild"

Realizing that a more dignified type of display was needed in keeping "Rothschild" date, Manager John A. Burke, Lyric, Eastland, Texas, disregarded the conventional mats and made up a series of simple announcement ads illustrated by star cuts of Arliss. These were followed up with personal endorsement letters to ministers and club women.

From time to time, Burke uses an automobile banner (see photo) with steel frames. He states this is easily set up and has proven helpful, especially on his recent showing of "George White's Scandals."

Dooley's Shirley Temple Party Causes Holdover

A Shirley Temple "Movie Party" on the morning of the second day of his run on "Little Miss Marker" at the Mission, Amarillo, Texas, was reported by Manager Oscar Dooley to have built up the run so that a holdover of an extra day was necessary. Children were appealed to through ads on newspaper comic pages, radio and "H.R.". Billboards and posters were on the bill, and candy promoted from near-by confectioner was given to each child. The success of the party made it necessary to open another theatre to handle the overflow crowd.

Fanning's "Wonder Bar" Campaign Wins Prize

Spurred on by the opportunity of winning an important cash prize in a contest for the best increase over average business, Manager John C. Fanning, Capitol, Brownsville, Texas, put on a campaign on "Wonder Bar" that netted him first money.

Exploitation was featured by a street parade in which decorated theatre float was one of the main attractions. On center of truck was small donkey carrying man made up in blackface to resemble Jolson and sing a few of his numbers. It cannot be said that the campaign was successful, but it carried the message of the picture, and the truck carrying caged wild animals (see photo) presided over by Manuel King, world's youngest wild animal trainer, whom Fanning tied in on the campaign.

Frias' Mickey Mouse Club Has Membership of 7,000.

Called by observers one of the most successful and intelligently handled of all Mickey Mouse drives ever organized by Manager Carlos Frias, Plaza, El Paso, Texas, which boasts the amazing membership of 7,000 boys and girls, with a consistent weekly attendance of over 2,000.

Tie-in with local newspapers nets Frias much publicity, outstanding being a free full-page institutional ad contributed by the El Paso Times plugging the club and inviting parents to have their children join. Hooked in with many local grocers for weekly prizes is also another source of free newspaper displays.

In addition to the screen show, Frias puts on a stage presentation of Mickey Mouse amateur talent which is broadcast over a prominent station as a weekly feature. In fact, this Round Tabler has developed the club to such a point that merchant tie-ins are secured without asking.

Stewart Pens Selling Letter To Club Women on "Bondage"

Reported to have brought satisfactory results was a selling letter sent out by Manager C. H. Stewart, Majestic, Wichita Falls, Texas, on "Of Human Bondage." The message was addressed to members of all women's clubs, P. T. A., etc., in which Stewart was careful to point out that the picture was adult entertainment, "not because it contains anything offensive, but because the subject matter will not be understood by children."

On "Stamboul Quest," this member was successful in putting over the international spy contest with one of his local papers, the series being planted prominently on the classified page.

King Promotes Co-op Page In Less Than Two Hours

His original date being switched on 24 hours' notice, Manager J. C. King, Arcadia, Harlingen, Texas, had very little time to put over "Shoot the Works," which replaced his regular booking. In spite of which he managed to secure congratulatory wires from the stars in the picture, copies of which were made up and placed in many windows.

Still working fast, King went out and sold a page of cooperative ads in a few hours and wrote the information of other managers that he found the title a natural to put over for this kind of advertising.

Mason Ties In War Vets On "All Quiet" Showing

For his return date on "All Quiet," Manager L. J. Mason, Palace, McAllen, Texas, obtained the cooperation of his local Veterans of Foreign Wars post to sell tickets for the engagement. After a designated amount, the gross was split 50-50, and Mason reports very satisfactory business as a result.

Featured in the campaign was a co-op page in which over 40 local merchants paid for all the space. Top of page carried theatre ad and copy plugging tie-up with Vets.

Local Paper Runs Page One Story on Warren's Lobby

Manager B. V. Warren, Rialto, Denison, Texas, evidently created an out of the ordinary front on "Tarzan and His Mate," for the flush was good enough to land a front page story in his local daily, describing how Warren and his house staff obtained a number of trees and bushes from the nearby river bottoms and arranged them to simulate a jungle scene. Local taxidermist supplied stuffed monkeys, pelicans, etc.

Still another excellent teaser idea was that employed by this member for "Let's Talk It Over," showing during the period of local elections. Small throwaways were printed addressed to the local citizenry requesting them not to vote wrong and to be on hand Saturday night — the opening day of the picture, to "talk it over." Warren states that the printer received many phone calls from the candidates, wanting to know what it was all about.

Work For a Quigley Award!

Ensor Asks Patrons To Criticize Pictures

In an effort to get his patrons' reactions to the kind of pictures shown at the Ensor Theatre, Little Rock, Ark., J. M. Ensor ran an announcement in his theatre ad that passes would be given to the first fifty adults writing criticisms of his pictures. Second ad, run several days later, included copy thanking patrons for their letters and expressing pleasure that all agreed Ensor's pictures 'offered entertainment of the highest type.' Incidentally, "J. M." probably added a few names to his mailing list.
START THE DAY OFF RIGHT—JOIN!

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!

ALEXANDER OTTO
is the manager-lessee of the Lincoln Theatre in Stanford, Ky. He has worked for the Ackerman and Harris outfit and on the West Coast. Started in as usher, doorman and then in the display department. With your general knowledge and interest as expressed in your biography, don't make a stranger of yourself, but join in at the Round Table and show a little activity.

FRANK B. SITTON
is no stranger to these pages, he manages the Virginia and Colonial Theatres in East Radford, Va. Frank started as ticket taker, through to operating room into assistant manager's job and then left showbusiness for twelve years, back to it again and expects to remain "from now on." Before his present houses, rank, was connected with the Elton, Star and Elks Theatres in Talladega, Al., working in every capacity. His present assignment includes vaudeville with pictures, so it's small wonder he "knows what it's all about." Haven't heard from you in a while, Frank, and we don't like it. Drop us a line and tell us the news.

DON A. MALLOY
manages the Orpheum in Hammond, Ind. We're a little late welcoming Don, in fact all of you boys remember, we can only get so many "welcomes" on a membership page and the new applicants come in so fast, we can't catch up! Don has attended the Loyola Academy in Chicago and the University of Notre Dame. Certainly has fortified himself for showbusiness, hasn't he. Malloy started as assistant at the Grove in Chicago, later the Hamilton, Highland, Shore, Jeffrey and Shakespeare in Chicago and then on to his present house. Welcome Don, and we haven't heard from you in a few weeks, how come?

GEORGE SOFIA
manager of the East End Theatre in New York City is another new member who was proposed for membership by Paul Renaud and, needless to say, we extend the same invitation to you George as we did to Damanti. Why don't the two of you come up some day, if you're not already acquainted, it's a good chance to get that way.

M & P PUBLIX REGIONAL MEET. Held in Portland, Maine, a few weeks back, where plenty of newspaper space was grabbed by Harry Browning, assisted by Harry Botwick, who can be noted in above group of conventioners. Others attending included Martin J. Mullin, Sam Pinski, Ed Cuddy, Armand Moreau, C. J. Russell, Sr., Phil Seletski and Al Bevan, in addition to M & P regional managers.
THE BOX OFFICE
CHECK-UP
of 1934

Thousands of people—writers, artists, actors, masters of cameracraft and directors—contribute daily to the making of America's motion pictures.

In Hollywood and in New York their artistic and executive labors have made America synonymous with the greatest achievements in the world of motion picture entertainment.

Box Office Check-Up of 1934 undertakes an extensive analysis of their work ... an annual record and reference book published in the interests of those who have participated in the making of notable pictures of the year.

The comprehensive facilities of Quigley Publications are providing a meeting ground for showmen and the creative talent of the screen.
**WABASH AVENUE**

**CHICAGO**

Keen interest in the Code Authority’s disposition of the Balaban & Katz appeal on a Clearance and Zoning decision prompted Jack Miller, James Costello, and Walter Hammerman to take a train for New York to be on hand when the board acted.

Julius Porter, who operates the Cozy theatre in LaPorte, Ind., has opened two theatres, one in St. Joseph and the other in Benton Harbor.

H. Emma is the new general manager of the Deepthar theatre, Lake Forest.

Fred McConnell, sales manager of Van Beren Pictures, spent several days in town.

Louis Rudolph of the Emmett theatre and an Allied director was valiantly fighting a siege of pneumonia at a local hospital as this was written.

Essaness is now operating the Vic theatre with Ed Kennelly as manager.

Sidney Spiegel of Essaness is the proud owner of a new Stinson plane. Spiegel has been a licensed pilot for some time.

Mark J. Wolf, buyer for Theatre Managers company of Indianapolis, was a visitor along Film Row last week.

Henri Ellman of Capitol Film Exchange has a fine press agent in the person of Willber Glenn Volvia of Zion, Ill., who regularly over many years has predicted and announced a date on which the world would come to an end. Volvia’s predictions always rate first page in the newspapers. Ellman has a picture called “The End of the World” and as long as Volvia’s predictions continue failing to materialize Ellman sees publicity value in his prognostications. Should Volvia call his next shot right Ellman still doesn’t see how he can lose.

Mr. and Mrs. Ludwig Sussman of the Adelphi theatre, who were confined to the Rogers Park hospital following an automobile accident, have recovered sufficiently to be removed home.

Max Sachs, former manager of the Irving for Essaness, has taken over the Lexington theatre. George Moyen succeeds Sachs at the Irving.

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**WESLEY EDDY DIES**

**AT PARENTS’ GRAVE**

Wesley Eddy, 31, musician and master of ceremonies at the Roxy theatre in New York and at various other motion picture theatres, was found dead last week at the grave of his parents in St. Michael’s Cemetery, Stratford, Conn., with a bullet wound in the head.

The death was attributed to suicide, although a revolver was found many feet from the body only after a long search. The medical examiner’s verdict, however, failed to satisfy David Garrison Berger, the dead player’s New York attorney, who left for Connecticut to demand reopening of the case. The verdict called despondency the cause of the death, an assumption questioned by the attorney.

Eddy, whose real name was Edward Gar- gilulo, had posted two letters to his brother, Joseph, who lives in Bridgeport, which, according to police, substantiated the opinion of suicide.

The player had ended a three-weeks engagement at the Roxy August 23, earlier in the year having acted as master of ceremonies at the theatre for 12 weeks. On the stage he brought barytone and played the violin, in addition to his duties as master of ceremonies.

Surviving, besides his brother, are his wife, Mrs. Margaret De Marco Gargilulo, and a son, Frank Gargilulo, 12.

**REINHARDT SEES RELIGION AS NEW FORCE IN SCREEN, STAGE**

The next great force in stage and screen drama will be religion, last week in Hollywood predicted Max Reinhardt, famous producer, there to produce “Midsummer Night’s Dream.” The spiritual longings of the world must be satisfied through the theatre, he declared, and the motion picture should take leadership in creating “this religious mama.”

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**SHORT PRODUCT PLAYING BROADWAY**

**Week of September 15**

**MAYFAIR**

Screen Snapshots No. 13...Columbia
Back to the Soil...Columbia

**PARAMOUNT**

Madhouse Movies No. 2...Paramount
Pictorial No. 3...Paramount
Betty Boop’s Little Pal...Paramount

**RIALTO**

Betty Boop’s Little Pal...Paramount

**RIVOLI**

Good Luck—Best Wishes—Educational
Stranger Than Fiction—Universal

**RKO MUSIC HALL**

Doctis Awash...Columbia
Hollywood, Soldiers...Educational

**ROXY**

She’s My Lilly—Educational
The Ewing Mouse—United Artists

**STRAND**

Good Morning, Eve...Vitaphone
Art Trouble...Vitaphone
Buddy’s Bearcats...Vitaphone

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**TRAVELERS**

Kay Francis, Warner player, is due in New York from Europe en route to Burbank.

William Clark, Educational’s assistant sales manager and Harry Day, sales manager for Educational’s Terry-Toons series, left New York for Fox exchange tour to the south.


Carl Laemmle, president of Universal, returned to New York from three months’ vacation and business tour of Europe. Accompanying him were Joe Weil, his assistant, and Jack Ross, secretary.

E. W. Hammon, president of Educational, returned to New York from a cruise.

Robert Trillo, RKO’s Central American branch manager, was due in New York from Panama en route to Spain to take over the new RKO exchange there.

L. P. Williams, art director in London for British and Dominions, arrived in New York en route to Hollywood.

James Dunn and John Bradford, Fox players, arrived in New York from Movietone City.

Sol Lesser was due in New York from Hollywood en route to Europe.

Erich Vos Smyth arrived in New York from the coast to appear in “Crime of Dr. Crespi” for John Auer at Biograph studio.

Michael Balcon, Balcony Theatre, manager of the London, sails for New York Saturday.

Harry Cohn, president of Columbia Pictures, was due in New York from Hollywood.

Ethel Merman was due in New York from United Artists studio on coast.

Jules Brunatour, Eastman film distributor and his wife, Helen Hamilton, returned to New York from Europe.

Adolph Zukor, president of Paramount, will arrive in New York Monday from the studios in Hollywood and coast.

Sydney Howard, English player, arrived in New York from United Artists studio in Hollywood, returning to London at the end of the week.

Ray Noble, English song writer for British and Dominions arrived in New York from London.

Robert Flaherty, director of Gaumont’s “Man of Aran,” arrives Friday in New York from Ireland on a coast visit.

Edward L. Klein, English importer and exporter, arrived in New York from London for product, staying at the St. Moritz.

Percy Phillipson, of General Register, returns to London from New York on September 28th.

Carole Lombard arrived in New York from Hollywood, where she worked for Columbia.

Lucien Hubbard, MGM producer, returned to New York from Europe and left immediately for the coast.

Mordaunt Shaibp, British playwright, arrived from England under contract to Metro in California.

Marshall Neilan, director, arrived in New York from Paramount for product, staying at the St. Moritz.

Lyunn Farnol, Goldwyn representative, arrived in New York en route to Europe.

Mary Eaton arrived in New York from the coast.

Larry Darmour arrived in New York from Hollywood.

N. L. Nathanson was scheduled to return to Montreal from Europe.

John Werner, president of the American Federation of Musicians, returned from Europe.


Karl Brencher, of Brencher Optical Company, was in New York from Detroit.

Productions are listed according to the names of distributors in information as they may need, as well as information on pictures later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Astarisk 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.

**CHESTERFIELD**

**Features**

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<tr>
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<td>Curtains Falls, The</td>
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<td>Eliza Crater-Starrett</td>
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**BOLIVIA**

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<td>Hell Bent for Love</td>
<td>John Howard</td>
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<td>High Hat One Night</td>
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<td>In Tagging Stolen</td>
<td>William Hurl-Jean</td>
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<td>Name that Woman</td>
<td>Richard Cromwell-John</td>
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<tr>
<td>No Greater Glory</td>
<td>George Brown</td>
<td>Apr. 30</td>
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<tr>
<td>See Night of Love</td>
<td>George Brown</td>
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<td>You Can Find Out</td>
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**Coming Attractions**

Broadway Bill          | Warner Baxter-Maryn Lyn | Apr. 16 | 70           | Apr. 18          |
Captain Makes the Sea, The...    | Victor Mihalek-John Gilpin | Apr. 16 | 70           | Apr. 18          |
Criminal Within          | Charles Robin-Shirley Mann | Apr. 16 | 70           | Apr. 18          |
False Fire               | George Brown           | Apr. 30   | 70           | Apr. 18          |
Hi, My Name Is Hail       | Jack Hurl-Walter Connolly | Apr. 30 | 70           | Apr. 18          |
Ill Love You Always      | George Brown           | Apr. 30   | 70           | Apr. 18          |
Part Time Lady           | George Brown           | Apr. 30   | 70           | Apr. 18          |

(See "Orchids and Oasias," "In the Cutting Room," Sept. 14)

**DU WORLD PICTURES**

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<td>Death of L'Alagon</td>
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<td>Girl in the Case</td>
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<td>Hollywood, City of Dreams</td>
<td>John Preston</td>
<td>May 1</td>
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<tr>
<td>Remorse In Budapest</td>
<td>John Preston</td>
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<tr>
<td>Shares of a Nation</td>
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**Coming Attractions**

Leni Riefenstahl        | Oct. 15. | 70           | Apr. 18          |
Old french story        | Nov. 1.  | 70           | Apr. 18          |

**FIRST DIVISION**

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<tr>
<td>Red to Ruin</td>
<td>Helen Foster-Paul Page</td>
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**FIRST NATIONAL**

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<td>British Agent</td>
<td>Leslie Howard-Kay Francis</td>
<td>Mar. 15</td>
<td>70</td>
<td>Apr. 18</td>
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<tr>
<td>Danish Dragon</td>
<td>Charles Stadden</td>
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<td>Dragon Mask, The</td>
<td>Elizabeth Bracken</td>
<td>Mar. 15</td>
<td>70</td>
<td>Apr. 18</td>
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**GOLDENTHORPE PRODUCTIONS**

**Features**

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<tbody>
<tr>
<td>Along Came Sally</td>
<td>Cicely Courtwright</td>
<td>Mar. 15</td>
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**GOLDROCKIE PICTURES**

**Features**

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**GOSHULF PRODUCTIONS**

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**GOLDSMITH PRODUCTIONS**

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**GUARDIANS**

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INVINCIBLE PICTURES

MOTION PICTURE CORPORATION

MONOGRAM PICTURES CORPORATION

MONOGRAM PICTURES CORPORATION

FAVORITE PICTURES

Pinnacle Productions
**SHOWWEN'S PICTURES**

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<tr>
<td>Fountain, The</td>
<td>Anna Harding - Brian Aherne</td>
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<tr>
<td>Hat, Cost, and Glass</td>
<td>Rita Hayworth - Louis Nakashima</td>
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<tr>
<td>Life of Verga Wingeles</td>
<td>Anna Harding-John Hall</td>
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<td>Life of the Cyclist</td>
<td>William Wyler</td>
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<td>Of Human Bondage</td>
<td>Leslie Howard-Bell Davis</td>
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<td>Stamps of Loyalty</td>
<td>Jimmy Durante - Luis Valdez</td>
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<td>Success at Any Price</td>
<td>Joan Fontaine - Darryl Hickman</td>
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<td>Their Big Moment</td>
<td>Zelma Pitts-Slim Summerville</td>
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<tr>
<td>This Man Is Mine</td>
<td>Irene Dunne-Belathy Steiner</td>
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<tr>
<td>We're Rich Again</td>
<td>Reginald Denny - Buster Crabbe - Elmo May Oliver</td>
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| Whose Whiners Meet          | Clive Brook-Diana Wymond - May 17.85% | |                        |

**COMING ATTRACTIONS**

- Autumn Girl: Joan Lowell, Oct. 5.
- Give "in the Cutting Room," July 7.
- Green Mansions: Denman - Joseph McShane, June 17.
- Radio City Revue: Fred Astaire-Ginger Rogers, June 16.
- Sea Girt: The: Stiff, June 16.
- The Wednesday's Child: Karen Morley-Frank Morgan, Nov. 16.
- West of the Pennies: Richard O'Mara-Sleep, Oct. 19.

**STATE RIGHTS**

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<tbody>
<tr>
<td>Are We Civilization?</td>
<td>William Farnum - Rosshe</td>
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<tr>
<td>Brides of Calais:</td>
<td>Ada Stills-Capot Chester</td>
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<tr>
<td>Hitter's Reign of Terror</td>
<td>Jewel Provil         - May 10.84%</td>
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<tr>
<td>King of the Sun:</td>
<td>John Goff - Juliana Ind</td>
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<td>Keeps的有效S:</td>
<td>Lewis Huch - Lincoln Probl</td>
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<tr>
<td>War's End</td>
<td>Capital</td>
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<tr>
<td>White House:</td>
<td>Virginia Ellington</td>
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| Wanda Condensed, The       | Claire Kent             - June 18.79% | |                        |
| World Is Wart, The         | Reptile                   |              |                        |

**UNITED ARTISTS**

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<th>Title</th>
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<td>Affairs of Callist, The...</td>
<td>Fredric March - Constance Bennett</td>
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<tr>
<td>Born to Be Bad:</td>
<td>Lotus Young-Cary Grant</td>
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<tr>
<td>Building Drummer:</td>
<td>Robert Curran-Loretta Young</td>
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<tr>
<td>Count of Monte Cristo, Th...</td>
<td>Robert Den-Ellis Landli</td>
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<tr>
<td>House of Bushkill, The...</td>
<td>George Artists</td>
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<tr>
<td>Kid Millions:</td>
<td>Eddie Cantor - Ann Sothern</td>
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| (See "in the Cutting Room," Aug. 25.) | | | |
| (See "in the Cutting Room," Sept. 25.) | | | |
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**WARREN BROS.**

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<td>Black Cat, Th...</td>
<td>Boris Karloff - Lugol-David</td>
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<td>Blondie, Th...</td>
<td>William Cagney</td>
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<td>Bollywood, The</td>
<td>James Cagney</td>
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<tr>
<td>Desirable</td>
<td>Joan Blondell</td>
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<td>Diverse</td>
<td>Jeanne Crain</td>
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<td>Essential</td>
<td>John Arliss-C. B. Fitzgerald</td>
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<td>Fair Game</td>
<td>William Cagney</td>
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<tr>
<td>Good Luck</td>
<td>Robert Cummings</td>
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<tr>
<td>Great Expectations</td>
<td>James Cagney</td>
<td></td>
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<tr>
<td>Life of the Cyclist</td>
<td>William Wyler</td>
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<tr>
<td>Little Miss Nobody</td>
<td>John-John Hall</td>
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<tr>
<td>Maggie Hope</td>
<td>William Cagney</td>
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<tr>
<td>Manhattan Madness</td>
<td>Robert Cummings</td>
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<tr>
<td>The Man Who Wasn't</td>
<td>Shirley Booth</td>
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<tr>
<td>Perfect Swindle</td>
<td>William Cagney</td>
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<tr>
<td>Secret of the Chaste</td>
<td>Claire Ovdil-Blondell</td>
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<td>Uptight</td>
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<td>W&amp;A of the Wester Front...</td>
<td>Frank Morgan-Fay Wray</td>
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<td>You're a Big Fool</td>
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**OTHER PRODUCT (FOREIGN)**

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<td>All About Love</td>
<td>Anna May-Salome</td>
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<td>An American In Paris</td>
<td>Fredric March</td>
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<td>Blown in the Wind</td>
<td>Jeanne Crain</td>
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<td>Child of the Desert</td>
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<tr>
<td>Colletoons, The</td>
<td>Carlotta Darcel</td>
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<td>Cora's Honor</td>
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<td>Dead End</td>
<td>Jeanne Crain</td>
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<tr>
<td>Gables, Th...</td>
<td>Richard Linder</td>
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<tr>
<td>Great Gatsby</td>
<td>Anna May-Salome</td>
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<td>Hollywood Hotel, The</td>
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**BIRDY TOWN.**

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<td>Dorothy Hall-Jean Wells</td>
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<td>Coming of Age</td>
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<td>Crime and Punishment</td>
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<td>Day of the Desert</td>
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<td>Exiled</td>
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<td>Great Expectations</td>
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<td>Lesser Miss Nobody</td>
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**UNIVERSAL**

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<td>Blue Beach, The</td>
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THEATRES WANTED

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Swell!

Belle of the Nineties
Recognizing in the government's application of the National Housing Act to theatres, an extraordinary opportunity for the motion picture industry, Better Theatres begins with this issue a special program of aid to those taking advantage of it. It seems that theatre rehabilitation has needed just such an impetus, for in response to the inquiry, "Do you think there must be considerable replacement and repairing to restore theatres to proper appearance and operating condition," which was contained in a questionnaire recently addressed to exhibitors in every section of the United States, 99.4% replied "Yes." Typical comment accompanying the answers is represented in statements like, "Practically all theatres I am acquainted with need many repairs and new equipment." "Very much repairing needed—practically all smaller theatres run-down the past four years." Meeting needs thus extended are the established editorial and personal services of Better Theatres, to which are now added special articles of timely information and instruction on remodeling, beginning in this issue and developing into a comprehensive body of practical guidance in the issue of October 20—the annual Fall Buyers Number.
There's only one way to keep them coming.

Keep them comfortable while you entertain them.

It's the repeat business week after week that brings the real profit through the box office—YOU know that. Worry and plan about how to get more business through better or longer programs if you like, but don't let this important fundamental fact get by you: ALL ELSE BEING EQUAL IT'S REAL COMFORT THAT BRINGS PEOPLE BACK AGAIN AND AGAIN.

When you consider what increased comfort can do for you in an added appeal to your public, and when you consider that skilled planning by H-W engineers can increase your seating capacity, then reseating presents itself in a new light. It becomes not an expense, not a luxury, but an important profitable investment that for years will pay a good return.

Without any obligation, our nearest representative will be glad to give you sound advice on reseating your theatre. Shall we have him call?

Heywood-Wakefield

Theatre Seating

MILLIONS to IMPROVE THEATRES

$33,000,000 in Government-guaranteed loans are available, under the National Housing Act, for modernization of the nation's motion picture theatres.

Because this money can be secured easily and because the need for improvement is so great, thousands of theatre owners will call for Government credit, beginning the greatest period of remodeling, repairing and re-equipping in the history of the motion picture industry.

Alert to the importance of the time, BETTER THEATRES, acknowledged authority on theatre maintenance, has placed its staff and resources wholly in the service of its thousands of readers.

All its departments will be amplified to meet quickly the demands for immediate information—answers will be published to give them the widest currency—the work of the regular staff will be supplemented by contributions of authoritative leaders in all fields of theatre design and operation.

Peter M. Hulspan, J. T. Knight, Jr., and F. H. Richardson—all of whom have greatly influenced the physical operation of the theatre in America—will concentrate their efforts in support of the Government's theatre restoration program.

BETTER THEATRES has begun the campaign with this issue. The Fall Buyers' Number, out in October, will give emphasis and direction to the movement. Succeeding issues will carry on the work of restoring the motion picture theatre to the level of greatest usefulness.

The Fall Buyers' Number (October issue) will contain the following notable features among others:

PLANNING THE THEATRE. A service conducted by PETER M. HULSKEN, A.I.A., a question and answer department dealing with practical remodeling problems.

MAINTENANCE TABS. Conducted by J. T. KNIGHT, JR., a department devoted to the efficient operation of the physical theatre.

COMMENT ON PROJECTION. Conducted by F. H. RICHARDSON, leading authority on projection in America.

BETTER THEATRES
1790 Broadway
New York City
A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor  C. B. O'NEILL, Advertising Manager  RAY GALLO, Eastern Advertising Manager

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OBSERVATIONS

The motion picture industry, as much as any industry, should welcome the opportunity represented in the application of the Housing Act to theatres. Primarily intended to lift the building industry out of stagnation and to stimulate employment in the building trades, the housing program can well mean to the motion picture theatre business as a whole a potent aid to its own recovery, and to many an individual theatre, salvation.

First theatre operators watched their properties deteriorate from negligence that was utterly unavoidable. Not in the most inveterate optimist was there enough hope to warrant going into debt for proper maintenance and replacement.

When hope finally did return, along about the summer of 1933, there was indeed a renewal of interest in normal maintenance, and reconditioning did assume substantial proportions. But by general acknowledgment the job due has been only fractionally done. Shabbiness, technical mediocrity, obsolescence are still widespread. What are we waiting for now?

If, particularly among those theatres outside of the large circuits, we have been waiting for a chance to charge higher admission prices, then the borrowing facilities now placed at the disposal of theatre owners achieves, for all practical purposes, quite as much, and does so far more quickly.

And time is very important, we believe. One may readily conceive reasons why we should not spend money to make our theatre properties worthy of our public. The public, however, is not the least interested in excuses.

One trouble is that it is too easy to convince ourselves that we are "getting by." We observe nothing to the contrary for a long time (especially when we do not want to contemplate the unpleasant), therefore "getting by" seems sufficient. So thought industry and finance until the great awakening of 1929. So thinks the man who, abusing his physical constitution throughout the day, drinks a glass of hot water before breakfast and says he feels fine! Money and talent and zeal have been expended in prodigious amounts for many years to make the motion picture what it has become, with the development of a finer theatre playing a leading part. Let our efforts now become less than this achievement and we doubtless shall learn—with the irreparability if not the suddenness of a collapse—what so many others have learned about the foolish practice of just "getting by."

Incredible though it may seem, one of the functions of the theatre most subjected to a policy of "getting by" remains projection. Even the more affluent circuits have retrenched in this department out of all proportion to its importance in the whole motion picture scheme, while elsewhere, by the very admissions of projectionists, an emergency is frequently the only excuse for a major repair.

There is yet another source of projection deficiency, one which has been least considered and which can be noted now with special timeliness. This is the continued use of antiquated equipment. Advances in design, perfecting the technique by which motion picture entertainment is ultimately produced, have brought about a profoundly new projection system in recent years. In this projection has kept pace with the development of the modern motion picture in other phases, including sound, superior panchromatic raw stock, a more dynamic cinematography, finer printing, more competent acting. Yet in hundreds of theatres the ultimate achievement of all these refinements is dependent upon projection equipment that represent only the growing pains of an infant art. Most of them were bought second-hand, and we are inclined to agree with those who have said to us, "It would have been better if the industry had bought them up and thrown them on the junk heap."

It so happens that a large number of these relics are to be found in projection rooms which are themselves ill suited to the tasks that have to be performed there today. Here is a job worthy of the Housing Act's great purpose. The loan can more than start it. It can achieve a projection room that gives patrons greater safety, and projectionists greater efficiency. Then may each such improvement be turned into an occasion on which the industry shall be rid of antiquated projection equipment by one batch more.—G. S.
HOW HOUSING ACT LOAN CAN BE OBTAINED

1. A sum up to $2,000 may be borrowed on each theatre, except that no owner may obtain loans on more than five properties without the special approval of the Federal Housing Administration in Washington.

2. Money must be used to make new improvements which will become a permanent part of the building. It cannot be applied to purchase of "movable" equipment.

3. Only a credit standing acceptable to the lending agency is necessary. Loan is made on promissory notes secured only by borrower’s signature. No liens on property, or endorsers required.

4. Loans are obtained from local banks, loan associations, etc., that have qualified under the Housing Act provisions. If local institution is willing to loan more than $2,000 without government protection, an additional amount may be obtained.

5. Loans must be repaid in monthly installments. Borrower may pay as many installments at one time as he chooses, and total loan and interest must be repaid in a period of no longer than five years.

6. Rate of interest is determined in each case by the local lending agency, but cannot be higher than 5%.

7. Purposes of loan must be reviewed and approved by the lending agency, and provisions for carrying on the work are also subject to the bank’s approval.

8. Borrower must show that his yearly income is at least five times what the annual payments would be on the loan he seeks.

HUNDREDS, and potentially thousands, of owners of motion picture theatres will take advantage of the opportunity to rehabilitate and modernize their properties offered by the federal government through the provisions of the Housing Act now in effect. Housing Administration loans can be applied to hundreds. Thousands are indicated by the relative ease with which loans may be obtained, and by the unfitness recognized as existing generally in consequence of several years of neglect and increasing obsolescence of the theatre.

With at least $33,000,000 available in loans for the remodeling of the industry’s 16,800 houses, it is considered certain that the rehabilitation movement begun rather tentatively late last year, will now be accelerated, extended and intensified. During the last twelve months the level of operating conditions has been perceptibly raised above that low plane which had become a peril to the industry by the end of 1932, but in general reconditioning has remained greatly restricted, thousands of houses still being denied anything like proper attention pending further increases in admission prices. The $2,000 which may now be readily borrowed for each theatre will represent in many instances an immediate substitute for a surplus in net income not yet realized, at least in a measure permitting substantial remodeling.

Already statements like, “We intend to do this work with money borrowed through the government housing board,” have begun to appear in requests to BETTER THEATRES for architectural and allied technical advice.

The extent to which a loan that is entirely secured under the provisions of the Housing Act, can be applied to equipment, depends upon the kind of equipment and the requirements for its installation. Official opinion will go little further than that no removable equipment comes within the meaning of the Act. Seats and carpeting, for example, have been officially adjudged removable. At the same time, loans for sound “and other equipment if actually built into the theatre” will be approved. In sound equipment circles, however, opinion has been expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act. Thus with the possible exception of unique relationships requiring specific decision, the law is to be interpreted as follows:

Loans are to be applied only to remodeling of the building and its permanently attached parts. The money cannot be used directly for the purchase of movable equipment, although in many instances structural remodeling will substantially involve new equipment—(1) provide for proper installation of new equipment, (2) require new equipment because the existing race-track process impairs the efficiency of the old, (3) advise modernization of apparatus while other modernization is being done, and changes in fixtures and furnishings to harmonize with structural changes. A check-list of the improvements which may be financed with money borrowed under the Housing Act accompanies this discussion. In general these improvements relate to the following:

- Acoustic Treatment
- Redecorating
- Structural Renovation
- Building Additions
- Painting
- Tiling
- Carpentry
- Sheet Metal Work
- Elevators
- Doors
- Fire Escapes
- Stairways
- Electrical Conduits
- Windows
- Boilers
- Heating Facilities
- Ventilating Facilities
- Piping and Plumbing
- Sanitation
- Services of Architect

This list is only partial, but indicates the range of improvements which may be made, most of them directly involving a large variety of materials and supplies.

It has been suggested by the Housing Administration that the theatre owner should carefully inspect and check his property, then consult an architect or contractor. The Administration especially advises care in the selection of those who are to do the work and furnish supplies. Competitive bids are urged whenever they would be practical.

“No item,” continues the Administration statement, “of repair, alteration or improvement should be an attempt to conceal building defects which are fundamental. If the work involves a large expenditure or major changes in a building—that is, if it involves alterations and new construction rather than mere repairs—it is wise to consult an
architect or engineer. Your saving will be much greater than the fee of the architect, which may itself also be included in the loan.

The Housing program, for which the federal government has appropriated one-and-a-half-billion dollars, has been enthusiastically received by banks and other lending agencies. The number of institutions which have subscribed to the program and thus become eligible to make loans under the provisions of the Act, protected by the government fund, has already grown to 3,000. Almost any theatre owner will find one of these lending agencies in or conveniently near his community, and commonly he will find the prescribed facilities at an institution with which he has previously done business.

Because of the importance of a methodical, careful inspection of the property even before applying for the loan, so that the amount may not be any larger than conditions warrant, a detailed inspection guide and check-list, every item of which is within the provisions of the Act, is given below.

In most instances, such an inspection will be found to be necessary in order that the theatre owner may be enabled to make out an itemized list of intended improvements and what they will require in labor and materials, for submission to the lending agency. Although the following check-list is not offered as being absolutely complete, it is sufficiently comprehensive to serve as a helpful guide.

### INSPECTION GUIDE AND CHECK-LIST

#### ELECTRICAL
- All electrical circuits re-arranged for more efficient results
- Fuse boxes, distribution boxes installed so that the electrical load of the theatre is properly distributed for maximum protection
- Same for power circuits
- Temporary or open wiring replaced by ridged conduit

#### EXTERIOR
- **Front:**
  - Secure all vertical signs
  - Coping stones be replaced or reset or secured
  - Metal copings repainted, repaired, put in condition
  - Metal or stone cornices repaired or re-conditioned
  - Brick or masonry can be pointed up, or painted or cleaned with acid or sandblasted
  - Windows in front closed up
  - Stone or metal ornamentation may be added plus a paint job to create an entirely new front

- **Sign:**
  - The sign rewired
  - New signs built and installed and painted

- **Marquee:**
  - New roof
  - Fix drainage
  - New end and front signs
  - Rewire
  - New soffet (ceiling)
  - New existing soffet
  - Dead sockets replaced

- **Side and Rear Walls:**
  - Paint up
  - Paint
  - Waterproof
  - Paint and repair fire escapes
  - Waterproof all outside electrical equipment
  - Pave with concrete and properly drain all exit ways on either side or rear
  - Repair coping on side walls
  - Renew down spouts and insulate and/or connect them with sewers
  - Repair and paint any iron grille outside of the windows for protection or install new ones
  - Clean and paint the exterior of all exit doors

### INTERIOR
- **Auditorium:**
  - Paint and redecorate walls and ceilings
  - Repair faulty or dangerous plastering
  - Additional heat through unit heaters or additional radiation
  - Paint all floors
  - Correct dangerous step construction
  - Re-wire for lighting fixtures and install needed heavy permanent lighting fixtures
  - Wire for aisle-lights
  - Install rubber, cork or other type of composition permanent floor covering or stepping and in aisles
  - Install hand rails where needed for safety
  - Wire for all directional signs and exits
  - Wire for instruments for deafened people
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<th>Section</th>
<th>Instructions</th>
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<tr>
<td><strong>Lobbies and Foyers:</strong></td>
<td>Refloor; Walls repaired and painted; Wire for fixtures; Install permanent display frames; Draw pipes and install drinking fountain installation; Create a telephone booth; Architectural and structural changes such as arches, etc.; Wire for all directional signs; Install signal and buzzer system throughout the house; Additional base plugs for lamps and vacuum cleaners.</td>
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<tr>
<td><strong>Lavatories and Lounges:</strong></td>
<td>Install up-to-date toilet partitions; Re-arrange lavatories; Install new standard toilet fixtures; Repair and paint the walls and the ceiling; Ventilate properly; Eliminate objectionable windows; Put in sink and other washing facilities; Sanitary floor of tile or composition.</td>
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<tr>
<td><strong>Auxiliary Rooms:</strong></td>
<td>Build office for manager; Install basin in manager's office; Install closet or storage closet; Put up janitor's closets; Install slop sinks; Put permanent cabinets and shelving in storage rooms; Wire for light; Repair or replace building hardware throughout theatre, such as door checks, push bars, door stops, locks, door pulls, etc.; Create dressing rooms for employees.</td>
</tr>
<tr>
<td><strong>Projection Room:</strong></td>
<td>Ventilation; Wiring for more light; Paint; Repair walls, ceiling or floor; Make bigger; Up-to-date fire shutters; Create toilet and washroom; Permanent closets or partitions for storage, etc.; Fire-proof thoroughly; Re-wire; Fix approaches to projection room, make safe.</td>
</tr>
<tr>
<td><strong>Ventilation:</strong></td>
<td>Install modern system; Repair, overhaul and improve all air-conditioning equipment; Install new fans and have old ones repaired; Buy new belting or change old type flat belt for multi-V type which gives silent operation; Change, renew and sound proof all duct work; Install baffles, grilles and deflectors; Repair or install air washers and renew parts; Clean and paint and scrape air washer tanks; Repair or install fresh air intake louvres; Install remote control equipment for starting and stopping; Install oil cups, oiling systems in old types of fans, motors and other rotating equipment; Recondition and weatherproof pent house on roof containing ventilating equipment; Sound proof ventilating equipment; Install mechanical refrigeration.</td>
</tr>
<tr>
<td><strong>Mechanics:</strong></td>
<td>Permanent hardware—repair or replace door checks, knobs, locks; Grille work on box office, windows or ventilation delivery or exhaust points; Steam piping and system-repair, make additions; cover pipes; Return pipe or steam system replaced; Repair boiler or install new one; Repair or install oil burner; Replace gauges; Install thermostat; Put on gadgets for economy such as CO₂ recorders, forced drafts, damper controls; Repair or replace breechings; Install low water cut-offs on boilers; Correct and improve water proofing and drainage; Install or repair pumps for removal of surface water or sewage; Repair or replace vacuum pumps; Install filters in air intake duct; Repair or install new organ blowers; Repair built-in vacuum cleaning systems; Install recording thermometers.</td>
</tr>
<tr>
<td><strong>Stage:</strong></td>
<td>Replace old types of grid irons with steel types; Install steel cables and pulleys replacing hemp ropes and wooden sheaves; Install counter weight systems eliminating wooden pin rails; New stage switchboards or recondition old one; Renew stage floor; Install floor plugging boxes; Create new dressing rooms or at least one dressing room; Install toilets back stage; Install or repair orchestra and organ lifts; Paint everywhere; Floor lights (the wiring and socket); Install additional radiation (heat); Put up partitions to create work rooms, store rooms, shop; Build scene dock; Stand pipes with necessary valves; Sprinkler system; Ventilators repaired or install new ones.</td>
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NEW SCHEMES IN MODERN REMODELING

By EUGENE CLUTE

Commencing a descriptive discussion of forms, methods and materials developed for or highly applicable to the modern film theatre

The marks of age are to a theatre as crow's feet and sagging facial muscles to a woman—as anything significant of age and decrepitude to something that is supposed to be of today. Maybe your theatre needs to have its face lifted. And a theatre's face, of course, takes in more than the front of the building. It includes every part that is seen by the public.

Unless you have a perfectly new theatre, or one that has just been thoroughly modernized, it will be well to look at your theatre with a critical eye, to see just how it must look to others. Possibly you are losing business to some up-to-date house not far away, and will find the reason in your theatre's need of renovation or modernization.

Maybe your theatre is not very old. It may not have antiquated columns, arches and window caps on the front, and a profusion of moulding panels and heavy plaster ornament inside, dating it as having been built for the last generation; nevertheless it may be out-moded. Changes in taste have been rapid, and buildings often age quickly. It may not cost much to modernize it, or it may. In any case, it is worthwhile to find out. Usually it pays, if properly done. Ideas are more important than materials, though the latter must be right if satisfactory results are to be obtained.

Advanced Ideas

If you modernize, it is worthwhile to try to use ideas that are ahead of the style prevalent in the general run of motion picture theatres today, so that your theatre will have the advantage of immediate distinction and will not look old-fashioned later on. Care should be taken, however, not to mistake mere freakishness, which is short-lived, for sound ideas.

Many matters are involved in the modernization of a theatre besides improving its appearance, such as, perhaps, securing better sightlines, a better angle of projection or the utilization of waste space. But they are outside of the scope of this article, so, with this tribute to their importance, we pass them by.

Style at Low Cost

A really clever architect is able to give style, distinction and attractiveness to a theatre while keeping the cost down and at the same time using good materials. He can do wonders with plain plaster, ingenious lighting and some effective materials well used. Cheap imitations of better materials are, as a rule, not only inferior in appearance, but they usually deteriorate rapidly. It is safe to say that the public does not like pretentious effects as much as many architects and theatre owners seem to think, so materials should be chosen with discretion and used with imagination and good taste.

A Lobby Scheme

For the entrance foyer, from which patrons gain some of their most important impressions of the theatre, it may be well
to use a semi-permanent wall treatment that can be completely changed without great expense in another year or so, giving the theatre an appearance of newness.

This is a brand new idea. The scheme is to line the walls with built-in features of striking, but simple design, constructed of frankly inexpensive materials, as a setting for lobby displays which are incorporated in the wall treatment. This glorifies the advertising of the attractions into the decoration for the theatre. It is novel; it can be very effective; and it costs little enough, so that it can be changed oftener than the usual wall decoration. Also the constantly changing displays give it an air of freshness.

One of the many ways in which this idea can be worked out is shown in the accompanying sketch of a semi-permanent treatment by Ben Schlanger, New York architect, a pioneer in modern theatre design who built the St. George Playhouse in Brooklyn, N. Y., in a modernistic style in 1927, when modernism was something very new in this country. In this sketch are seen display pylons, or shadow boxes, projecting about a foot from the wall. Each of these features is about 8 feet wide by 12 feet, 6 inches high, and has in its center a circular opening back of which is an advertising display with photographs representing the next or some future motion picture attraction.

These pylons may be made of plywood, or where fireproof material is required, of Sheetrock. In either case, they would be built on a frame work of furring attached to the structural walls. When plywood is used it can be finished simply by painting it any desired color. The rounded tops of the pylons would be made from shaped pieces of wood. If Sheetrock is used, the curved tops can be made by soaking the material in water to render it pliable, and bending it to the required shape. Sheetrock should be covered with canvas before paint is applied.

Between the display pylons are large wall panels covered with a rich damask fabric in modern style design, upon which are applied cut-out letters in colors and metallic effects, announcing attractions. The fabric should be stretched over a panel of soft wood into which nails to hold letters may be driven easily.

Above the row of doors that give entrance to the auditorium, is a wide wall panel that might be covered with a maroon suede leather fabric, which is very effective as a background for any cut-out lettering applied against it.

**Lobby Lighting**

The lighting indicated in the Schlanger sketch is designed to provide a soft general illumination of the room while the ceiling is kept rather dark. This would make the brightly lighted displays appear very brilliant by contrast, playing them up as the chief note in the decoration of the room and attracting attention to them.

To accomplish this, lamps in reflector strips are concealed along the top of each of the side walls, just below a plaster cove. Unlike most coves, this curved surface is not continuous with the ceiling, but is so designed as to reflect the light out into the room and at the same time keep it off the ceiling. The cove might be covered with Salubra patterned very faintly in a light gray-and-yellow modern conventional design on a white background. To light the displays there would be lamps in reflectors concealed above and below the circular openings. The cove lighting would have lamps in colors as well as white so that various color effects might be produced. The wall treatment could be effectively painted.

(Continued on page 34)
FITTING OUT THE THEATRE REST ROOM

By J. T. KNIGHT, JR.

Planning, equipping and maintaining facilities that are fundamental to the attractiveness of the modern motion picture playhouse

The expenses in connection with the operation of motion picture theatres are many, and various attempts have been made to classify them. Apparently some believe that the solution lies in a proper classification of them; others feel that controlled expense means minimum expense, and further, some think that budgeted expense means economic operation. All of these ideas are only partly right. Taken singly, each is in a large measure absolutely in error—and this for one basic reason: the attitude of the men in the business toward expense, plus the lack of specific knowledge of proper maintenance of buildings and equipment.

Huge sums are gambled yearly on pictures and other entertainment, exploitation and publicity, and nothing is thought of it. But the expense for the proper upkeep of buildings and equipment is always begrudgingly approved, because in general opinion there are no direct box office returns from such expenditures! Wear and tear, on both buildings and equipment is so regular, consistent and positive, and the loss of patronage due to a dilapidated, shabby and dirty theatre is so gradual that not many accept the physical condition of theatre and equipment as one of the important causes of declining box office grosses.

The ability of the manager at infrequent intervals, on an outstanding picture, to pack the theatre, leads executives to believe and say that "all we need is good pictures." They seem to forget that in the days when business was regular and consistently good, we were then too showing good, bad and indifferent pictures—but in those days every operator and manager prided himself on the condition of his theatre. Every effort was made to make it attractive and pleasing. He was alert to the fact that the smallest detail counts.

Today, generally speaking, the motion picture theatres of this country are in the worst physical condition in the history of the industry. The conditions even appear to the public as being much worse because the public has watched fine properties become dilapidated and run down right before its eyes. That a well-kept theatre, clean and up-to-date is a silent salesman for you in your community, is truer today than ever before. Decadent theatre operation is Exhibition's greatest hazard in its efforts to attain profitable returns.

From 1922 to 1930 we educated the public to expect a certain high type of theatre operation regardless of whether or not the theatre was large or small. In 1934 we apparently expect them to revert to the "shooting gallery" calibre of operation. What's more, we expect them to like it! The whole attitude on the part of the industry is shortsighted, illogical, bad business and doesn't become showmen.

WELL FITTED RESTROOMS

Toilet rooms are about the most personal element in the facilities of a theatre today. Knowing this, if a theatre can afford to stay open and operate, that theatre cannot afford to neglect proper maintenance of the toilet facilities. The foregoing statement sounds like a paradox should anyone take the trouble to investigate twenty or thirty theatres at random. Nevertheless, the theatres that neglect the restroom facilities are driving patrons away from the box office. Parents won't let their children attend theatres with the possibility that they may make use of the rest rooms, where the toilet facilities are badly kept, are frequently unsanitary and may possibly be the means of spreading disease. As for adults—well, they most assuredly feel no good will toward a theatre where restroom facilities are repulsive.

I heard the mother of a young woman who had taken her daughter and a party of young friends to one of the ace Broadway theatres, state that she had gone to that theatre for the last time because of the conditions she observed in the women's room. This is hard to believe, I know, but the information came to me first-hand, so I must believe it. My remarks have never been directed primarily to the "super" deluxe houses, for it is the condition existing in the neighborhood and small town houses that needs immediate attention. The foregoing remark only indicates that the managers of the large theatres, too, can well afford to check up.

The federal government, through the National Housing Act, has made available a huge sum of money that may be used by theatres for reconditioning, and I cannot think of a better way of using money thus obtained than in the modernization of the toilet facilities, especially in the smaller theatres.

FIXTURES

All fixtures, such as lavatories, slop sinks, urinals and toilet bowls should be set or fixed to an impervious floor. Many kinds of tile and composition flooring offer a wide variety to meet all requirements of price, color and texture. Where the floor joins the baseboards of the wall, be sure the joint is curved so that there will be no

Illustrating method of jet principle water pump.
CRUDE OILS: The crude oils found in this country are generally of but two classes—the paraffin base oils from the Appalachian mountain regions, and some from the Central West; and the non-paraffin base oils of Texas and California. The paraffin base oils have a much higher boiling point, which makes them valuable for high-grade lubricating oils. Such oil is dark brown in color with a greenish opalescent tinge. We all have used these oils in our automobiles. The Texas and California oils, after having had removed the gasoline, kerosene and naphtha, provide the great bulk of the fuel oil used.

HAZARDS: The terrible fire aboard the Morro Castle with its great loss of life, should remind every theatre manager and theatre executive that we are responsible for protecting the lives of the theatre-going public. Each manager should personally conduct a fire drill and assure himself that each employee has a definite idea about his responsibilities under fire or panic conditions. Each manager should check the fire equipment to see when extinguishers were refilled, whether the heads are firmly on fire axes, whether pipe poles are in the most advantageous locations, whether fire hose is old, dried out or rotted. In brief, go over your theatre with a fine tooth comb and be sure that every piece of equipment, and every employe is prepared to meet any emergency.

LAMP LIFE: Unsatisfactory lamp (electric bulb) life, which may represent costly operation, might be the result of fluctuating voltage. Check this with your lighting company. Or it may be low voltage—check this with a volt-meter at the lamp socket. Or it may be inadequate wire size—check this with a capable licensed electrician. Or it may be that you are buying lamps of the wrong voltage. The result of the first three investigations should indicate the answer to the last.

When the voltage supplied to a lamp is less than the voltage that the lamp was manufactured for the actual light given by that lamp is greatly lessened. If the voltage supplied is too high the life of the lamp is very much shortened. Maybe most of your trouble is just dirty lighting fixtures. Soap and warm water may be used to good advantage. In the case of crystals, alcohol might be more satisfactory.

LADDER SAFETY: Are the ladders used around your theatre safe? A good ladder should be constructed out of straight-grained spruce rungs and steps should be mortised into side rails and anchored there. Every ladder should be strongly braced. On marble concrete or slippery floors all ladders should be lashed in place so they can’t slip, or else a man should be stationed at the bottom to prevent slipping. When did you personally inspect the ladders in your theatre? Don’t send an employee up a ladder that you, personally, would not climb. An injury might cost the theatre a substantial sum of money in damages or Compensation Act claims.

RUBBISH: The careless accumulations of rubbish, dust and dirt, especially oily rags or rags that have been used for certain polishing processes all indicate bad housekeeping. But most important, such conditions are real fire hazards. The possibility of spontaneous ignition of rubbish is lessened by cleanliness.

angle to catch dirt that retains germs and odors. Marble, tile, composition or metal is far superior to wood for the baseboard in toilet rooms.

Toilet fixtures with exposed piping have today been outmoded by new designs where unsightly pipe connections are concealed from view. All first-class fixtures are made of enamelled iron or vitreous material, therefore non-absorbent material. The glazed finish retards any kind of mechanical obstruction because of the difficulty of anything adhering to it. The next important consideration is to supply each fixture with a sufficient volume and velocity of water so that the entire bowl is certain always to be flushed and refilled with clean water.

TYPES OF BOWLS

Toilet bowls are of three general classifications: (a) syphon jet, (b) syphon action, (c) hoppers. Of these the syphon jet and the syphon action are proper for theatre installations, hence we won’t discuss the hopper type.

SYPHON JET TYPE BOWL

SYPHON JET types are the best because they have the most positive and sanitary flush action. This type gets its name from the fact that at the moment of flushing a small jet of water is discharged from the bottom of the bowl trap into the discharge arm of the bowl. The outlet arm is so constructed that the water of flushing is held back sufficiently long, until the entire outlet arm is filled, which starts a syphon action which clears the bowl completely. This syphon action, combined with the force of the jet of water from the bottom of the bowl, makes this type best for theatre use. This type can be connected to either a high or low flush-tank, or may be flushed by a direct-connected flush-valve of the slow-closing type. Four to 6 gallons of water are required to properly flush this type of bowl.

The syphon action bowls work on the same principle of syphonic actions as described above for the syphon jet type, except that they do not have the jet of water emitted up into the discharge arm.

FLUSH-VALVES

All toilet fixtures which are flushed may be operated with flush-valves directly connected to the water supply lines. Flush-valves are far more up-to-date equipment than flush-tanks, and are much better from the standpoints of efficiency and appearance. It generally requires water at from 50 to 60 pounds pressure to operate flush-valves properly. Volume of water is also important, so large-sized pipe is necessary. Fifty pounds pressure with 1 1/4-inch pipe will create a flush-valve better than 100 pounds pressure in a 3/4-inch pipe. A separate system of water supply should be planned for the proper operation of two or more flush-valves. To arrive at proper pipe sizes for the water supply, figure each valve needs the equal of 1-inch pipe.

COMPARTMENTS

In many theatres toilet compartments are entirely too small or badly arranged. Absolutely the smallest space to be tolerated for compartments where the doors open out is 2 feet, 4 inches by 3 feet, 3 inches. Even these minimum dimensions depend to a very great extent upon the particular type of toilet bowl in use. Toilet bowls that sit far out from the wall could not be housed in a compartment of these minimum dimensions. The compartments are more comfortable if larger, but don’t waste your time or money in trying to make them smaller. If the door to the compartment opens in, the dimensions in the clear inside must be at least 3 x 5 feet.

WALL TYPE FIXTURES

URINALS are generally manufactured in three types, classified (not as to the principles by which they function (Continued on page 29)
TUBULAR LIGHTING IN A NEW BRITISH AUDITORIUM

An illumination note on the Regal theatre recently opened in Southampton, England, as a unit of the County Cinema's provincial circuit

SITUATED on the site of the old Alexandra theatre, the Regal at Southampton, England, is an addition to the rapidly growing circuit of ultra-modern theatres which is being built up by County Cinemas, Ltd., under the direction of C. J. Donada. It is in many respects typical of the trend of theatre planning in Great Britain, where medium capacity houses (the Regal has 1,756 seats) are often commercially sounder propositions than 3,000-seaters. In the case of the Regal, the planned capacity has been achieved by a skilful use of every inch of site space, and a spacious and dignified modern building has arisen in the place of an obviously “dated” legitimate house.


The stalls (main floor) capacity is 1,078, and there are 678 balcony seats. The general plan is rectangular, and a feature is the relative height of the building, giving a notable sense of spaciousness with an uninterrupted view of the whole stage from every seat.

The longitudinally coved ceiling, illuminated with tubular lighting, carries out and amplifies a scheme noticed in the entrance foyer, where the illumination is by means of battens set in a plaster coved ceiling. Here a striking note is achieved by the use of strongly contrasting colors which are modified in the theatre itself to shades of copper, of which the highlights are provided by the proscenium and the ornate organ grills which flank it on both sides.

Externally a stone facade is used with a lower story of marble, the upper part being broken by the broad windows of the first floor cafe lounge, in which the roof lighting and general color scheme is on the lines already described.
Analyzing recent higher court decisions pertaining to equipment purchase paper and other points of theatre law

The courts have consistently held that under ordinary installment sales contracts, a theatre operator may be compelled to pay the full amount due if he fails to make one installment payment in violation to the contract. However, this rule of the law is not applicable particularly with respect to talking machine and other theatre equipment which is sold under a contract by the terms of which the seller agrees to keep it in operating order.

Case
For instance, in the late case of RCA Photophone v. Sinnott (30 P. [2d] 761, Portland, Ore.) it was disclosed that a seller entered into a written agreement whereby it agreed to lease to a theatre owner certain electrical sound-reproducing equipment for a period of ten years. The rental was to be paid in weekly installments of $47.60 for a period of 104 weeks. The sum of $48.35 was paid upon execution of the contract.

The contract contained the following clause: “In the event of default in the payment of any installment of this note, the holder thereof may at its option declare the remaining installments not then due hereunder immediately due and payable. The maker and endorsers do hereby waive presentment, protest and notice of dishonor and protest as well as the benefit of any homestead, exemption or insolvency law.”

The contract also provided that the seller would from time to time inspect the equipment and supervise such repairs and adjustments thereto as may in its opinion be necessary for the operation and maintenance of the equipment. Also, the contract contained numerous other provisions, the breach of any one of which entitled the seller, at its option, to terminate the agreement, repose the equipment, and retain payments made as a rental charge. Furthermore, any breach upon the part of the theatre owner made him liable for the balance due under the contract and for any damages sustained by the seller by reason thereof, as specified in the above-mentioned clause.

After the theatre owner had made 36 weekly payments of $47.60 each, he defaulted in payment and the seller repossessed the equipment. Immediately thereafter the seller filed suit to collect the entire balance due from the theatre owner on the original contract price. However, in view of the fact that this contract contained the usual clause by which the seller agreed to permit the theatre owner to utilize the equipment and by which the seller agreed to keep the equipment in operating order, the higher court held the theatre owner not required to pay the balance due on the original purchase contract, and said:

Decision
“In the instant case the agreement to make the weekly payments was based upon consideration of the use of the electrical equipment and the service which plaintiff (seller) was to render in keeping the equipment in operating order during the first two years of the contract term. The covenant to pay was dependent upon the covenant of the plaintiff (seller) to permit defendant’s (theatre owner’s) use of the equipment and to render the service above mentioned. When plaintiff repossessed the equipment it was not entitled to the unpaid balance, for it was not in a position to allege or prove performance upon its part.”

Written Contract Not Varied
The law is well established that the contents of a written contract, note, or chattel mortgage cannot be varied by testimony introduced with respect to verbal agreements. In other words in order that the meaning of a written contract shall be varied or changed it is necessary that a written memorandum or other signed written agreement shall be presented by the complaining party showing that such modification was authorized in writing.

Case
For example, in Lippman v. Pictures Corporation (157 Atl. 433, New Castle County, Del.), it was shown that a theatre operator purchased a motion picture machine under a contract of sale by the terms of which the seller took a chattel mortgage on the machine to secure payments due. The theatre operator signed a note for the balance due on the machine. Later litigation arose with respect to payment of the note. The theatre operator contended that he should not be required to pay the note, because he had made a verbal agreement with the seller of the motion picture machine to the effect that the latter agreed to look solely to the income from pictures to receive payment for the machine.

However, it is interesting to observe that the court refused to consider the testimony, with respect to this oral agreement, and held the theatre operator liable for payment of the note, saying:

Decision
“Undoubtedly, the delivery of a written contract is necessary to give it binding effect, and delivery is a question of intent; and the character of the delivery, whether absolute or conditional, may be established by parol.... But, while it may be shown that a contract is not to be delivered until a condition is performed, yet it cannot be shown by word, that actual delivery was made under an agreement, that a condition should be performed, and that the contract should not be operative unless it was performed. In one case, the purpose of the proof is to show want of a legal delivery, but in the other case the effect of the proof is to contradict an instrument, absolute on its face, by showing, contrary to its terms, that it is not absolute, but only conditional.”

What is a Chattel Mortgage?
Considerable discussion has risen from time to time whether an instrument is a chattel mortgage by the terms of which a purchaser agrees to pay a specified amount at the time of the purchase, and a stipulated amount each month thereafter until the article purchased is fully paid for. Generally speaking, the courts have held that an agreement of this character is a chattel mortgage, notwithstanding the fact that it contains a clause intended to be otherwise.

Case
For illustration, in Malchoff v. Austin-Morris Company (52 S. W. [2d] 682, Austin, Tex.) it was disclosed that an operator purchased a musical instrument for the sum of $1,298, $100 on delivery and $54 per month, with 10 per cent interest on past-due payments. The contract further provided that when the aggregate sum was paid the instrument was to belong to the purchaser and that the monthly payments were as “rental” payments and that default as to one would mature all of such payments.

Later litigation arose over the question whether or not the contract of sale really is a chattel mortgage and, also, whether the purchaser was bound to pay for the instrument.

It was contended by the purchaser that
the musical instrument was not satisfactory, and that it did not perform as it was supposed to for the purposes intended.

It is interesting to observe that the Court held the contract to be a chattel mortgage and, although the lower court held the purchaser liable for payment, the higher court reversed the verdict, saying:

**DECISION**

"In addition to and notwithstanding the terms of the instrument, the testimony of all parties clearly shows that they considered the transaction a sale of the merchandise; and that the monthly payments, though recited as rentals, were in fact but installments due on the purchase price of the merchandise. The undisputed testimony of the parties, in addition to the terms of the contract, showed that appellant (purchaser) was to have title to the property when the amounts named in the contract had been paid.........A contract very similar to the one before us was held to be a mortgage........There was no express warranty of fitness in the contract, and appellant's (purchaser's) defense was predicated upon an implied warranty by appellee of fitness of the machine for the purposes for which it was sold to him.........Since the adoption in many states of the Uniform Sales Act, the distinction between the liability of a dealer who does not produce or manufacture the article sold by him and that of the manufacturer himself has been largely eliminated, and the trend of decisions,.......is to limit the doctrine of 'caveat emptor' and to extend that of implied warranty of fitness of the article to perform the services for which it is sold."

**SELLER LIABLE IN DAMAGES**

A SELLER who breaches a contract of sale may be liable in damages to the purchaser. Another important point of the law is that where a seller performs a breach, the purchaser is entitled to recover from the seller all expenses incurred, as a result of the breach, plus the damages sustained.

**CASE**

For instance, in Deiter v. Frick Company (169 S. E. 297, Columbia, S. C.), it was disclosed that a purchaser and a seller entered into a contract of sale by the terms of which the latter sold to the former a machine and guaranteed to replace defective parts within a specified period of time. Before this time had expired the machine required repairs and the purchaser requested the seller to replace the parts. The seller refused to do so and the purchaser was unable to operate the machine. He sued the seller to recover the cost of the parts that should have been replaced, plus a considerable amount of money for damages sustained as a result of being unable to operate the machine. In holding the seller liable, the court said:

**DECISION**

"When the machine showed defects within the time limit fixed by the contract, plaintiff (purchaser) had the right to have the defective parts replaced free of charge. He (purchaser) notified defendant (seller) of the special and peculiar damages he would suffer if his machine continued to be shut down and idle for lack of these parts. In this case there is evidence of definite and concrete losses of a special nature which plaintiff suffered."

**WHAT IS LEGAL ACCEPTANCE?**

CONTROVERSIES have existed from time to time with regard to the legal meaning of the term "legal acceptance" of purchased merchandise. Generally speaking, purchased merchandise is not legally accepted by a purchaser until the latter performs some act which definitely indicates that he intends to keep and pay for the merchandise.

**CASE**

For example, in Kaminsky v. Levine (161 Atl. 741, Pittsburgh, Pa.), it was shown that a buyer and a seller of a machine had a legal controversy with respect to the right of the purchaser to rescind the contract after the machine has been installed in his place of business.

The evidence in the case shows that the seller first offered to sell the machine to the purchaser as it was and without responsibility for putting it into running order for $150. This was not satisfactory to the purchaser whereupon the seller offered to install the machine and put it into running order for $200. This offer was accepted. The buyer paid the full purchase price and the seller gave him a receipt in full and written guarantee for sixty days.

The machine was installed in the purchaser's place of business but it did not operate properly, and the seller sent an employee who was instructed to repair it. However, the employee failed to make the necessary adjustments before the expiration of the sixty-day guarantee and the purchaser demanded the seller to return the full purchase price. When the seller refused to refund the purchase price the purchaser filed suit to recover the pur-

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**LAW AFFECTING USE OF CHECKS**

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

BEFORE LEAVING the subject of negotiable instruments, it is necessary to touch upon some legal aspects of the most commonly used form of negotiable instruments; namely, checks.

A check may be defined as a bill of exchange drawn upon a bank and payable on demand. By its wording it directs payment by the bank of a certain amount to the person to whose order it is drawn.

There are several special rules relating to checks. One of the most important is that a check must be presented for payment within a reasonable time after it is issued or the maker of the check will be discharged from liability on the check to the extent of the loss caused by such delay.

Another important rule affects the certification of checks. When a check is certified by the holder, the effect is to discharge the maker and the endorsers from liability on the check. In other words, by obtaining the certification, the holder agrees to look to the bank alone for payment. However, when the check is certified by the maker, he still remains liable as if the check had not been certified.

In connection with certification of checks, it must be noted that a bank is under no obligation either to the maker or holder to certify a check and the bank's refusal to certify does not amount to refusal to pay. A bank is however under a duty to the maker of a check to pay the check if it is properly presented and if there are funds on deposit to the maker's credit to pay it. If a bank refuses to pay a check when it can pay, the bank is liable in damages to the depositor, but is not liable to the payee who must look to the maker of check for payment.

A bank may pay out its depositor's money only on his genuine order. And so if a bank makes payment of a check, the signature or indorsement of which is forged, or the amount of which is raised, the bank becomes liable to the depositor for the amount paid under the forged or raised check. In some states, there is a limitation of one year on the bank's liability to the depositor. In other words, if within one year after the bank returns to the depositor a cancelled check, the signature to which has been forged or the amount of which has been raised, the depositor fails to inform the bank of the forgery or raising, its liability comes to an end. The one year rule does not apply to cases of forgery of indorsements, the bank remaining liable in such cases even after the expiration of one year.

If the depositor has been negligent in failing to discover the forgery, he cannot hold the bank. The courts have said that in order to be considered free from negligence, a depositor, upon the monthly return of his cancelled vouchers, must, at the very least, do the following:

1. He must compare the cancelled checks returned by the bank with the check stubs of his book.
3. He must compare returned checks with list of checks in bank's statement.
chase price contending that he had not accepted the machine, although it had been installed and was being tested.

DECISSION

It is interesting to observe that the lower court held the purchaser entitled to recover back the amount of money paid for the machine and the higher court upheld this verdict, saying:

"We think it is clear that the plaintiff (purchaser) never accepted the machine. The evidence all points the other way, and indicates a sale on trial. The use of such a machine by the buyer pending attempts by the seller to make it work satisfactorily does not constitute such an acceptance, nor is the buyer bound to rescind the contract as long as there is a reasonable likelihood of the seller being able to overcome the defects and make the machine work satisfactorily."

WHEN PURCHASER RESCINDS CONTRACT

Many persons believe that when a theatre operator writes to a seller and states that purchased equipment is entirely satisfactory, that such purchaser cannot later rescind the contract although later the purchaser discovers that the equipment does not meet with the requirements of the guarantee. However, this is not the law.

For illustration, in the late case of Griffith (165 S. E. 209, Atlanta, Ga.), it was shown that a seller and a purchaser entered into a contract of sale. The contract contained a clause guaranteeing the equipment.

After the seller had shipped the apparatus and the purchaser had time to inspect it, he wrote to the seller a letter stating that he was well pleased with the machine.

After the purchaser had more experience with the equipment he found that it did not or would not meet with the requirements of the guarantee and he attempted to rescind the contract. The seller contended that by writing the above mentioned letter the purchaser had forfeited his right to rescind the contract. However, in reaching its decision the court held otherwise.

CONTRACT IS HELD DIVISIBLE

Although one or more clauses in a contract may be invalid, the remainder of the contract is enforceable providing the various clauses in the contract are not dependent upon the ones held void. In other words, where a contract is written in such a manner that different clauses are divisible, and independent of each other, the valid portions of the contract may be enforced. Therefore, the fact that a portion of the contract may be void does not relieve the contracting parties from liability for failure to fulfill the obligation expressed in the valid clauses. So held a higher court in the recent case of Walker Theatre Company v. R. K. O. Distributing Corporation (189 N. E. 162, Indianapolis, Ind.).

CASE

In this case it was shown that a theatre owner and a film distributor entered into a contract containing various clauses. Some of the clauses were held void but these clauses were independent of other clauses. The legal question arose whether the valid clauses of the contract were enforceable. In holding in the affirmative, the court said:

DECISSION

"If said clause is invalid, then each party is excused from a compliance there- with. But if said clause is held invalid, then is the entire contract invalid and un-enforceable by the appellee herein? We think not. . . . The contract sued upon is not as to its other provisions rendered invalid for the reason that the remainder is lawful."

RIVAL UNION PICKETS THEATRE

Various courts have held that a theatre owner, who is threatened in his business life by the violence of the unions, or by other wrongful acts, may have the aid of the Courts to preserve himself from damage threatened by recourse to unlawful means.

On the other hand, the right of the workmen to organize to better their con-

(Continued on page 31)

CHECKING YOUR LIGHTING: A SERIES OF FORMS

The third of a group of forms for use as inspection guides and report blanks is offered below. The two previous forms concerned the front of the theatre, as seen from distant and from nearby points. The lobby is covered in the present form, which will be followed by one for foyers, and one for the auditorium. These forms, which have been prepared by the Engineering Department of the General Electric Company, may be easily copied on a typewriter for use in inspection whenever occasion arises.

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<thead>
<tr>
<th>LOBBY</th>
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<tbody>
<tr>
<td>ITEM</td>
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<tr>
<td>18. Price Signs Prominently Displayed?</td>
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<tr>
<td>19. Box Office Well Lighted?</td>
</tr>
<tr>
<td>20. Posters Bright and Appealing?</td>
</tr>
<tr>
<td>22. Decoration Light and Cheerful?</td>
</tr>
<tr>
<td>23. Crystal Fixtures Sparkle?</td>
</tr>
<tr>
<td>24. Interesting Lobby Displays?</td>
</tr>
</tbody>
</table>
HOOING UP LOUDSPEAKERS
IN EXTENDED FREQUENCY REPRODUCTION

By JAMES FRANK, JR.

SOME RECENT DEVELOPMENTS IN ARRANGEMENT OF SPEAKER SYSTEMS AS REPRESENTED IN LATE RCA PHOTOPHONE INSTALLATIONS

SINCE THE INTRODUCTION of theatre reproducing equipment of the extended frequency and volume range type, two years ago, a number of interesting developments have taken place in loudspeaker systems. The requirements of a good theatre reproducing equipment designed or adapted for the reproduction of an extended frequency range necessitate a loudspeaker system which will, when used with a suitable amplifier system, reproduce sound uniformly in the audible frequency range of from 40 to 10,000 cycles and the reproduced sound must be without distortion over the entire range.

The first thought that may occur to you is, "Why should I be interested in sound equipment for my theatre which will reproduce extended frequency and volume range?" In simple terms, here's the reason: In order to bring out the full entertainment values of present-day film programs, which is what every theatre exhibitor wants, it is necessary to reproduce the recorded sound as nearly as possible like the sound actually created in the modern recording studio. The introduction of artificial or mechanical sounds, or the elimination of any of the desired sounds by the reproducing equipment, detracts from the original rendition and is therefore undesirable.

On this basis let us see why the range from 40 to 10,000 cycles is necessary. The human voice from the lowest bass to the highest soprano, has a fundamental range of 96 to 1,152 cycles, while musical instruments go from 40 (lowest bass viol) to 4,608 (highest piccolo) cycles. The frequencies below 96, and above 1,152 cycles for human voices, and above 4,608 cycles for musical instruments up to 10,000 cycles, are those that enable us to distinguish the individuality of various sources of sound. If we were to reproduce only up to 4,000 cycles it would be harder to distinguish between male and female voices and those of various individuals. Likewise, a violin would not sound very different from a piccolo. That is why it is so important to reproduce all of the frequencies from 40 to 10,000 cycles uniformly.

The acoustic conditions of the auditorium in which the equipment is to be installed is of great importance in determining the type of loudspeaker most suitable. The proper type of loudspeaker should be of such design as to obtain a maximum of efficiency and a minimum of interference from reflecting surfaces that would cause unintelligibility. A directional type of horn loudspeaker is, therefore, necessary to direct the sound most efficiently to the audience and to prevent the sound from striking undesirable reflecting surfaces and causing unintelligibility of speech. The use of this type of loudspeaker would then reduce to a minimum the amount of reflecting surface in an auditorium that might require acoustical treatment for satisfactory sound reproduction. It has been found that the fewer sources required for proper distribution of the reproduced sound to the audience areas, the better the illusion and the better the sound. Furthermore, the fewer number of types of loudspeakers required for reproduction of the desired frequency range, the better the sound. Where the response characteristics of two or more types of loudspeakers overlap, interference occurs. From the practical point of view, the fewer types of loudspeakers employed, the simpler the installation and the lower the cost of maintenance.

Two years ago, the engineers of the RCA Victor Company developed a loudspeaker of the straight exponential horn type with dynamic cone speaker unit designed to permit equal reproduction of sound from 40 to 10,000 cycles. To accomplish this it was necessary to design a baffle horn. The rate of flare and size of mouth were determined by the required performance. The use of a 4-inch square throat results in a reduction of overall length and improves low frequency response. The directional characteristics and the uniformity of distribution of sound are governed by the length of the horn. The low frequency at which uniform reproduction ceases also depends on the length. Directional effect and response at low frequencies were emphasized in an effort to make low frequency reproduction as independent of the acoustical properties of the auditorium as possible.

A 10-foot directional baffle loudspeaker employing a 6-inch dynamic cone speaker unit, was introduced with RCA Victor Photophone "High Fidelity" reproducing equipment in December, 1932. But a large proportion of the theatres were not built to permit the use of this 10-foot loudspeaker. Because of this, loudspeakers were developed to be used where only a
limited space is available behind the screen. The speakers may be mounted on inexpensive wood or channel iron racks, or, if possible, hung on chains from the ceiling. The low-frequency loudspeaker should be set on the floor. The small loudspeakers should be located at approximately two-thirds the height of the screen. When a low-frequency speaker has been designed to meet the necessary conditions, it can be assembled with 25-inch speakers as a single large unit by hinging the mouths of the 25-inch loudspeakers to the top of the low-frequency loudspeaker and permanently fastening the speaker boxes at the correct height to the back of the low-frequency speaker. This entire unit can then be flown, either with the screen, or alone, with an overall depth of 26 inches. In some cases it may be desirable to place such a unit in a mono-rail cage.

Where a 10-foot loudspeaker is used, it must be either permanently installed or split into two sections and hinged. In the Radio City Music Hall, where stage space is at a premium, the combination of 10-foot loudspeakers and 60-inch speakers, are split and hinged so that they can be folded into a mono-rail cage, which carries them off-stage and then up into the fly.
F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

THEATRE MANAGEMENT AND THE PROJECTIONIST UNION

I TALK WITH a great many exhibitors and theatre managers on various topics connected with theatre work, and almost without exception, somewhere in the course of the conversation the exhibitor or manager will drag in the union and proceed to lay at its door every ill he can think of. He complains that he cannot hire the men he desires to, he is not permitted to exchange, do this, that or the other thing. In fact, the union is, it would seem, running things to the everlasting bow-wows at a fast gallop.

Freely granting that some union officials over-step their authority, freely granting that unions not infrequently do things they might better not do, freely granting that unions make rules that might very well not be made, and, still, looking back through the years to the time when what few unions there had been next to no power, I find myself quite unable to blame the union too much.

Fifty years ago the employer was in absolute control insofar as had to do with the treatment of his employees. Take projectionists, for example: Even as late as 1910 projectionists in the best theatres in great cities — Chicago, for instance — received only $16 or $18 a week, the latter being a top-notch wage paid in only two or three downtown theatres. In the outlying theatres the wage was from $8 to $14 a week, with hours ranging from ten a day down to the number prevailing at theatres with performances only in the evening. But that is not all the story. He must hand-crank the projector, and in the all-day theatres, usually eat his supper with one hand while “grinding them out” with the other. That’s not hearsay, mark you well. I did it myself! But his day began long before the show did and lasted long after, for in the morning he must trek down to an exchange, perhaps miles away, paying his own carfare, wait his turn, pick up his “show,” lug it to the theatre, look the reels over and make any needed repairs. Then when the show closed he must hand-tote the films back down to the exchange, paying his own carfare again, and before he got back home. Not infrequently I started for the exchange at 8 a.m. and had to hustle like the very devil to be ready to open the show at 1 o’clock.

Outrageous, unreasonable treatment such as that brought the union into existence and built it up. It now has very real power, and the exhibitor, in view of the past, perhaps hasn’t too much ground to stand on when he, in his turn, complains of abuses.

But that is not what was in mind when I started this discourse. Many union officers have in their official position the first taste of power. It is perhaps nothing more than a natural reaction that they “feel their oats” and very often are not inclined to temper power with quite as much judgment and common sense as they might. That is unfortunate, but rather inevitable, just as it is inevitable that many theatre managers are obsessed with their sense of power and importance as employer to such extent that they are really unable to deal fairly or even sensibly with employees. The employe of the old days was expected to “do as he was told,” regardless. He was not presumed to have brains, self-respect or much of anything else except ability to do a routine more or less effectively. Such a situation of course made invariably for poor, inefficient service.

And now let us get down to brass tacks. What this rambling prelude has led up to is this: The union, Mr. Exhibitor and Mr. Manager, is here. It is a firmly established fixture. It has very real power. It must be dealt with, regardless of whether or no that fact is pleasing to you. The point is, it is fact, and fact that cannot be side-stepped.

And, Mr. Union Officer and Mr. Union Man, the situation is by no means a one-sided one. The exhibitor and manager have certain well defined rights. You are not the only one possessed of that article. There are limits to the wages the exhibitor can pay. There are limits to the extent to which his authority can be defied without smashing the whole works. He is and must be the boss. To many cooks spoil the broth, and one man must have the general direction of any institution for success.

The union was founded (I was one who worked actively and hard to build it up long years before some of you were born) on the rock of justice and fair dealing between man and man, which same "rock" has, I am bound to admit, been very seriously cracked on many occasions by the unions themselves.

Now, gentlemen, don’t you really think it might be very much better to meet together as friends, seeking to ascertain by honest investigation, just where right and justice lies, with both sides prepared to make concessions, if it appears that concessions should be made, and try this to reach an agreement, rather than to approach such discussions with both sides seeking to gain every possible advantage, regardless of justice and right? In the nature of things you must work together. Neither side holds a patent on all the rights. Because a theatre does not pay well it is not up to the projectionist to work for nothing to make it do so. If it cannot be made to prosper while paying reasonable wages, then it should, it seems to me, be closed. Because a theatre pays large returns, however, it is not up to its management to "whack up" with the projectionist. Payment of a good wage and supplying good working conditions are all that can be justly demanded.

It is up to both sides to reach a friendly

Other Articles

In addition to the material on this page, Mr. Richardson’s columns of this issue also contain:

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understanding as to what is fair and equitable, everything considered—a hard thing to do on a friendly basis so long as each side approaches the argument determined to secure every last bit of advantage, regardless of right and justice. However, knowing the matter must and will be settled, would it not seem sensible and safe to approach the argument with a smile, prepared to “look at the other fellow’s side” as well as your own, and make such concessions as seem based upon right, reason and common sense? If your contention is wrong, but can be and is forced through, as often is the case, you may depend upon it, sooner or later the pendulum will swing back and hit you. A few steps and a crack on the done that will produce at least a severe headache. History will confirm that.

A PLAIN CASE OF NEGLIGENCE

FROM A North Dakota projectionist comes a letter which I shall let you read, in part. He says, “I have read your Comments for a long while. I now will make a few myself. I am a projectionist just arrived at man’s estate (21). Have been in the profession since I was 14.

“I note you have stressed the advantage of having two men on duty in projection rooms because of the fact that one might remain constantly beside the working projector. That is true—very true—but does it work out that way in all cases?

“As a matter of fact, Mr. Richardson, I have visited many two-man projection rooms and in every case both men would talk with me, neither of them remaining beside the working projector. Often the conversations would be at some distance from the working projector. Also, when changeover had been attended to, instead of remaining at the working projector, one man would thread and the other carry reels or do something else.

“I happened into a one-man theatre over in a small city in Minnesota. It was a large Publicx house. I noticed the transformers on both projectors were not properly timed, but made no remark about it. However, the defect was not remedied several months later, so finally I casually mentioned it to the projectionist. ‘Yes,’ said he, ‘I know the shutters need setting. I had them off a few days ago and have neglected to set them exactly right.’ They were large metal shutters. A few steps and a twist of the wrist would have remedied the matter, but he made no move to do it while I was there. That was months ago, and when I was there recently those shutters were still ‘out.’ I might add that this man is a member of the union. Might I inquire why he is permitted to pull such rotten stuff?”

I may be criticized for printing this on the ground that I haven’t verified this report. Well, as to the shutters, I have only this correspondent’s word. But as to the other matter, I have my own experience to go by. I have myself, times almost without number, seen exactly the same thing. I have visited many projection rooms and found neither of the two men on duty at the projector. I have had them both do just as this man says they did with him, talk with me for minutes with neither of them near the working projector.

“Because of that fault is it? True, the projectionist who pulls such stunts ought to be thoroughly ashamed of himself. But after all, in a two-man room it should be an iron-clad rule that one man shall be beside the working projector at all times, save possibly in some emergency requiring the presence of both men elsewhere. The supervisor of projection or manager who does not make and enforce a suitable rule in this respect is himself derelict in his duty.

“As to the shutter fault described, it seems incredible that any manager would permit it. If it is true, there was a travel ghost on the screen of that Minnesota theatre for days at a time. If the manager has no pride in what is placed before the audiences of his theatre, certainly the union should have some pride in the excellence of the work produced by its members.

ELIMINATING EXCITER LAMP A-BATTERIES

FROM Francis E. Hersey, projectionist and service man of Elsinore, Cal., comes a most interesting suggestion. It is commended to your very careful consideration. Friend Hersey says, “Dear F. H.: In the May 5th issue of Better Theatres I made note of the letter from R. J. Castelli, Ladd, Ill., concerning elimination of A-batteries in exciter lamp setups. Possibly my own experience may help.

“More than a year ago I was myself faced with the problem of either replacing my batteries or finding something else that would serve their purpose acceptably. This is a small theatre and money is not too plentiful. It therefore was up to me to scheme out the method that while giving acceptable results, would at the same time cost the least.

“Returning that results, to be acceptable, must equal that produced by the batteries, I got busy and after three weeks of careful investigation and testing, including the use of a charger for current source, I finally decided that step-down transformers and a 7.5-ampere, 10-volt exciter lamp would do the trick. I installed the set-up, which has been functioning perfectly for more than a year, therefore I feel justified in declaring it successful.

“Remember this, though. The exciter lamp sockets must be well and thoroughly insulated from the soundhead, which may be done by means of fiber bushings and the like. The exciter lamp method will of course vary with different equipments, but the projectionist who finds himself unable to do so simple a job will do well to get a good job on a truck and let the man who can think for himself and apply very simple rules of electrical and magnetic procedure have his job.

“The standard sockets that come with the regular outfit should be replaced with heavy duty sockets, since these lamps operate at much higher temperature than do those using lower amperage. To obtain non-interference at changeover time there must be a transformer for each lamp. Be certain that all a.c. is thoroughly insulated from the soundhead.

“The filament used in the proposed type of lamp is very heavy, and the current fluctuation [Presumably meaning ripple. — F. H. R.] so slight that no noticeable hum is present unless the amplifier gain and fader are both wide open. I use no filtering of any sort, and there is no perceptible hum from the stage speakers when film is passing through. In fact, so far as I am able to discern, there is none even with no film in the soundhead.

“The transformers (10 volts, 7.5 amperes) cost about $7.50 for the two. Be sure to order a transformer with a 110-20-volt primary. Connect the primary to the a.c. lines, and the two outside leads of the secondary to the positive and negative of your present circuit. It will be noted that the transformer with the secondary has three leads. Disregard the center tap, except to tape it up to avoid a possible short. If wiring from the battery is not in conduit, or is not BX, it must be shielded; also, the wires of such lead should be twisted, as that tends to reduce a.c. hum.

“If you would you wish to place the transformer between the projectors, it must be set on a metal box and well grounded so that the pre-amplifiers will not pick up any hum. In this case use only shielded wires for all connections and be sure it is grounded.

“The negative lead of your exciter lamp circuit is no doubt already grounded to the soundhead. When a.c. is used, it must be connected directly to the lamp socket, and the socket insulated from the soundhead, as already stated, or a short will be caused. There is of course a chance that the sockets are already insulated, but that cannot be depended upon.

“Heavy-duty sockets are hard to find, but you probably can get them at an auto

REWINNER HUB

Submitted by Thomas E. Foley, Kelowna, B. C.
To make a handy hub for rewinding trailers, leaders, screen advertisements, etc., take a 1,000-foot reel, cut off the sides, then smooth off with a file. The sketch above shows how the hub will look when this has been done, and it is then ready for use.
Motion picture enthusiasts know that the quality of a projector lamp is critical to the viewing experience. The idea is to have a lamp that provides a bright, even projection without the flicker of a filament. The lamp's design is crucial, and one must be careful when selecting equipment to ensure that it meets the needs of the projectionist.

A recent letter from a projectionist highlights the importance of proper equipment handling. The writer, who is well-known in the industry, stresses the importance of ensuring that the lamp is well-maintained and handled with care.

The letter begins with a caution to projectionists about the importance of not allowing their lamps to get too hot. The writer notes that if the lamp is not properly cooled, it can burn out quickly, leading to a costly replacement. He further cautions projectionists about the importance of keeping the lamp at a constant temperature to avoid overheating.

The writer then goes on to discuss the importance of filtering the lamp's light. He notes that a good filter can help to reduce the amount of glare and improve the overall quality of the projection. He also emphasizes the importance of keeping the lamp clean, as a dirty lamp can reduce the lamp's efficiency and reduce the quality of the projection.

In conclusion, the writer stresses the importance of proper equipment handling and maintenance. He reminds projectionists to keep their lamps clean and well-maintained, and to always be aware of the lamp's temperature and usage levels. By following these simple guidelines, projectionists can ensure that their lamps provide the best possible projection experience for their audiences.
That, my friend, depends upon how intelligently and efficiently the equipments are handled. The Acme will give ample sound provided it be kept in proper condition and adjustment. If it is not, it will not. The same is true of the Strong lamp. It will deliver plenty of light for the 16-foot picture if it is properly adjusted, properly taken care of and properly handled. If it is not it won’t and neither will any other light source.

STRAIGHTENING BENT FILM TRAP

COMES A TIME when a projector mechanism should no longer be subject to the brand of repairs known as "home made." It instead should be sent to some approved repair shop—"approved" meaning one upon which the projector manufacturer has set his seal of approval. It is the poorest kind of poor business to entrust a complicated mechanism, vital parts of which are fitted in ten-thousandths of an inch and must function with all the fine accuracy of a high grade watch, to hit-or-miss repair shops, too many of which exist and thrive only because they are "cheap." Exhibitors and managers apparently too often fail to understand that the low price in all human probability means poor work and low grade replacement parts, which latter the exhibitor will be charged for at the good-part rate. Here is a letter from Oklahoma:

"Dear Mr. Richardson: "Upon assuming the duties of projectionist at the above named theatre and checking up on equipment I found it to be in very bad condition. There had been a 2,000-foot film fire on each projector. What was not either injured by the fire or worn out was badly out of adjustment. Here, however, is something I feel I must consult you about. I found the lower edge of the aperture plate (film trap) to be out of line with the face of the intermittent sprocket by about one-sixteenth of an inch on both projectors. The 'out' is toward the screen. Presumably they were warped by the fire. The question is: Is it possible, using a rawhide mallet, to straighten these traps without breaking them, or would you recommend getting new ones? Could they be put into a press and sent back without breaking them?"

I fully realize that particularly in bad times, exhibitors and managers are anxious to avoid any unnecessary expense. However, assuming the projector mechanisms to be as bad as you say, I could not honestly advise your manager to permit you to attempt patching them up. Whether it might be possible to straighten those traps or not, I would not undertake to say, but I can tell you it probably would not. In any event you would be dealing with parts which it won't do to have "almost" or "pretty nearly" right. They must be exactly right, exactly in this case meaning much less than one-thousandth of an inch. Are you equipped to undertake such a job? The film must lay perfectly flat over the projector aperture, remember.

I am not one who holds the projectionist should make no repairs at all. That's an
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SUPER CINEPHOR

The next issue of Better Theatres will be the fall buyers number

• the motion picture industry's standard guide to the theatre equipment market.
• featuring articles, plans and pictures chosen to aid the theatre owner in his remodeling project.
a feeling of pride in their work. But he demands good work from his men and apparently gets it.

I am especially pleased to bear witness to excellence in projection in the Keith, for the reason that I have recently viewed some very poor projection in RKO theatres. I feel most kindly toward Dayton for the further reason that I received an invitation from Manager Martin Burnett and Assistant Manager H. W. Reisinger, to visit Loew's Dayton theatre, where I viewed the work of Projectionists Howard Sharritt and Torrence Suman, which was wholly without perceptible fault. The picture was of correct dimensions, the screen was well but not too highly illuminated, and its lighting was well distributed. The effect was, on the whole distinctly good. The effect was doubly pleasing owing to the location of the projection room at the front of the balcony, hence there was no distortion of the screen image. If the projection and managerial work witnessed in the Keith and Dayton theatres is a fair sample of that in other Dayton theatres, then I can easily name some cities that might benefit by sending their managers and projectionists to Dayton to make observations.

I might add that I fully expected to find excellent projection in the Loew theatre, for the reason that the Loew organization has, under the leadership of Lester Isaac, built up an excellent projection department, which has on file in New York City up-to-date knowledge of the exact kind and condition of every piece of projection equipment contained in every theatre bearing the Loew name. The exact condition of every piece of equipment must be reported to Mr. Isaac every thirty days.

While I was in Dayton, Fred R. Rawson, president of L&O 248, invited Mr. Nelson and myself to his residence, where he demonstrated a most remarkable short-wave broadcasting set which he himself built, even to most of its parts. He thinks nothing of talking directly with Honolulu. He tells me many projectionists have short-wave sets and he is able to talk with them, and he invites projectionists who have sets to contact him. Incidentally, Mrs. Rawson more than amply demonstrated her skill as a mixologist.

Another thing we saw in, or rather near, Dayton, will linger long in our memory. Our hosts loaded us into their gas wagon and took us near Cincinnati, where is located the new WLW radio station with its steel antenna tower 831 feet high. This weighs 135 tons and rests on a hollow porcelain dish not much more than 1 foot in diameter. I also saw one set of amplifying tubes in operation that cost approximately $34,000. The station develops 500,000 watts.

Responding to the invitation of President Rawson, I made a short talk before the members of Local 248. “Two-forty-eight is a fine body of men.

On the way back, at the urgent invitation of two Marion projectionists, Messrs. Seaclle and Slagle of the Palace theatre, we stopped over night as the guests of these
gentlemen. I of course visited the Palace, in which projection was most excellent, except that a bit more screen illumination would be of benefit. However, that will be provided for.

In the projection room I saw a rewinder running along by itself, rewinding film at the rate of 1,000 feet each six minutes. Watching it perform, I was impressed with the utter foolishness of the hop-skip-and-jump-shoot-em-through rewinding so often encountered, with the film slapping against the reel sides and getting Old Ned raised with it generally.

I had a long talk with Manager Tracy Barham, who in my opinion is one of the most understanding of motion picture theatre managers, insofar as has to do with projection at least. I can say the same for his assistant, Mr. Roy Peltly. The theatre is operated by the Midhio Theatres Corporation.

WHEN A PROJECTOR NEEDS OVERHAULING

FROM A SMALL TOWN IN WEstERN OKLAHOMA COMES THIS LETTER:

"Please tell me how I can stop the film chattering when going through a Powers 6B projector. The intermittent movement is pretty badly worn. It has a loud clicking sound when the mechanism is run without film. Would appreciate any information you can give as to how to make a 6B Powers run quiet."

The answer seems simple: Write the International Projector Corporation, 92 Gold street, New York City, and obtain the name of the nearest approved repair shop. From this shop secure the loan of a mechanism for use while you send your own in for a thorough overhauling.

It will cost considerable? Certainly! You can't expect to run a highly sensitive mechanism indefinitely without expending some money for repairs, and from what you say, the mechanism is rather sadly in need of repairs—a lot of repairs, probably.

To test its general "debility," hold its shutter stationary and see how far you can rotate its flywheel. If more than 3/16ths of an inch, measured at the face of its rim, then it needs an overhauling, and I suspect you can rotate it much more than that, remembering that each 1/16th of an inch additional means a lot of wear.

Of course it is possible the intermittent movement needs adjustment. You can test that by trying to rock the intermittent sprocket when the movement is on the lock. It should not rock at all, though a slight movement does not mean a bad condition—a slight movement I said, mark you well.

As to telling you what to do yourself, I cannot do that, for the reason that overhauling a badly worn intermittent movement or mechanism is not, in my opinion, a job that should be undertaken by home talent. If it should be, the chances are that the job will not be well done. The projectionist has neither the tools nor experience to undertake such a task with even a reasonable chance of doing a good job after he has gone to all the trouble of trying.

Mr. C. R. Carter of the Downtown, North Omaha, has just put into operation a new one-piece double projection project which is proving highly satisfactory. It is operated by W. H. Carter and A. R. Carter.

I. E. M.
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EQUIPMENT AFFAIRS

Equipment News and Comment

LIGHTING TUBE GASES
• The increasing use of tube lighting by theatres makes some information concerning the gases employed not only interesting, but quite practical, and it is thus considered worthwhile to pass on to those in charge of theatre operations significant paragraphs from an article appearing in a recent issue of Bright News, issued by the Tube Light Engineering Company of New York.

Pointing out that the greenish blue fluorescence of mercury vapor was noted as early as the 18th Century, the article continues:

"Immediately after the inception of the present century it was found that if mercury is inserted in a high voltage discharge tube containing neon, it will be quickly vaporized by the heat of the conducting current. This mercury vapor, which is of a greenish hue, entirely dominates the characteristic red of the neon, producing a blue luminous tube."

" Tubes with neon and mercury are not entirely practicable for outdoor signs. Neon lacks the ability to support mercury at low temperatures. The result is that the mercury tends to recondense and causes a streaky tube, part neon color and part blue.

"Argon was found more suitable than neon as a supporting gas for mercury vapor, for two reasons: (1) It is a better carrier gas for mercury than neon. (2) Its color radiation is of a blue cast and effectively blends with the blue mercury vapor."

"The most popular gas mixture today for mercury tubes contains approximately 80% argon and 20% neon. The color radiation of this mixture is blue-lavender which satisfactorily blends with the mercury discharge and produces a blue tube.

"The neon in the mixture serves a definite purpose. A tube containing the argon-neon mixture will reach a higher temperature than a tube using argon alone. The purpose of achieving a hotter tube is to quickly vaporize the mercury globules and maintain this vaporization even in cold weather. The neon also improves the brilliancy of the tube. The argon in the mixture primarily acts as the supporting gas for the mercury vapor."

"Although the standard argon-neon mixture is capable of maintaining a very satisfactory blue color in practically all sorts of weather, during very cold spells it may take anywhere from one or two minutes to over an hour for tubes to come up to the proper blue color. In some cases the tube will be unevenly colored, depending upon where the mercury is located in the tube..."

It is stated that care should be taken to have the mercury distributed as evenly as possible throughout the tube, to avoid spots. A special gas mixture is available containing argon, neon and helium, the helium acting as a very positive agent for the vaporization of the mercury in any weather. However, the helium mixture requires extra transformer equipment.

FIRM NAME CHANGED
• The name of the Imperial Electric & Manufacturing Company of Los Angeles, prominent maker of projection lighting equipment and also converters used with projector lamp systems of the new "Suprex" type, has been changed to C. S. Ashcraft Manufacturing Company. C. S. Ashcraft continues in charge of development work and production, and M. G. Ashcraft in charge of sales and service.

The company has also removed to larger quarters, now operating in its own building, which contains the plant and executive offices. The new address is 4214-16-18 Santa Monica Boulevard.

REPORT REPLACEMENTS
• A new group of sound installations, nearly all representing replacements is reported by the S. O. S. Corporation of New York. The installations, all involving this company's "Wide Fidelity" apparatus, were made for the following: Columbia-Princess theatre, Shinnston, W. Va.; Stuart, Lakeville, Conn.; Glenn Nicholson, Indianapolis; Strand theatre, Sharon Springs, Kan.; LoNet, Wellington, Ohio; Gerhard Brothers, Thurber, Tex.; Rankin theatre, Bridgeville, Pa.; La Verne, La Verne, Okla.; Roxy, Billings, Okla.; Frank Forsey, Salt Lake City, Utah; Lyric, Flatonia, Tex.; R. B. Vail, Bay Minette, Ala.

BY WAY OF NEWS
• Max L. Robinson, formerly of Roth Brothers & Company, manufacturers of the Roth Actodetector, and now advertising and sales promotion manager for the Janette Manufacturing Company of Chicago, has also been appointed to an advisory capacity by the Baldor Electric Company, which recently put on the market its "Handy" rectifier for low-intensity arc lamps. Mr. Robinson assisted in the development of the rectifier.

James E. Francis has been appointed manager of the Photophone Division of the RCA Victor Company, succeeding E. O. Heyl, who has resigned. The company also announces that its recording activities have been consolidated with those pertaining to the sale of theatre reproducing equipment. Mr. Francis has been in charge of recording operations since RCA Photophone was consolidated with RCA Victor.
The Question:  
ON ONE side of our theatre, we have a 2x6-inch plastered wall. By that I mean 2x6 studding, and lath and plaster on each side. We are bothered by a loud radio that the proprietor of the adjoining room uses. Would like advice to sound-proofing this wall in as inexpensive a way as possible; as building a brick wall would include additional footing, loss of space, and almost prohibitive cost under present conditions.

My idea was to use 3/8-inch furring strips, putting building felt or roofing felt between the plastered wall and the strips, covering the outside then with masonite plaster board and then plastering with two coats of plaster. Would like your advice on this.—F. E. D.

The Answer:  
THERE ARE several methods of remedying your troubles. In my opinion the least expensive way would be to fill the space between the studding with a light fluffy granulated wool. This is put in place by cutting holes in the top of the wall, then the material is forced into space by a pneumatic conveyor hose. The holes are rather small and can be easily patched. The only drawback to this method is that it requires a good mechanic and certain equipment, but if you are located fairly near a city you will not experience any trouble locating a concern that can do this kind of work.

The other method, which I believe to be more expensive, is to strip the wall on the inside with 2-inch striping, then fill the space between the strips with sound deadening felt, cover strips with plaster boards, and give the surface a skim coat of plaster to match the present finish.roofing or building felt, as you describe, will not give the desired results. Any building material dealer can advise you regarding the make and kind of material to be used.

Of the above two named methods, I sincerely believe that the first one mentioned will give you the most satisfactory results and can be done in the shortest time possible without disturbing the interior or closing up the theatre during the progress of the work.

The Question:  
I WOULD GREATLY appreciate a few suggestions on some improvements now being considered. We are planning a marquee for our theatre, and due to the unusual design of the building front we are at loss as to what would be the most practical and inexpensive arrangement. We are enclosing an old post-card of the original front before it was divided, and also a photo of our theatre front as it is now. There are two canopies on each end of the building. These are the cause of our trouble. We would like to build a small marquee over our own front, but feel that it would throw the whole front of the building out of perspective, it would be too expensive to build completely between the two canopies, and would also be too large for our present theatre. We are now considering a marquee over our theatre front and extending to the right and enveloping the small canopy which we do not want to remove. We would like your advice and suggestions.

I am also enclosing a sketch of our theatre. We need an additional 100 seats and are considering renting the location next to us to acquire the necessary space. Our main problem here is the usual 1-beam supports, three of which will be in the way. These supports are 3-inch in diameter.

Just to what extent would they interfere with the screen image of the new 100 seats? In using these extra 100 seats mainly to handle the overflow on our heavy nights, would the three 1-beam supports make the venture unpractical? The additional rent would be fairly high, compensated somewhat by a concession stand, which would be rented.—F. M. M.

The Answer:  
THE ONLY WAY to solve your problem is to do just exactly what you do not want to do. Remove the small marquees on each end of the building and install a new one over the theatre entrance, or build a new section between the present ones. Building a new marquee over the theatre entrance alone and leaving the present ones in place, will give the building a lopsided appearance.

The least expensive way for you to construct a new marquee would be to place the two present ones together in one unit. According to the photographs, they appear to be wide enough to cover the theatre entrance if placed end to end. Erect attraction signs on top, front and sides, and by placing a few electric lights in the soffit I believe you would obtain a pretty good effect.

The nicest and most modern way would be to construct an entirely new marquee out of aluminum bars with flashed opal glass at front, sides and soffit, with concealed inside lighting and with changeable silhouette letters for attraction program. This method of construction is rather inexpensive, and the results obtained are very much up-to-date.

After looking over your sketch for the enlarging of the auditorium to obtain an additional 100 seats, I cannot advise you too strongly against your plan, unless it will be possible to remove the column nearest the stage. If this column must remain in place, only 25 persons out of a 100 will be able to see the entire picture on the screen free from obstruction, and the other 75 seats will be absolutely worthless, as no one could enjoy a picture with several obstructions in the line of vision. If it would be possible to remove this first column, then 80% of the seats would afford an unobstructed view.

Noticing the small diameter of these columns, I assume that they only support the second floor, and that the other floors are supported on partitions of the floors below, or girders. If this is the case, I do not think it would be very expensive to
Do You Know

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Better Theatres Section

September 22, 1934

remove the first column and to insert an I-beam to support the load from above. Should this column extend through the other floors, I am afraid the change would be quite an expensive affair, and you then may just as well abandon this project, as any money expended would be thrown away, because you could not increase your revenue.

The Question:

I AM WRITING to ask how I could decorate my stage and screen with curtains economically so as to take away the cold appearance and make it more satisfactory to me and my patrons. I am enclosing the sketch and hope to get some real suggestions.

The building is 25 feet wide, and the stage front is built in from the walls about 5 feet on either side. This building was not made for a theatre, so the stage was built in after the building was made. The stage front is made mostly of wainscoating and is painted gray. There are two posts about 5 inches wide on either side of the stage opening, and the stage is not decorated at all. These old wainscoating boards make the stage appear to be the entrance to Sing Sing. I would like to use some nice curtains around the stage opening and some on the wings at the side of the opening to give some color to the stage and make it look somewhat modern.—J. B. R.

The Answer:

YOUR PROBLEM is a very easy one to solve. Install a valance from the ceiling to a few inches below the wood beam of the proscenium arch, then cover the posts with side tabs about 24 inches wide. Place the projection screen in a cyclorama and you will have a very nice looking stage. The cyclorama should be of a very light color, and the valance and side tabs can be of a great deal darker tone.

The Question:

WE ARE GOING to remodel the front of our theatre, and while we have several rough plans in mind, we would like very much to have your advice and suggestions in this matter before we make a definite decision. It will probably be of interest to you to know that we expect to get the money for this remodeling from the loans created by the National Housing Act.

The front of our building was constructed years ago and is made of concrete stucco. We are enclosing a rough drawing of the front as it now stands. The frontage of this building is 30 feet, and the height is 20 feet.

In rebuilding the front of this building we would like to make an attractive front without going to a great deal of additional expense, and believe that since we are going to make a new front on it, that we can incorporate a few minor changes in construction from the conventional type of plain square front that will cost but very little, if any, more than the plain type would cost.

We have roughly in mind something bordering on the Spanish type, or the Modernistic type of front. We would like to go to extremes in either of these for more than likely the front will not be changed in several years and we want something that will not grow old quickly.

We would like to have two double doors, one on each side of the box office at whatever space would be proportional to the size of the building. We also believe that we can make a built-in one-sheet board on each side of the building, with the glass flush with the front, and lighted from the inside.

How to build the top of this building, from the marquee up is what puzzles us. We would like to square the front up and at the same time trim it in such a manner that it would look good.

The marquee, which now only extends to the edge of the openings, will extend across the entire front of the building.

We had first intended to rebuild the front of this building with stucco, but our local contractor who will do the work has given us a rough estimate of the cost with stucco and with brick, and there is very little difference in the cost according to his figures. We would certainly be glad to have any advice or suggestions you can give us.—J. C. M.

The Answer:

BY ALL MEANS square off the top of the building, or use some form of step-ups in the coping. I believe that the shape of the front will be better adapted to a modernistic design, for a Spanish treatment will require a certain amount of ornamentation and this will increase the cost.

As I understand it, you plan to rebuild the entire front elevation, so by carefully designing and spacing the new windows above the marquee an interesting design can be worked out. The arrangement of the ticket booth, entrance doors and poster cabinets as according to your sketch, is satisfactory. However place each door about 9 inches from the ticket booth, and space the poster cabinets in the center of space left between doors and side wall.

Make each double door opening at least 5 feet wide, and the soffit of the marquee should be at least 8 feet 6 inches above the sidewalk.

To carry out a modern treatment you can insert alternating horizontal courses of brick, stone, tile or any other material. I suggest that you have your contractor obtain quotations on the different glass or composition materials to cover the present surface, and the application of some such material will again be from $1.50 inches to 2 inches, and I doubt if this method will be much more expensive than rebuilding the entire wall. By using this material in different colors you will obtain a very attractive as well as a durable front.
as were the toilet bowls, but as to design) as follows: (a) pedestal, (b) flat back or wall hung, (c) one-piece stalls.

The pedestal type is not recommended for theatres. It stands out away from the wall quite far and requires much more space than either of the other two types.

**STALL MODEL**

Stall urinals are really the best type for theatre use. However, they should be equipped with the fan-shaped flush inlet which should be so adjusted that water will wash completely the inside surface of the fixture at each flush. These urinals are of very heavy vitreous or earthenware construction with a thick base which is usually set slightly below the surrounding floor line so that it provides drainage for the floor. It should be carefully noted that stall urinals are manufactured without a trap being incorporated in the fixture. The drain or waste pipe must extend down and be connected to a trap and then to the soil line. Because of the great number of cigarette butts, matches, buttons and other insoluble articles that get into urinals, the traps should be exposed where possible and be provided with a brass cleanout plug. Stall urinals may be set side by side (with no space between), or may be separated. In either case they may have partitions installed between. If partitions are installed they should be from 24 inches to 27 inches, center to center of partitions. The depth of partitions should be from 20 inches to 22 inches, the depth of end partitions 24 inches, the height of partitions should be from 4 feet, 6 inches to 5 feet, 6 inches. Stall urinals are made in widths from 18 inches to 24 inches. Their height is about 40 inches above the floor.

**WALL-HUNG MODEL**

Flat back or wall-hung urinals are made with the trap cast into the lower portion of the fixture, with the waste outlet arranged to pass through the wall on which the urinal is hung. The fixture is held in place by screws at top and bottom of the fixture. These screws should bite into something solid or else arrangements should be made to use toggle bolts. This type is cheaper than the stall type and its installation is cheaper. However, it does not give the "class" of the stall type.

Wall-hung models should always have partitions separating them, and often they require a bottom slab of marble or stone to protect the floor. The height to install wall-hung urinals in theatres is always a problem, considering that toilets are used by adults as well as small boys. For this reason the stall type is far more desirable. Wall-hung urinals can only be considered a rather poor second-choice for theatres. Urinals require about 4 gallons of water...
for proper flushing. They may be flushed by means of a flush-tank, flush-valve, or automatic flush. The flush-tank and flush-valve are the same as described for the toilet bowls. The automatic flush is an arrangement whereby the fixture is flushed automatically at predetermined intervals of so many seconds. When such automatic devices are installed, be sure to arrange conditions so that the device is shut off at night and other periods when the theatre is closed. In towns and cities where water rates prohibit the automatic flushing device, the flush-valve should receive preference over the flush-tank.

**LAVATORIES, TRAPS, PUMPS**

Lavatories, or wash stands, as everyone knows, come in many sizes and designs in almost any price range. Generally such fixtures are of two classes: (a) types which have backs and are wall hung; (b) those without backs, supported on a pedestal, which conceals the trap and piping; or on legs. The wall-hung lavatories are by far the more numerous and present a great variety of shapes and sizes, with flat backs, recessed backs of 6 inches, 8 inches or 10 inches in height; and the bowls may be round, D-shaped or oval; and with or without aprons.

**TRAPS**

It is important to know that all fixtures in toilet rooms must have traps in the waste lines between the fixture and the main soil line. Traps for plumbing fixtures are bent pieces of pipe, or an assembly of fittings in the shape of the letter U, or in some cases shaped like the letter S, but as though the letter were lying on its side. These traps are so shaped that an unobstructed passage is provided for the flow of sewage to the soil pipe. In these traps, the U-portion of them always retains water, providing a seal in the pipe which prevents the backing up of drain or sewer gas into the toilet room.

The following points cover the important features of a trap: (1) It must hold sufficient water to withstand evaporation. (2) It must have sufficient depth to withstand the syphonic action in the waste pipe without draining it empty. (3) It should be so designed as to be self-sounding and therefore always provide free passage for sewage. (4) It should be provided with a cleanout plug. (5) It should have no interior strainers or other obstructions that may become clogged up.

Most of the troubles in theatre toilets are the result of faulty traps or faulty trap installation. Further, many instances of foul odors result from old out-of-date and therefore faulty and possibly leaky traps. There are many cases where traps are buried in concrete or floors and there is no way to determine in what condition they are. Such installations are bad practice and generally cause no end of trouble.

**PUMPS**

Allied closely with the plumbing in a theatre are the pumps—the sump-pump for the removal of sewage, the water pump to lift water to fill the house tank, and the pressure pump on the air washer system, to mention only the important ones. Pumps generally are classified into four groups according to the principle upon which they operate: (a) piston pumps, (b) centrifugal pumps, (c) rotary pumps, and (d) jet pumps.

**PISTON PUMPS**

Piston pumps are frequently found in theatres, but used for only one purpose, that of free-pump and generally located in the stage basement. Such pumps raise water to the house emergency tank and automatically start when the water in the tank falls to a predetermined low level. Likewise there is an automatic cut-out which stops the pump when the water has been raised to an established high level in the tank.

The simple piston pump consists of a cylinder in which a piston or plunger moves back and forth, drawing in and forcing out the water with positive pressure. Arrangements of valves, usually of disc design, is such that the inlets and outlets for the water operate automatically. Frequently piston pumps are designed with more than one cylinder, and are referred to as single, duplex or triplicate pumps, depending upon the number of cylinders. Such pumps are driven by a rather small pinion gear on the motor shaft. This pinion gear meshes with the gear teeth on a much larger wheel, which in turn is keyed to the crank shaft. Through connecting arms from the crank shaft to the piston heads, the power of the motor is used in drawing the water into the cylinders and forcing it out. Because of the very positive pressure characteristic of these pumps, this type is best to perform this particular function in theatres.

**CENTRIFUGAL PUMPS**

Centrifugal pumps are usually specified where large volumes of water are to be handled against low pressure, particularly if some solid matter must be handled with the water. Sewage or sump-pumps generally all fall in this class. There have been some great improvements in centrifugal pumps. Some recently developed pumps of this type will perform under special conditions satisfactorily, in comparison with high-pressure pumps of the piston type. According to design, these pumps are referred to as volute or turbine centrifugal pumps. The volute type handles water in exactly the same way as air is handled by the coinoidal, multivane fan. The turbine type operates as the name would imply, on the turbine principle. Where centrifugal pumps must work against high pressure, the turbine type is best adapted, but for ordinary recirculating jobs the straight centrifugal or volute centrifugal pumps will prove highly satisfactory.

**SUMP PUMPS**

Practically all of the sewage or sump-pumps in theatres are centrifugal pumps on a vertical shaft, directly connected to
a vertical motor. The motor operates from an automatic switch, which in turn is operated by adjustable stops, on a rod connected to a float. When the sewage rises high in the tank, the pump starts and continues to exhaust the tank until stopped at the low level by the float switch. The low limit is carefully set so that the pump never needs priming. The impeller of this type must always remain submerged, otherwise priming will be necessary to start the pump.

R O T A R Y  P U M P S

Rotary pumps are positive-displacement or pressure pumps that seem to fall between the high-speed centrifugal and the positive-displacement piston types. The actual principle upon which this type operates is somewhat confusing to describe in words without the aid of drawings. Basically two main parts, of cycloidal shape, or two parts shaped like large piston gears, rotate in opposite direction, building up pressure on one side and reducing pressure on the other. This type does furnish positive displacement, and the principle is used for pumping gases as well as liquids. Some of these pumps are installed in theatres and perform very satisfactorily. Managers operating theatres with this type of pump on their air washer water system should write to the manufacturer of the pump for full descriptive matter. I believe that the centrifugal turbine type pump is more frequently encountered in theatre work than the rotary pump. Both types can be used for identical purposes in a theatre.

J E T  T Y P E  P U M P

The jet type of pump really might be called a forced water siphon. There are actually pumps designed to operate on this principle, but they are not very efficient as pumps and are seldom prescribed for theatres. However, some ingenious theatre engineers have used the principle economically and effectively in removing seepage from low basins in boiler rooms and basements. The accompanying sketch shows the principle far more simply than it can be described in words. A homemade one may be of service sometime in draining a catchbasin or a flooded boiler room.

Pumps do form a part of theatre equipment, and having moving parts, they need attention from time to time, and oil at frequent intervals. The motors that drive them need constant attention. Pumps probably give less trouble than any other class of theatre equipment, and for that reason they are usually neglected. Most of the breakdowns in pumps could be avoided by just a little care and attention beforehand.

Great improvement at small expense can be made in existing toilet rooms if the fixtures are satisfactorily arranged and not discolored, cracked or otherwise unsightly. New toilet bowl seats and new flush-valve, eliminating flush-tanks, and new piping where piping is exposed, will make a wonderful difference. Add to these changes a planned lighting scheme (every toilet compartment should be brightly lighted), some paint, a mirror over each lavatory, new toilet paper containers, soap dispensers, a sand jar for cigarette butts, and an attractive toilet room will result.

In conclusion, this fact must be acknowledged: Wear and tear, physical, mechanical, electrical and structural depreciation and obsolescence go on day in and day out, whether the theatre operates or is closed, and whether or not the manager or higher executive deliberately closes his eyes to it. The only known method today of offsetting and reducing this rate of destructive and apparently ever mounting class of expense is to spend wisely for intelligent maintenance. "Getting by" is expensive operation in the long run.

Chattel Mortgages: Sales Contracts

(Continued from page 16)

Kaplan (182 N. E. 63, New York, N. Y.), it was disclosed that certain theatre owners entered into contracts with the Empire State Motion Picture Operators’ Union, Inc., by the terms of which it was agreed to employ none other than members of that union as projectionists.

Later members of Local 306 of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators’ Union of the United States and Canada, affiliated with the American Federation of Labor, and a member of the State Federation of Labor and of the Central Trades, began picketing the theatres with signs which read: "Owners of this theatre refuse to employ members of Motion Picture Operators’ Union Local 306, affiliated with the A. F. of L."

The picketing was peaceful and not accompanied by any acts of violence, trespass.
ALPHABETICAL LIST OF ADVERTISERS

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Adler Signs, Inc., Ben. 28
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Among Contributors to This Issue:

The material presented under the title, INSPECTING YOUR THEATRE FOR U. S. REMODELING, Loan, represents official information and opinion obtained from the National Housing Administration of the federal government, much of it in direct response to specific inquiries; and in the inspection guide and check-list itself, represents the insight into theatre remodeling procedure possessed by a practical theatre engineer of long experience in such matters. Directly related to this introduction to the National Housing Program as applied to theatres are the articles by Mr. Clute and Mr. Knight, and as stated elsewhere, these are the beginning of a program of data and guidance on remodeling which will be greatly expanded in the Fall Buyers Number of Better Theatres, the issue of October 20.

EUGENE CLUTE (NEW SCHEMES IN MODERN REMODELING) is well known as a writer on Architecture and allied subjects, contributing to the leading publications in this field. He was formerly editor of the Architectural Review and of Pencil Points, and is the author of several books on Architecture, which have included discussion of the motion picture theatre. He has contributed previously to Better Theatres, on the designs of the Radio City theatres.

J. T. KNIGHT, JR. (FITTING OUT THE THEATRE REST ROOM) writes for each issue of Better Theatres on theatre operation and maintenance, and also conducts the department, Maintenance Tabs. He is an accredited engineer in several fields, and has been in charge of the physical operation of motion picture theatres of all types for many years. He is associated with Paramount Publix.

LEO T. PARKER (CHATTEL MORTGAGES: SALES CONTRACTS) is likewise a regular contributor to Better Theatres, writing on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.

JAMES FRANK, JR. (HOOKING UP LOUD-SPEAKERS IN EXTENDED FREQUENCY REPRODUCTION) is an engineer associated with the Photophone Division of RCA Victor.
**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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- Arc regulators
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- Bulletin boards, changeable

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- Carbons
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- Frames, poster, lobby display

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- Hand driers
- Hardware, stage
- Heating systems
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- Horn lifts and towers

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- Reflectors
- Regulators, mazda
- Reels
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- Real cases
- Resonant orchestra platforms
- Rheostats
- Safes, box office
- Safes, film
- Schools

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- Screen resurfacing service
- Seat covers
- Seat indicators
- Seats, theatre
- Signs, directional
- Signs, marquee
- Slides
- Shutters, metal fire
- Sound equipment, complete
- Sound heads
- Speakers, dynamic
- Speed indicators
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- Stage scenery
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- Switches, automatic

### T
- Tapestries
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- Ticket booths
- Ticket choppers
- Ticket selling machines
- Transformers

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- Uniforms
- Upholstery materials

### V
- Vacuum cleaning equipment
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- Vending machines

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- Wall coverings

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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)

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4. ............................................................ 10. ..........................................................
5. ............................................................ 11. ..........................................................
6. ............................................................ 12. ..........................................................

Remarks:

_________________________ Theatre _____________________ City _____________________

Name ...........................................................

State .......................... Seating Capacity ......................
pass, or intimidation, and the sign truly stated the fact.

The owners of the theatres being picketed filed suit and requested the Court to grant an injunction to prevent the picketing. It was argued by counsel for the theatre owners that the picketing was illegal because it conveyed the idea that union labor was not employed on the premises and, also, that the purpose of the picketing was in part to destroy business of the theatres. Also, it was contended that the picketing was illegal because its purpose was to induce or cause a breach of the contract between the theatre owners respectively and the rival union.

**DECISION**

Although the lower court granted the injunction, it is interesting to observe that the higher court reversed the verdict, saying:

"Unquestionably defendant in picketing these three theatres was actuated by a desire to improve labor conditions as to wages, hours, number of employees, and conditions of work, although incidental disadvantage to the employer might result. . . . We would be departing from the established precedents if we upheld this injunction. We would thereby give to one labor union an advantage over another by prohibiting the use of peaceful and honest persuasion in matters of economic and social rivalry. This might strike a death blow to legitimate labor activities. It is not within the province of the Courts to restrain conduct which is within the allowable area of economic conflict."

**INJURY OF PATRON IN LABOR DISPUTE**

The legal question often has existed whether a theatre owner may be liable for an injury sustained by a patron caused by members of a union, or other persons who are enemies of the theatre owner, exploding a bomb in the theatre building. This point of the law was discussed in the late case of Perkins v. Publix Theatres Corporation (171 S. E. 147, Atlanta, Ga.).

**CASE**

The testimony of this case indicated that certain theatre employees who were dissatisfied with their employment, caused a bomb to explode in the theatre which resulted in serious injury to a patron. The patron filed suit against the theatre owner to recover damages. He alleged that the theatre owner was negligent in allowing patrons to come into the theatre when he had information that the dissatisfied theatre employees may perform acts dangerous to persons within the theatre building.

**DECISION**

Although this court did not hold the theatre owner liable in damages, yet it was held that the injured theatre patron had a legal right of action. This court said:

"It being the duty of the occupier of a building, who uses it for the purpose of operating a theatre into which the public is invited to come as patrons of the theatre, to exercise ordinary care to keep the premises in a condition safe for those lawfully thereon, where it is alleged that the bomb had been placed in the theatre by the employees and servants of the defendant (theatre owner), who were ushers in the theatre and had free access to the theatre, and that the defendant was negligent in not knowing that the bomb had been placed in the theatre by his agents or employees and the plaintiff (patron) was injured as a result of such negligence, a cause of action is set out. . . ."

**SPECIAL RIGHTS OF SMALL INTERESTS**

A great many litigations have involved the common legal question of whether or not persons who hold a minimum interest in a theatre or other amusements corporation, have special rights with respect to the conduct of the business and affairs of the corporation, when compared with the larger interest. This point of the law was discussed in the recent case of St. Louis Amusement Company v. Rosskopf (52 S. W. [2d] 178).

**CASE**

In this case it was shown that an order was issued appointing a receiver for an amusements company on the grounds that the owner of 92 per cent of the stock was guilty of misconduct. The owners of less than 2 per cent of the stock tendered a $150,000 bond, believing this to be a sufficient amount in view of the fact that the corporation was worth about $1,000,000. Certain stockholders who owned 8 per cent of the stock in the corporation contended that the Court should approve the $150,000 bond. However, after the case was taken to a higher court it was held that refusal to approve the bond was not abuse of discretion. This court said:

**DECISION**

"The suit was instituted by plaintiffs for themselves and in behalf of all other stockholders having like interests. It is therefore a class suit, brought by representatives of the class. . . . The judgment that will be rendered therein, if on the merits, will be binding and conclusive on all members of the class whether they intervene or do not. . . . In this connection it should be added that a stockholder's interest in a corporation cannot be fairly measured by his pro rata share of the assets, as upon dissolution; he is entitled to have the corporation continue as a going concern, engaged in the prosecution of the business for which it was incorporated."

Therefore, it is quite apparent that a judgment with respect to corporation difficulties will be rendered on its merits and is binding on all the stockholders.

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**New Schemes in Modern Remodeling**

(Continued from page 10)

a light warm gray with touches of strong bright colors, black and silver for accent.

While semi-permanent decoration, as described above, is often admirably suited to the inner lobby or entrance foyer, the outer lobby or vestibule usually requires treatment with more permanent materials, partaking somewhat of the nature of exterior architecture. This part of the theatre is next to the outdoors and is commonly open and exposed more or less to the weather. Here strong, easily cleaned materials of dark, rich coloring enlivened by vigorous contrast are often best.

Such a treatment is seen in the photograph of the lobby of the Midtown theatre in New York City, of which Boak & Paris were the architects. This is one of the newer theatres which afford suggestions for the modernization of older theatres.

In this lobby, the walls are covered with Formica sheets in horizontal bands of rich red inlaid with 2 inch strips of black at the edges. The horizontal joints are covered with heavy wooden mouldings painted black. Frames for advertising displays, with hinged covers of glass, are built into the wall treatment. The cornice is in dull orange.

The ceiling is divided into narrow panels by aluminum-finished mouldings and is painted in graded tones of delicate blue. The perforated black rubber mats are relieved with touches of orange that recall the color in the cornice. They are set in sinkages that bring them flush with the framing bands, which are of dark gray terrazzo edged with gray metal strips which divide the floor into panels.

The horizontal banding of walls, as used in the Midtown theatre, is one of the newer fashions and in a lobby it has a psychological advantage derived from lines that lead into the theatre. But it should not be employed indiscriminately without regard for other conditions. Often the proportions of a room are such that some other treatment is better. Horizontal banding tends to make a room look longer and lower, and some rooms are already too long and low for good appearance. The main form of almost any wall surface is horizontal, therefore vertical division, instead of horizontal, affords good contrast.

[TO BE CONTINUED IN OCTOBER 20 ISSUE]
Simplex-Acme
Sound Projector
for
Theatres and Auditoriums

Manufacturers of
Simplex and Super Simplex-Projectors
Simplex-Acme Sound Projector
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INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD ST., NEW YORK, N.Y.
MODEL H-U
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SOUND PROJECTOR EQUIPMENT

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THE MODEL H-U MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT MAY BE DEPENDED UPON TO MAINTAIN "MOTIOGRAPH'S" WELL ESTABLISHED REPUTATION FOR BUILDING EQUIPMENT OF THE FINEST CONSTRUCTION. IT WILL DELIVER PERFECT SERVICE AT A MINIMUM OF UP-KEEP COST. THE EQUIPMENT EMBRACES THE VERY LATEST REFINEMENTS FOR DE LUXE PROJECTION AND THE MOST MODERN IMPROVEMENTS FOR WIDE RANGE AND HIGH FIDELITY REPRODUCTION.

THE EQUIPMENT MAY BE PURCHASED IN COMPLETE FORM OR IN SEPARATE UNITS SUCH AS THE SOUND PROJECTOR ONLY, SOUND HEAD ONLY, MECHANISM ONLY, PROJECTOR STAND ONLY, ETC.

YOUR INDEPENDENT THEATRE SUPPLY DEALER HAS INTERESTING INFORMATION AND PRICES FOR YOU.

Send for illustrated folder.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
4431 WEST LAKE STREET
CHICAGO, ILLINOIS
EQUIPMENT LEADERS SEEK SHARE IN HOUSING PLAN

Manufacturers and Supply Dealers Propose That Exhibitors Be Permitted to Borrow from Fund to Buy Seats, Carpets, and Sound Apparatus

$73,331,000 IS GROSSED BY THEATRES IN 27 STATES

3,198 Theatres Pay $13,904,000 in Wages; 19 Per Cent of Gross Spent on Payrolls; Average Intake Per Theatre Found $441 a Week
"Heigh ho the merry o'! We're dancing with joy. It's another 'Smilin' Thru'. Thank you NORMA SHEARER FREDRIC MARCH CHARLES LAUGHTON for 'BARRETTS of WIMPOLE ST."

(See Page 19)
Released

OCTOBER 13th

Dolores Del Rio

Madame Du Barry


WORTH WAITING 3 MONTHS FOR
WE'RE LOOKING FORWARD TO

Sept. 22
WARREN WILLIAM
in "THE CASE OF THE HOWLING DOG"
Introducing the New King of Crime-Hunters
—Perry Mason

Sept. 29
BARBARA STANWYCK
in "A LOST LADY"
From the Famous Novel by Willa Cather,
Pulitzer Prize Author

Oct. 6
GUY KIBBEE
ALINE MACMAHON
in "BIG HEARTED HERBERT"
From the Long-Run Stage Hit

Oct. 13
JOAN BLONDELL
GLENDA FARRELL
HUGH HERBERT
in "KANSAS CITY PRINCESS"
The "Havana Widows" in gay Paree
WARNER BROS.' HAPPIEST SEASON

Oct. 13
DOLORES DEL RIO
in "MADAME DU BARRY"
Warner Bros.' Royal Blush

Oct. 20
JOE E. BROWN
in "6 DAY BIKE RIDER"
Backed by $100,000 National Quaker Oats Promotion Campaign

Oct. 20
PAT O'BRIEN
in "I SELL ANYTHING"
A Riotous Comedy of Super-Salesmanship

Oct. 27
DICK POWELL
in "HAPPINESS AHEAD"
with JOSEPHINE HUTCHINSON
The Season's Surprisel
Ketti Gallian

who appears with Spencer Tracy in "Marie Galante," a FOX picture
THE EAGLE'S KEEPER

THE termination of the service of General Hugh S. Johnson as the keeper of the NRA's Blue Eagle, announced from Hyde Park in a genial exchange of letters Wednesday, has been preceded by two weeks of press rumors that he was slated for "a $100,000 a year post in the movies."

As has been customary for several years, whenever a public figure of current name value has fallen out of employment and appeared at loose ends, some newspaper chatter writer has suggested that "it is reported that he is to succeed Will H. Hays as czar of the movies."

This is in a fashion perhaps flattering to Mr. Hays, but the process is getting a bit monotonous. In the natural order of events it would seem that possibly some day there might be a successor to Mr. Hays. There has not, since the establishment of his office, been any such probability or evidence of its consideration. Succeeding Mr. Hays is likely to prove a very wearing occupation.

And as to General Johnson for that or any motion picture post, may we not for a moment recall that day now about a year past when four or five of the highest executives of the industry sat waiting, an aghast code of issues, in the corner room while "The General and Robbie" listened to the world series on the radio? That was hardly to be taken as laying the foundation for chummy relations ahead, even in so forgiving an institution as the picture industry.

The motion picture industry will be found in the most hearty agreement with the expression of the President when he wrote in his letter: ". . . I hope that during these next few months you will get a thoroughly deserved rest. . . ." In fact it might be well for the General to rest longer than that.

Anyway, the big currency clue in the Lindbergh case has given us the first understandable reason for the action of the New Dealers in taking us off the gold standard.

LOOKING FOR TROUBLE

APPROACHES to the American market from abroad might well be made with some cognizance that there has been a sort of movement hereabouts known as the Legion of Decency campaign. It has been mentioned in the papers now and then. Such cognizance might have led to refurbishing of the "Chu Chin Chow" lobby at the Roxy theatre in New York, with respect to anatomical details. The Paramount exploitation and motorized presentation of the oscillating hips of Miss Moe West, a contemporary masterpiece, may be mentioned in the same category. The motion picture can get into enough trouble without advertising for it.

THE last planting of golden bantam is ripe. The hickory leaves are falling. The summer is over and that big bass under the overhanging rock at the dam has not been attended to yet—among many other things. Every summer is like that.

98.296 PER CENT OK.

BEFORE us is No. 13 of "A Moral Estimate of Motion Pictures Recently Released," which is issued periodically by the Chicago Council of the Legion of Decency. Also the evening finds us in a mood for research and figures.

The document represents the winnowings and findings of that indefatigable and eternally zealous member of the Commandment, the Reverend F. G. Dinneen, S.J., member of the Chicago Legion and the barbed spearhead of its "black and white list" movement.

In this No. 13 listing the ardent researches and delvings of Father Dinneen have revealed that the 176 productions under consideration fall into classification thus: "Class A, 87; Class B, 68; Class C, 11." It is to be understood that "Class A" pictures are "considered unobjectionable and suitable for public entertainment." "Class B" pictures are "objectionable in spots," but "neither approved nor forbidden," while the bad, bad ones are "Class C," which are "considered indecent and immoral and unfit."

With a gentle note of exultation, Father Dinneen's leaflet thereby calculates that now "only 12 per cent are unfit for public entertainment."

And that leads us to more calculation and also to somewhat bigger and better exulting. Scanning the list of twenty-one "Class C" pictures one finds only three which have been released under the seal of the Production Code Administration and the method of regulation which the industry instituted for itself effective July 15. Those three pictures represent 1.704 per cent of the total list. We submit that a dilution of iniquity on the order of seventeen parts in a thousand compares favorably with the bacterial content of the Chicago water supply and other embracing factors of the human environment.

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MARTIN QUIGLEY, Editor-in-Chief and Publisher
FAVORABLE EXCHANGE

Favorable foreign exchange rates reacted to the benefit of seven major companies engaged in large scale international distribution to the extent of $8,350,000 in the 18 months ended June 30, estimates indicate. The firms, their gains: Columbia, $560,000; Fox, $1,600,000; MGM, $2,100,000; Paramount, $1,500,000; United Artists, $870,000; Universal, $720,000; Warner, $1,000,000.

PETTIOHN HONORED

Dined at Portland in honor of his industry service last week was Charles C. Pettijohn, MPDPA general counsel, celebrating his 20th year in the business. Greater harmony between various branches of the industry was predicted by Mr. Pettijohn, speaking at a luncheon. Exhibitor-distributor coordination he hailed in addressing the ITO of Southern California later at Los Angeles.

ANOTHER MARKS

Into theatre operation has gone a new generation of the Marks family, as Jerome Marks has become manager, one of the incorporators of the Rio, in Chicago. His father, Louis Marks, with Meyer Marks, operated several local houses until they were taken over by Balaban & Katz. Jacob Kahn, Harry Solomon and Irving Sevin are associated with Mr. Marks.

GOOD STUNT

Completely satisfied was Manager George S. Baker, of the Newman, Kansas City, with his 23-hour continuous run to introduce Mae West in Paramount's "Belle of the Nineties" to the public. Estimated boost in the weekly gross for the run of $2,000 is the reason for the Baker elation. In preparation is Miss West's novelization of the film.

BALABAN TO COAST

Severing his theatrical connections, making a thorough study of film production, A. J. Balaban will then undertake his new duties as associate producer at RKO Radio, with whom he has just signed a contract.

DE MILLE ELABORATION

Elaboration of production will again be a chief factor in two films to be made by Cecil B. DeMille at the Paramount plant on the Coast. The two: "The Crusaders," and a screen dramatization of the careers of Benedict Arnold, Peggy Shipman and Major Andre, an episode in American history.

CRITICISMS

As newspapers in other cities are discarding the "star" rating system by critics, the Kansas City Journal-Post has inaugurated that method, using as well, "family" and "adult" designations of films. The method: one star, mediocre; two, fair; three, good; four, very good; five, excellent. "A" or "F" will follow the star listing. The outcry concerning the screen's influence on children gave rise to the suitability ratings, said the paper.

FAMILY FILMS

Favored by Parents' Magazine, national publication, is a family program as a weekly feature of every theatre. Furthering that end is the monthly award by the magazine to the producer of the film which best appeals to both children and adults. Monogram's "Girl of the Limberlost" took the October award. MGM's "Treasure Island" the September.

OLDTIMER RETURNS

To Universal's studio, for a small role, last week went Grace Cunard, once the company's serial queen of silent picture days, appearing in such films as "The Broken Cord." The present role is in "The Good Fairy," co-starring Margaret Sullavan and Herbert Marshall.

BRITISH MONEY

Refusing statistically the oft-repeated statement that a large percentage of British theatre receipts comes to the U. S. as rentals, Simon Rowson, president of the British Film Association last week told a London meeting that of a $200,000,000 theatre gross last year, only $27,000,000 went to the U. S. British attendance runs to 20,000,000 weekly, he said.

BOARD RULING

Ten years of continuous operation of the Miller and Jefferson theatres in Jefferson City, Mo., by the Dubinsky Brothers was indicated ended last week as the Kansas City grievance board dismissed a Dubinsky complaint against Harry Sadini, who recently leased the theatres before Dubinsky could negotiate purchase. Recognizing certain rights of the complainant, however, the board has referred the case to the Code Authority for review.

GULICK AIRTALKS

Under contract for a series of broadcasts is Paul Gulick, advertising and publicity director of Universal, who tells of "The Human Side of Moving Picture Stars" under the sponsorship of Silvertone. The first airtalk, last Sunday over WOR, concerned Universal's Binnie Barnes, new contract player.

GANG FILMS SCORED

Supported enthusiastically last week by the McKinley lodge, Canton, Ohio, was the resolution passed recently by the Fraternal Order of Police convention opposing underworld, gangster films as a handicap to police, especially as concerns the younger element. Vaudeville bookings of relatives of "public enemies" were also condemned.

AUSTRALIAN FILMS

Fairly successful domestically are Australian films, the output of two Sydney studios, last week reported Arthur W. Kelly, United Artists foreign sales vice-president, from Australia. Sufficiently equipped for unpretentious productions, the Sydney plants warrant no comparison with Hollywood, he wrote, but in exhibition the ranking is high.

BIGGEST GROSS

The highest gross for a two-week run yet recorded at RKO Radio City Music Hall in New York, was recently recorded when Columbia's "One Night of Love," starring Grace Moore, is reported by the theatre to have grossed $207,914.28.

In This Issue

Equipment manufacturers and supply dealers seek share in housing loan by permitting exhibitors to borrow from fund to purchase seats, carpets and sound apparatus. "The Good Fairy" grossed by 3,198 theatres in 27 states. Newsreels give speedy coverage on Lindbergh kidnapping arrest.

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The Camera Reports
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The Hollywood Scene
The Cutting Room
Aside and Intertudes
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Chicago Notes
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EQUIPMENT MEN SEEKING SHARE IN HOUSING LOAN

Hope Interpretation Will Permit Exhibitors to Borrow Funds for Purchase of Seats, Carpeting and Sound Apparatus

Manufacturers and dealers in motion picture theatre equipment will ask the Federal Housing Administration at Washington to interpret the Housing Act so that loans granted to owners for remodeling theatre structures under the Act may also be used to purchase new equipment—principally seats, carpeting, sound reproducing systems and the like.

With a possible $33,000,000 Government-guaranteed credit available for theatre modernization in the federal plan to underwrite $1,500,000,000 for "better housing," the industry has started to engage in one of the greatest periods of remodeling, repairing and re-equipping in its history. Already exhibitors have made application through local banking channels to obtain the permissible maximum of $2,000 per theatre for renovations.

Although manufacturers and dealers of theatre equipment appear in an enable position to benefit anyway by a general "buying atmosphere" even though actual loans cannot under present interpretations be applied to any but permanent and unmovable improvements, the equipment interests hope to have the status of seats, carpeting and sound revised to permit of their classification as permanent fixtures.

The Housing Administration this week asked motion picture theatre owners everywhere to pledge the active support of their theatres and screens in furthering the "better building" program.

Precedent Already Established

Equipment makers and supply dealers decided to ask the Housing Administration to recon-sider a ruling which, they declared by which seats and carpets were classed as removable and as such not eligible for purchase under the loan, after the administration had ruled that a refrigerator is a permanent fixture and, therefore, a part of the loan may be applied to its purchase.

The extent to which a loan that is entirely secured under the provision of the Housing Act can be applied to theatre equipment according to the present interpretation, depends upon the kind of equipment and requirements for its installation. Official opinion will go further than that no removable equipment comes within the meaning of the Act. Seats and carpeting, for example, have been officially adjusted removable. At the same time, loans for sound and other equipment if actually built into the theatre will be approved. In some instances, however, opinion has been expressed that this ruling eliminates soundheads and allied apparatus from the provisions of the Act. Some equipment makers have even gone as far as to declare that screens, projectors, generators and the like should be eligible for purchase because no theatre could operate without them.

In any event there never before has been as much pressure by equipment dealers in promoting a market for their product, with dozens of dealers and manufacturers contacting Washington on the issue independently and through the service organizations in their fields.

Regardless of whether the Administration will broaden its regulations to permit the use of government-guaranteed loans for financing new equipment along with the remodeling of theatre structures, it appears that the money that ordinarily would have been spent by the exhibitor for such improvements will now be available for new equipment, and because the need for new equipment of all kinds usually arises when the owner is engaged in a "sprucing up" process, the new theatre modernization plan is certain to open wide the market for theatre equipment sales.

Of significance to the efforts of equipment makers and dealers to pave the way for their participation in the theatre modernization move-ment was this statement from the Federal Housing Administration: "Immediate benefits will come to makers of building materials and equipment and to service organizations which adopt aggressive sales and advertising programs. But larger business returns will come swiftly to all other manufacturers who move alertly to their opportunities."

Some 16,000,000 buildings throughout the country need improvements and repairs, it was said.

Local Committees Planned

The Federal Housing Administration has set up an organization to cooperate with "Better Building Programs" of local communities.

The local committee is to be formed in every "progressive" community and will command, through its chairman, the cooperation of the regional, state or district director and through him the services and counsel of the Federal Housing Administration in Washington.

Technical specialists associated with Better Theatres will serve as consultants to exhibitors on all matters, technical and otherwise, pertaining to remodel-ing and to installation of new equipment under the modernization plan.

A typical reaction of exhibitors to the plans offered by the loan program is reflected in a communication from Missouri Theatres, which said that the circuit is one of the firms that apply for a loan to reconstruct the entire front of one of its properties at Senath, Mo.

One of the immediate effects of the modernization movement is expected to be the reopening of scores of short pictures which have been idle for some time due to the inability of the owners to obtain the finances necessary for remodeling and new equipment. The rundown condition of many properties made it impossible to compete with more modern structures, and they subsequently were temporarily abandoned, although not dismantled.

The usual number of theatre reopenings at the beginning of each new show season in September has been increased considerably this year, according to daily reports from the field. Whether this development has any special signif-icance to the government's modernization scheme is not definitely known.

All reports to the contrary, theatres now operating under a lease may be remodelled with a total obtained under the Act. Such loans are not made to lessees they can be obtained by lessors for improvement of their properties.

The bill provided: (1) that each approved lending institution is insured against all loss up to an amount equivalent to 20 per cent of its total qualified loans (ten times the normal bad debt loss); (2) that a property owner may bor-row from an approved institution up to $2,000 to repair, remodel and rebuild his property (not more than five loans to one owner); (3) that loans shall be repaid in regular install-ments extending over periods of from 1 to 3 years, with provision for exceptional cases running to 5 years.

The financial institutions may not collect as interest and/or discount and/or fee of any kind, a charge in excess of an amount equivalent to $5 per $100 of the original face amount of a 12 equal monthly payment note, deductible in advance. The cost for this new financing is extremely reasonable, lower than similar credit available in the past, and the arrangements are simple and direct, the Administration declares.

Because this loan can be obtained easily and because the need for improvement is so great, thousands of theatre owners will call for Government credit to restore the motion picture theatre to the level of greatest usefulness.

A survey conducted by Quigley Publications indicates that thousands of the-a tres are ready to participate in long delayed renovation and alteration, with trade experts predicting a parallel wave of equipment buying to total over $50,000,000.

This, in addition to government credit for permanent improvements, may bring total expenditures by theatres during 1934-35 beyond $100,000,000.

Actors' Equity Association this week urged the owners of legitimate theatres to take ad-va ntage of the Government credit for improving their properties, pointing out that one of the basic reasons for the so-called "decline of the road" was the discomfort and unsightliness of the houses. Many of these will be pro-duced (Continued on page 18)
NEWSREELS GIVE SPEEDY COVERAGE OF LINDBERGH KIDNAPING ARREST

Quizzing of Hauptmann and Interviews Are Presented on Screens of Broadway Within a Few Hours After Capture

Moving with speed which was almost comparable to that of the newspapers' rotary presses, the five newsreel companies late last week brought to the screens one of the most dramatic stories of a decade—the breaking wide open of the mystery of the Lindbergh baby kidnaping case, which for two and one-half years had baffled the best police minds.

Official announcement of the arrest of Bruno Richard Hauptmann as the receiver of at least a considerable portion of the ransom money, and as the guilty kidnapper himself, was made Thursday afternoon. Within a few hours newsreel shots of the questioning of the suspect, interviews with police officials and neighbors of Hauptmann were being shown in theatres along Broadway.

The newsreels, like the newspapers, had been tipped off nearly ten days before about the impending capture, but the authorities had asked their cooperation in maintaining strict secrecy. This knowledge permitted the assembling and re-editing of the pictorial records of the original kidnaping and when the Hauptmann arrest "broke," a complete background of the case was in readiness for assembly, together with the fast moving events revolving around the climax.

First showings of the suspect's grilling at police headquarters and other activities attendant upon his arrest reached Broadway theatres about 10 o'clock that night. Universal News reached the Strand and ten other houses at this time, while Fox Movietone News appeared in the Roxy and Trans-Lux theatre. These reels had completed the New York circuit coverage Friday morning.

Universal News had a "break" Thursday night was its makeup night, so the regular issue was held 25 minutes and shipments were made to all accounts during the night by air express. The Universal "Special" showed the prisoner, the Lindbergh money found in his possession and an interview with the New York Police Commissioner.

Fox Movietone had its complete records which were shown as far West as Kansas City at the Friday matinees.

Special Issues Rushed

Fox Movietone and Hearst Metrotone make up on Monday and Wednesday nights, and these two put out special issues, which were rushed to Boston, New Orleans and Kansas City in time for the afternoon shows on Friday. These reels ran about 350 feet each.

Typical of the activities of almost all the newsreel companies in New York was a description of the coverage by Pathe News, by C. R. Collins, news editor:

"On Thursday, September 20, about 3 p.m., we were officially advised of the arrest of Bruno Hauptmann and learned of his being held and questioned at the Greenwich Street Police Station. Hauptmann immediately dashed two sound crews with an electrician and lights to the station house where, after considerable difficulty, we succeeded in inducing the authorities to permit us to photograph Hauptmann being questioned, to photograph the pile of ransom money found at his home, where we recorded a talk by Police Commissioner O'Ryan, who posed with J. Edgar Hoover of the Secret Service and曹长 theerkopf of the New Jersey State Police."

"About 4 p.m., Mr. Collins continued, "we learned where Hauptmann lived in the Bronx and had the first crew on the scene making pictures of the home, garage where the money was found, Hauptmann's Dodge car with its telltale license plates, policemen digging up the ground surrounding the home looking for more money, and so forth."

Record Attendants' Interviews

Pathe also recorded the only interview given the newsreel at the time by Frank Lyle and John Lyon, the two gasoline station attendants who took the ransom bill and wrote Hauptmann's automobile license number on it, thereby leading the police directly to Hauptmann.

Mr. Collins said:

"In putting out the 'special' we made no attempt to rehash the kidnaping angles of the case, or the finding of the child's body, or to bring the Lindbergh family into the picture. The hot news was the arrest of Hauptmann and the dramatic account of the events which led to his capture. So we put this together in a 30-minute bulletin, which we then sped it to the theatres of the nation. The resulting letters and wires of thanks and commendation illustrate that exhibitors and their patrons appreciate this fast service."

Paramount News.

Paramount News had a short Lindbergh reel on the screen of its Broadway theatre for its late show Thursday night while a print of the Paramount record was reported to have been in San Francisco by special plane Friday morning.

The speed records established by the newsreels in the Hauptmann capture are generally reported to have exceeded those of the original kidnaping in 1932. At that time, prints were being shown on British screens about three weeks later. Within two or three days after last week's happenings all companies had prints aboard ships bound for England and the Continent.

Every Angle Covered

Since the actual arrest, the newsreels have been covering every angle of the story, including Hauptmann in the police lineup, his arraignment in Bronx county court, dedication of a monument to the Lindbergh baby, the scenes of the kidnaping—photographing of all the original ransom notes, interviews with Mrs. Hauptmann and Dr. John F. Condon ("Jafite"), who turned the ransom money over to the kidnapers for Col. Lindbergh.

Berner J. Rybak, vice-president of the Trans-Lux newsreel theatre on Broadway, saw the long-cherished dream of newsreel men come true, in printing daily papers at their own game. In a letter to the Universal Newsreel editor, Mr. Rybak said:

"I believe there was a greater demonstration from the audience when the title was flashed on the screen. Mr. Hauptmann has been for any other subject we have played. There was considerable clapping of hands and stamping of feet. I would judge that the majority of the audience hadn't even seen this in the newspapers and it came as a complete surprise to them."

Movietone and Metrotone Independent

Another development in the newsreel field came this week when Fox Movietone News and Hearst Metrotone launched separate selling campaigns which will be well under way when the two rival case to be produced jointly by Fox Movietone.

On October 2, Hearst Metrotone will start operating independently with its own news-gathering agencies throughout the world. As the "big gun" in its campaign, Hearst Metrotone, which is distributed by MGM, is selling Edwin C. Hill, whose radio talks and newspaper articles on "The Human Side of the News" have brought him into the homes of millions. Mr. Hill has been signed as the Hearst "Globe-Trotter."

Fox Movietone has the team of Laurence Stalings, noted newspaper man and playwright, and Lowell Thomas, radio commentator-competitor of Mr. Hill, who will do the narration.

All Hearst newspaper delivery wagons and newstands next week will start displaying Mr. Hill's picture as the new newsreel reporter and 36,000 billing cards locations have been signed for special advertisements.

Paramount News and Pathe News now are the only reels which have no "name" commentators. Universal has its Graham McNair, Hearst, its Hill, and Fox its Lowell Thomas.

Academy Technicians Resume Regular Sessions

The technicians' branch of the Academy of Motion Picture Arts and Sciences on the Coast plans a series of technical meetings during the next few months, beginning this week. The first session will be devoted to "Transitions and Time Lapses." Cecil B. DeMille will be guest chairman.

Members of the directors' and producers' branches of the Academy have been invited to attend. Papers will be presented by Fred Jackson, Anne Bauchens, Slavko Vorkapiich, Loren Ryder and Martin Cohen.
Reports on earnings and payrolls in exhibition for ten additional states to be surveyed by the Government in its national investigation of business were made known this week at Washington and disclosed that 1,612 theatres grossed $40,098,000 during 1933, making total gross earnings of $73,331,000 for some 3,198 theatres in 27 states reporting to date.

The census, covering all so-called "service" industries, is now nearing completion for the whole country. It was undertaken by the Administration through the United States Census Bureau with funds supplied by the Public Works Administration and was announced early this year at Washington as being intended as a basis for future comparison to show business improvement.

The census to date shows that exhibitors operating 3,198 theatres in the 27 states completely surveyed to date spent $13,904,000 on payrolls last year, or 19 cents out of every dollar collected at the box-office. Average yearly payroll per theatre now stands at $4,348.

Theaters surveyed so far each gross on an average of $22,930 annually, with the weekly gross averaging $441 per house.

### THEATRE GROSSES AND PAYROLLS IN 10 STATES

<table>
<thead>
<tr>
<th>States and Cities</th>
<th>Number of Theatres on Jan. 1, 1934</th>
<th>Gross Theatre Receipts for 1933</th>
<th>Average Gross Per Theatre for 1933</th>
<th>Average Gross Per Theatre Per Week</th>
<th>Pay Roll for All Theatres for 1933</th>
<th>Average Yearly Pay Roll Per Theatre</th>
<th>Average Weekly Pay Roll Per Theatre</th>
<th>Percentage of Gross Spent on Pay Rolls</th>
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<td>10,270</td>
<td>197</td>
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<td>District of Columbia</td>
<td>24</td>
<td>4,792,000</td>
<td>199,667</td>
<td>3,940</td>
<td>861,000</td>
<td>35,875</td>
<td>690</td>
<td>18%</td>
</tr>
<tr>
<td>Georgia</td>
<td>258</td>
<td>4,125,000</td>
<td>16,263</td>
<td>312</td>
<td>790,000</td>
<td>3,062</td>
<td>59</td>
<td>19%</td>
</tr>
<tr>
<td>Kansas</td>
<td>260</td>
<td>4,591,000</td>
<td>17,658</td>
<td>339</td>
<td>744,000</td>
<td>2,862</td>
<td>55</td>
<td>16%</td>
</tr>
<tr>
<td>Minnesota</td>
<td>317</td>
<td>7,612,000</td>
<td>24,013</td>
<td>462</td>
<td>1,607,000</td>
<td>5,070</td>
<td>98</td>
<td>21%</td>
</tr>
<tr>
<td>Montana</td>
<td>84</td>
<td>1,536,000</td>
<td>18,287</td>
<td>352</td>
<td>213,000</td>
<td>2,536</td>
<td>49</td>
<td>14%</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>254</td>
<td>4,409,000</td>
<td>17,374</td>
<td>334</td>
<td>843,000</td>
<td>3,319</td>
<td>64</td>
<td>19%</td>
</tr>
<tr>
<td>South Carolina</td>
<td>77</td>
<td>1,636,000</td>
<td>21,247</td>
<td>409</td>
<td>318,000</td>
<td>4,130</td>
<td>79</td>
<td>19%</td>
</tr>
<tr>
<td>Utah</td>
<td>74</td>
<td>1,126,000</td>
<td>15,217</td>
<td>293</td>
<td>270,000</td>
<td>3,648</td>
<td>70</td>
<td>24%</td>
</tr>
<tr>
<td><strong>Totals for 10 States, 1,612</strong></td>
<td></td>
<td><strong>$40,098,000</strong></td>
<td><strong>$24,813</strong></td>
<td><strong>$477</strong></td>
<td><strong>$7,333,000</strong></td>
<td><strong>$4,797</strong></td>
<td><strong>$92</strong></td>
<td><strong>19%</strong></td>
</tr>
<tr>
<td><strong>Grand total and averages for 27 States to date, 3,198</strong></td>
<td></td>
<td><strong>$73,331,000</strong></td>
<td><strong>$22,930</strong></td>
<td><strong>$441</strong></td>
<td><strong>$13,904,000</strong></td>
<td><strong>$4,348</strong></td>
<td><strong>$84</strong></td>
<td><strong>19%</strong></td>
</tr>
</tbody>
</table>

(*) Averages for All States Combined. In Table Below, Asterisk Denotes Average for All Cities Combined.

### GROSSES AND PAYROLLS IN 21 LARGE CITIES

<table>
<thead>
<tr>
<th>City</th>
<th>Number</th>
<th>Gross Receipts</th>
<th>Pay Roll</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>20</td>
<td>$1,388,000</td>
<td>$206,000</td>
<td>15%</td>
</tr>
<tr>
<td>Augusta, Ga.</td>
<td>8</td>
<td>471,000</td>
<td>81,000</td>
<td>17%</td>
</tr>
<tr>
<td>Bridgeport, Conn.</td>
<td>17</td>
<td>985,000</td>
<td>178,000</td>
<td>18%</td>
</tr>
<tr>
<td>Charleston, S. C.</td>
<td>8</td>
<td>300,000</td>
<td>77,000</td>
<td>18%</td>
</tr>
<tr>
<td>Columbia, S. C.</td>
<td>5</td>
<td>278,000</td>
<td>43,000</td>
<td>15%</td>
</tr>
<tr>
<td>Denver</td>
<td>29</td>
<td>1,142,000</td>
<td>342,000</td>
<td>30%</td>
</tr>
<tr>
<td>Duluth, Minn.</td>
<td>11</td>
<td>534,000</td>
<td>131,000</td>
<td>25%</td>
</tr>
<tr>
<td>Hartford</td>
<td>17</td>
<td>1,420,000</td>
<td>304,000</td>
<td>28%</td>
</tr>
<tr>
<td>Kansas City, Kan.</td>
<td>11</td>
<td>262,000</td>
<td>56,000</td>
<td>21%</td>
</tr>
<tr>
<td>Macon, Ga.</td>
<td>5</td>
<td>203,000</td>
<td>44,000</td>
<td>21%</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>53</td>
<td>3,058,000</td>
<td>752,000</td>
<td>28%</td>
</tr>
<tr>
<td>New Britain, Conn.</td>
<td>6</td>
<td>397,000</td>
<td>66,000</td>
<td>17%</td>
</tr>
<tr>
<td>New Haven</td>
<td>16</td>
<td>1,109,000</td>
<td>174,000</td>
<td>16%</td>
</tr>
<tr>
<td>Oklahoma City</td>
<td>15</td>
<td>635,000</td>
<td>123,000</td>
<td>19%</td>
</tr>
<tr>
<td>Pueblo, Colo.</td>
<td>8</td>
<td>160,000</td>
<td>36,000</td>
<td>22%</td>
</tr>
<tr>
<td>St. Paul</td>
<td>25</td>
<td>1,354,000</td>
<td>302,000</td>
<td>22%</td>
</tr>
<tr>
<td>Salt Lake City</td>
<td>11</td>
<td>641,000</td>
<td>163,000</td>
<td>25%</td>
</tr>
<tr>
<td>Savannah, Ga.</td>
<td>8</td>
<td>356,000</td>
<td>77,000</td>
<td>22%</td>
</tr>
<tr>
<td>Topeka</td>
<td>6</td>
<td>317,000</td>
<td>43,000</td>
<td>14%</td>
</tr>
<tr>
<td>Waterbury, Conn.</td>
<td>9</td>
<td>555,000</td>
<td>104,000</td>
<td>19%</td>
</tr>
<tr>
<td>Wichita, Kan.</td>
<td>11</td>
<td>542,000</td>
<td>114,000</td>
<td>21%</td>
</tr>
</tbody>
</table>

Total for 21 cities: 297 $16,107,000 $54,232* $1,043* $3,416,000 $11,502* $221* 21%*
PUBLIC DOESN'T WANT CULTURING BY RADIO

70 Per Cent Protest Federal Move to Allot One-Fourth of Time to Educators

The American public does not want cultural programs mixed with its radio entertainment, as proposed by the Federal Communications Commission at Washington.

Seventy per cent of an average interest of 10,000 listeners in 31 large cities voted against the Administration's proposal to regulate broadcasts so that a fixed percentage, perhaps as much as 25 per cent, of all broadcasting time would be turned over to educational, religious and other cultural organizations for the exclusive broadcasting of their own programs, according to Frank Miske, director of research for Ross Federal Service.

Basic opposition was on the grounds that such a proposal would tend to take from the public more liberties and would make the Government more of a dictator over radio, which, obviously, the large radio interests disfavor. The results of the survey follow:

<table>
<thead>
<tr>
<th>City</th>
<th>For Present Type of Programs</th>
<th>For Mixture With Cultural Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>136</td>
<td>61</td>
</tr>
<tr>
<td>Atlanta</td>
<td>183</td>
<td>111</td>
</tr>
<tr>
<td>Boston</td>
<td>367</td>
<td>133</td>
</tr>
<tr>
<td>Buffalo</td>
<td>324</td>
<td>76</td>
</tr>
<tr>
<td>Charlotte</td>
<td>161</td>
<td>39</td>
</tr>
<tr>
<td>Chicago</td>
<td>423</td>
<td>215</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>200</td>
<td>100</td>
</tr>
<tr>
<td>Cleveland</td>
<td>325</td>
<td>75</td>
</tr>
<tr>
<td>Dallas</td>
<td>249</td>
<td>50</td>
</tr>
<tr>
<td>Denver</td>
<td>121</td>
<td>75</td>
</tr>
<tr>
<td>Des Moines</td>
<td>212</td>
<td>88</td>
</tr>
<tr>
<td>Detroit</td>
<td>268</td>
<td>132</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>212</td>
<td>88</td>
</tr>
<tr>
<td>Kansas City</td>
<td>172</td>
<td>128</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>252</td>
<td>148</td>
</tr>
<tr>
<td>Memphis</td>
<td>106</td>
<td>92</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>254</td>
<td>46</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>151</td>
<td>148</td>
</tr>
<tr>
<td>New Haven</td>
<td>80</td>
<td>20</td>
</tr>
<tr>
<td>New Orleans</td>
<td>166</td>
<td>34</td>
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<tr>
<td>New York</td>
<td>593</td>
<td>381</td>
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<tr>
<td>Oklahoma City</td>
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<td>10</td>
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<tr>
<td>Omaha</td>
<td>159</td>
<td>41</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>470</td>
<td>130</td>
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<tr>
<td>Pittsburgh</td>
<td>224</td>
<td>174</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>120</td>
<td>80</td>
</tr>
<tr>
<td>St. Louis</td>
<td>204</td>
<td>96</td>
</tr>
<tr>
<td>Salt Lake</td>
<td>132</td>
<td>68</td>
</tr>
<tr>
<td>San Francisco</td>
<td>214</td>
<td>91</td>
</tr>
<tr>
<td>Seattle</td>
<td>151</td>
<td>78</td>
</tr>
<tr>
<td>Washington</td>
<td>227</td>
<td>69</td>
</tr>
</tbody>
</table>

For Present Type of Programs: 70% for Present Type of Programs, 30% for Mixture With Cultural Programs.

E. H. Le Mare, Organist, Dies

Edwin Henry Le Mare, organist and author of more than 200 musical compositions, among them "Moonlight and Roses," died at his home in Los Angeles Monday. He was 69 years old.

Mr. Le Mare had been official organist in Portland, Me.; Chattanooga, Tenn., and San Francisco.

Born in Ventnor, Isle of Wight, England, he made his first tour of the United States in 1901, and later became organist and director of music at the Carnegie Institute at Pittsburgh.

Mary Pickford Broadcast Set

"The Church Mouse," a romantic comedy by Ladislaus Fodor, has been decided upon as the initial offering of Mary Pickford's radio stock company, when it makes its air debut over an NBC-WEAF coast-to-coast network on Monday, October 3, at 8 p.m. The program is sponsored by the manufacturers of Royal Delft, and will be broadcast from Hollywood.

Joe Penner, comedian of the air, with his famous duck, will begin a new series of broadcasts October 7 for Fleischmann's yeast on behalf of bakers, over an NBC-WJZ network. Penner has been working in Hollywood in "College Rhythm," set for early release.

Block and Sully, comedy air team, who have just completed their appearance in the United Artists-Samuel Goldwyn picture, "Kid Millions," starring Eddie Cantor, resumed radio performances on Monday of this week over Station WABC. The same station on Tuesday evening broadcast a "preview-by-car," the subject having been United Artists' 'The Count of Monte Cristo,' produced by Reliance. Eddie Cantor resumes with the Chase and Sanborn Hour on the air October 7 over an NBC WEAF network, succeeding Jimmy Durante.

Will Rogers will be featured on the Gulf Headliners' series of broadcasts, over a WABC-Columbia network, beginning October 7. Alternating with Rogers will be Stoopnagle and Budd, comedians.

First Division Sets Four-Day Convention

Branch managers, salesmen and bookers of First Division Pictures will attend a four-day convention at the Park Central Hotel, New York, beginning Friday of this week. Harry Thomas, president, will outline plans for the reorganized company. One of the primary purposes of the session is the introduction to the organization personnel of William M. Fiske, 3rd, and Nicholas S. Ludington, who recently bought into the company.

Last week Mr. Thomas was elected president, Mr. Ludington and Mr. Fiske vice-presidents, and Julius K. Chapman, secretary. A treasurer is expected to be named shortly. Three new features and several short subjects will be screened.

Fox Consolidation Is Urged by Judge

Consolidation of Fox Theatres with Fox Metropolitan Playhouses was urged upon attorneys for both companies in New York this week by Justice Martin Martin in federal district court, New York. He said reorganization could proceed under Section 77-B of the bankruptcy laws, with creditors of Fox Theatres, which owns all the Fox Metropolitan outstanding stock, and creditors of Fox Metropolitan participating.

The attorney for Fox Theatres, Ralph O. Wilgus, declared, however, that reorganization of that company under 77-B would be impossible, as claims approximating $35,000,000 had been filed against the company developed by Archibald Palmer, counsel for the creditors. Consequently it was estimated the value of the company's assets would not exceed $2,000,000.

Nevertheless meetings were to be started this week between Milton C. Weisman, receiver for Fox Theatres, and representatives of Fox Metropolitan. William E. Atkinson, receiver for Fox Theatres until Mr. Weisman entered the picture, has withdrawn as co-receiver. He will continue as president of Fox Theatres Corporation.

The hearing, called to consider the petition of creditors represented by Charles H. Kelby for a reorganization of Fox Theatres, was adjourned for two weeks to allow a special master to rule on provability of claims which apparently will delay for at least three months a creditors' bid for Fox Theatres assets.

Sale of Fox Metropolitan would be averted and Skouaras and Randolfoe retained as operators under a reorganization plan developed by Archibald Palmer, counsel for the bondholders group, and expected to be submitted to Federal Judge Julian W. Mack next week.

Rapf Discusses Plans for Mady Christians, Schwartz

Harry Rapf, executive producer for Metro-Goldwyn-Mayer, arrived in New York Wednesday for conferences on new season product. Discussed were campaigns on two new stars, Mady Christians and Maurice Schwartz. Miss Christians' first will be "Wicked Woman." Mr. Rapf indicated that Maurice Schwartz might be placed in roles of the Lon Chaney or Emil Jannings variety.

Abram Myers Addresses New York Allied Session

Allied of New York held its annual convention at the De Witt Clinton hotel in Albany Wednesday. Abram F. Myers, Sidney Samelson, Aaron Saperstein and Nathan Yamin spoke. The convention again demanded a Congressional inquiry of the Code and pledged support to copyright law revision.

Officers elected were: Abe Stone, Albany, president; Chester Fennyvessy, Rochester, treasurer; Louis Goldblatt, vice-president, and George King, Binghamton, vice-president; Chester Didsbury, of Walden, treasurer; E. F. Tarbell, Albany, secretary.
AWARDED MEDAL. W. Ray Johnston, president of Monogram, receiving from George J. Hecht, publisher of Parents' Magazine, emblem awarded by that publication for "the best picture of the month." The winning picture was Monogram's "The Girl of the Limberlost."

DISPLAYS TRADE REVIEWS. A "blow-up" of a report on Warners' "British Agent" taken by Manager Lawrence Lehman from Motion Picture Herald, exhibited in the lobby of the Mainstreet theatre, Kansas City. Motion Picture Daily reviews were also used.

APPOINTED. (Above) T. F. Joyce has been named manager of advertising and promotion for RCA Victor, succeeded Pierre Boucheron, resigned.

LONDON PREMIERE. (Left) When "The Private Life of Don Juan," United Artists release, opened at the Pavilion, Alexander Korda, who directed it, and Merle Oberon, its feminine lead, were thus pictured among the many celebrities present.

WINS TEST. (Right) Conchita Estraviz, Havana beauty, voted "Miss Cuba," on arrival in New York for screen test at invitation of Warners.
HOSTS TO AUSTRALIANS. As Adolph Zukor, Paramount head, and Emanuel Cohen, production chief, entertained Dan Carroll, exhibitor leader and Charles Munro, Fox manager, at studio.


GIVEN PART. (Above) Sunny Ingram, formerly hostess at Fox studio restaurant, whom Jesse L. Lasky has cast in his new Fox picture, "The White Parade."

CODE BOARD. (Below) Members of the Production Code Administration pictured together for the first time. Names are given beneath picture.
MOTION PICTURE HERALD  

'NEW SCREEN STUFF FOR MELODRAMA'

DeCasseres Calls "Judgment Day" First Hit of Stage Season, and 'Bride of Torozko' Fine Comedy

By BENJAMIN DE CASSERES

JUDGMENT DAY

Why not try a new kind of picture trial scene? We have been looking at the same old stable stuff for years. It has become more standardized than codes for stationary pumps.

These trials are always for the same old murder; of the same old divorce, with the same old questions, answers, crooked dicks and weeping mothers and sweethearts.

Elmer Rice's "Judgment Day" would make the best (and most unusual) trial scene we have ever had in pictures. It would also make a tremendously thrilling story, for the off-stage matter in this grim melodramatic satire, in the hands of a good scenarist, would triple the value of the play as it now stands.

There are two Elmer Rices. There is the Rice that has a fine, sensitive, straight theatre instinct—the Rice of "Counsellor-at-Law," "On Trial" and "Street Scene." Then there is Rice the propagandist for some sort of Communism. He rages against the crimes of capitalism and Fascism, but conveniently forgets the crimes of Russian Communism. The People are now defined. All crimes in their name are sacred. Merely a matter of taste in guillotine fashions—do you like a red or a brown blade to nip your noodle at the neck?

Mr. Rice, with his wife, has bought the Belasco Theatre. He opened it with this gripping, superbly acted play, written, directed and staged by himself. It's the first hit of the season.

It is frankly a melodrama. And although many critics made faces at it, the audiences are still not radical and such plays are necessary. For I am anything but radical, and I admit freely that no play of this kind has kept me more interested in many years. It is knock-out picture stuff for a great hit. I see no propaganda in it, although it is, obliquely, a swipe—a furious, searing swipe—at the brutal sadism of the present German rulers.

It is laid in a mythical "Slavic country" and concerns the trial of three persons for an attempt on the life of the Minister-President (who may or may not be Adolf—as you will).

The whole thing is a pure frame-up (à la the Dreyfus affair). It moves, in three acts and five unrelenting scenes, to a terrific climax, in which the Dictator is shot by one of the Judges.

"Judgment Day" is a masterwork of dynamic terror and clamping crescendo: Humor? Plenty of it. Romance? There is the famous Italian opera-singer and the Minister of Culture and Enlightenment (gorgeous for picture potentials).

The players, especially Fania Marinoff as the opera-singer (who blows the frame-up) and Josephine Victor as the accused girl, are the best drilled I have seen in years.

A great, vital, melodrama of Right Now.

Here's new screen stuff.

Picture value, 100 per cent.

THE BRIDE OF TOROZKO

Gilbert Miller and Herman Shumlin made their seasonal bow with a fine, sensitive, human comedy from the Hungarian of Otto Indig. It was adapted from the original by Ruth Langner.

"The Bride of Torozko" is not the sort of product that will draw crowds into the theatre. While audience reaction was favorable, this fine satire is too clean, too subtle, too exotic for those who are drawn by big names, sugar-coated pornography and loud and battering climaxes.

Now is the time, Mr. Breen, Mr. Hays, et al., to do this play, to compel the screening of it even if it doesn't promise great box-office returns.

Here are clean romance (oh, there's lots of it left in the world!) deft characterization, and above all a plea for religious tolerance put into a mould that is absolutely original. But "The Bride of Torozko" is as far superior to "Abie's Irish Rose," to which some critic compared it, as "Judgment Day" is to "The Trial of Mary Dugan."

Women wept over the paths of this simple story and the next moment roared. It baffles all adverbs, and is not goody-goody. But it is decent.

It is laid in a Romanian province now governed by Hungary.

The Recorder of the town has discovered that Klari, a Catholic girl of the village, is a Jewess and a foundling. A great do-to is made over this. Her Catholic lover drowns his sorrow by joining the army.

But in the second act we find, plausibly enough, that Klari is neither a Catholic nor a Jewess, but a Protestant.

The whole story is a chucking satire on religious intolerance, a spoof at the fatality of birth.

But the outstanding figure in "The Bride of Torozko" is Sam Jaffe's Herschkowitz, an orthodox Jewish innkeeper who shelters Klari and takes a delight in making her a Jewess.

This is one of the master-creations of the current stage by one of its greatest actors, Sam Jaffe. His shrewd Hebraic observations tickle the brain enormously. He is the comedy, the tragedy, the mystery of Jewry: "Yes, Klari, God made the Jews the Chosen People, but what he chose them for, I don't know!"

Jaffe ought to be starred in this picture.

Jean Arthur was a touching and sensitive Klari, who tries to be a Catholic, a Jewess and a Protestant by turns.

There is a sub-story also in the concealing by Herschkowitz and Klari of two army deserters in the inn, for which Herschkowitz is juggled for a week.

If this beautiful, wise little play doesn't go into pictures, then the Clean Up promise is just baloney.

Picture value (b. o. not known), 100 per cent.

STRANGERS AT HOME

Skimming and honking along the main highways and byways in your gas-buggy you have no doubt noted those signs, "Tourists Accommodated."

In this play, "Strangers at Home," by Charles Divine (M. S. and G. S. Schlesinger producing) we are taken into one of these houses and shown the havoc that is wrought by letting into your family fortress the wide-wide world and all the noise, dirt and moral or immoral sediment thereof.

The theme is too trivial for the almost tragic manner in which Mr. Divine has treated it.

If "Strangers at Home" has any picture potentialities it should go on the screen as a roaring farce, or if it cannot be made to roar, it should at least chirp. But now it only whimpers.

In the story as is, because of this invasion of tourists one of the Crosby daughters lost her fellow, another one lost that which the late Mrs. Grundy held to be more precious than all of Uncle Morgenthal's hoarded gold, the boy took to that which sustains our people—liquor, and a seaman's life Yo-ho! and old man Crosby himself came down with coronary thrombosis.

Mrs. Crosby and her widowed sister didn't really need this tourist trade to make ends meet. They wanted novelty, excitement, romance.

And they got it—but Mr. Divine didn't record it in the proper key.

Picture value, 25 per cent.

KEEP MOVING

This is a "revue" in two acts, crocheted by many hands. The White Horse Tavern Productions produced it, and it will probably keep moving right into Cain's flop-house.

Aside from the title, there isn't much for pictures here. It's all full of dirty spots. When it isn't smutty, it's dead fish.

But there's Tom Howard. This dead-pan comedian is the show. Howard has never had a part to do his talents justice. Better luck next time.

The Singer Midgets appeared dressed in Walt Disney pig characters. This is somehow revolting to me. But midgets must live, too, I suppose. But why as pigs?

Picture value, 0 per cent.

Southern Owners Protest Paper's Reviewing System

The Gulf States Theatre Owners Association, with headquarters in New Orleans, has protested against the star reviewing system employed by the Iew, local afternoon paper, and has asked that the method be changed. Exhibitors are anxious to see the elimination of the star method and "negative" reviews. Kenneth T. Knocloch, novelist and newspaper writer, is the storm center, his review causing almost a procession of exhibitors to the Iew's business office.
ZONING PLAN HELD BAR TO A SENATORIAL QUIZ

Code Authority's 12 Principles Said to Assure 'Right to Buy,' Eliminate Other Complaints

Solution of most of the problems encountered in zoning and controversy was seen this week at NRA offices in Washington. The 12 principles enumerated two weeks ago by the Code Authority. Of prime importance were the stipulations that clearance shall be based on admission prices, not upon double featuring or stage show policies, and shall take precedence over clearance specified in contracts.

Await Test of Principles

While NRA officials refused to discuss the regulations in detail, they indicated that no further consideration would be given to the reopening of these sections of the code dealing with clearance, and announced that application of the principles has been tested.

In other quarters belief was expressed that the 12-point program will aver any Congressional investigation of the industry during the coming session, that it practically assuages to exhibitors 'the right to buy' and eliminates the complaint that theatres, once classified below first or second run, found it technically impossible to improve their standing.

While the program does not go into the question of block booking, there is a well-defined impression that that phase will be less important in view of the larger advantages given exhibitors in other ways. The Code Authority has emphasized the greater privileges embodied.

A further safeguard to exhibitors is said by observers to be contained in the vision that "in the event of the building or opening of a new theatre or the reopening of a closed theatre, the clearance and zoning board shall immediately meet and determine the zone in which such theatre shall be located and the theatre shall, of course, have the opportunity of purchasing such run as it is able and which the distributor may desire to sell."

Assessments To Be Revised

The Administration in Washington announced that exhibitor assessments for support of the code administration for the second half of the year will be revised to eliminate burdensome levies complained of by some exhibitors. No general revision is to be made, however.

The NRA stated that a period of 10 days would be given for the filing of objections to the reopening of the code for assents, a move recommended by the Code Authority and approved by NRA officials.

Legal questions pertaining to two amendments to the code were discussed by a committee comprised of Austin Keough, chairman; William McKay, Sidney Bronberg and William Jenkins. The two amendments are in reference to contract labor in studios and minimum wage provisions for vaudeville talent.

A resolution stipulating that "serial motion pictures shall not be classified as short subjects and be regarded as such within the provisions of Article V-D, Part 5, of the Code of Fair Competition for the Motion Picture Industry," was unanimously adopted by the Code Authority last week. That part of the code referred to in the adopted resolution prohibits any distributor from requiring as a condition of entering into a contract for the licensing of exhibition of features that the exhibitor buy more shorts than he gets features.

Johnston Resigns;
Roosevelt Accepts

General Hugh S. Johnston, who for more than a year has controlled the destinies of thousands of exhibitors as Administrator of the National Industrial Recovery Act, this week requested President Roosevelt to accept his resignation. The President, from his home in Hyde Park, N. Y., announced acceptance October 15.

Washington speculated on the future of Sol. A. Rosenblatt, division administrator in charge of amusements and regarded as third in importance in the Johnson Cabinet.

In a letter from New York, General Johnson wrote the President as follows:

"The reorganization of NRA, which has been the subject of so many conferences and memoranda between us, is becoming more and more momentously urgent. We are in agreement upon the general form of reorganization and I do hope you will now also see eye-to-eye with me on the subject of my resigning from a job which, as reorganized, seems altogether superfluous. Added to this are private considerations which are becoming more and more poignant, I therefore urge again your acceptance of my resignation.

The President replied that General John- son had accomplished that part of his job which he had set out to accomplish.

Mr. Johnston, who was in charge of the NRA organization plan before enactment of the NIRA and participated prominently in the final activities surrounding adoption of the motion picture code last summer and autumn, had been criticized in recent weeks for his "iron-handed" administration and "cracking down" policies by several members of the Roosevelt official family, especially by Donald R. Richberg and Secretary of Labor Perkins.

Declares $1.75 Dividend

A dividend of $1.75 a share on the 7 per cent preferred stock, payable October 1, was announced Tuesday by Marcus Loew The- atres, Ltd., of Canada.

London Advertising Head in U. S.

John B. Myers, publicity and advertising manager for London Films, whose productions are released by United Artists, is in New York for a fortnight studying American exploitation methods.

Suzanne, the motion picture guide, designed to promote foreigners understanding of films in France and public, appeared this week in the Sunday amusement section of the Memphis Commercial Appeal. The guide is compiled by the Memphis Better Films Council, and film schedules of all exhibition of features in Memphis during the week are listed in it under three classifications: adults, adolescents and children.

Reissuing Westerns

Walter and Columbia, in line with the agitation for family pictures as evidenced in places like Memphis, announced they will take advantage of the situation by reissuing several westerns, given Production Code Administration approval.


George R. Bachtel, head of the new season's program of 18 Chesterfield and láveis pictures with "The Curtain Falls," starring Henrietta Crosman. Economic Films, Inc., has been formed by Frank Wilson, whose first picture, "America Forward," five reels, has been completed.

Lesser To Produce Twelve

Sol Lesser is negotiating to produce 12 features for major release. He has decided to produce for 1934-35 only four of the six George O'Brien pictures to be distributed by Fox. The other two will be for the next season.

M. H. Hoffman has announced an increase of the current Liberty Pictures program of 8 features to 12, with four "specials" and two "super specials" in addition. Production budgets have been raised 25 per cent. Liberty has closed seven deals and 16 theatres have been sold.

Darryl Zanuck has launched the second year of 20th Century Pictures with production starting on "The Mighty Barnum," starring Wallace Beery, with Walter Lang directing. Four others to start before the new year are "Call of the Wild," starring Fredric March; "Chive of India," Ronald Colman; "The Red Cat," now being adapted by Bess Meredyth, and "Hail Long from the musical by Hans Adler and Rudolph Loewer, and "Cardinal Richelieu," George Arliss.

The Independent Exhibitors' Protective Association of Philadelphia, in a fight against "infringe-able" film, has threatened to fire the screen, radio and public mass meetings "to acquaint theatre-goers with the abuses heaped upon independent theatres."

In New York, Loew's, Inc., completed product discussions with RKO, and RKO will get all of Fox and half of Universal and Columbia pictures, and for 30 of the 50 greater New York theatres. RKO will not drop any of the 11 recently acquired independent theatres and Loew will not supply any of its product to these houses, the transfer taking in only units held prior to the leasing drive.
EXHIBITORS DROP MUSIC TAX FIGHT; U.S. TO INCLUDE THEIR COMPLAINTS

Legal Committee Gets Assurance from Washington That Antitrust Suit Will Be Brought to Trial Before November 1

The legal subcommittee of the exhibitors' national emergency committee, formed to combat the attempts of the American Society of Composers, Authors and Publishers to increase music taxes, has decided, upon assurances from Washington that the Government will amend its anti-trust suit to cover exhibitor complaints against the society and that the suit would be brought to trial before November 1, to refrain from initiating any official independent action against the society until the Government's suit is brought to trial. The exhibitors' committee so voted late Wednesday.

Despite the fact that an exhibitor delegation Thursday had failed to get a commitment from the Attorney General's office that the Government would ask an injunction restraining ASCAP from placing its proposed music tax increases in effect October 1, the legal committee made its decision, which means that all exhibitors whose contracts for music performance rights with the Society expire on or after October 1 will be forced to pay the new taxes until such time as either the Government or the exhibitors' national emergency committee takes action. Payments will be made under protest in hope of recovery if the federal suit is won.

It was reported this week that federal officials advised the exhibitor delegation against injunction procedure, declaring that an early trial of the Government action was certain and would provide exhibitors with adequate relief.

The Government has informed the exhibitors it will move for calendar preference for its suit. George Z. Medalie, former U.S. attorney retained by the exhibitors, will withdraw.

More Funds Asked

The sole statement by any member of the exhibitors' committee in New York last week came from Walter Vincent, its chairman, who said that the committee is now of the opinion that the situation is being very capably handled by the Department of Justice."Mr. Vincent said, however, that more funds would be needed to bring exhibitor witnesses to New York to testify.

No relaxation of the exhibitors' campaign to obtain complete relief from music taxes by federal legislative means is contemplated, it was said. The point was made that Department of Justice representatives urged exhibitors to continue their program and advise Senators and Congressmen.

An example of the possibilities of organized exhibitor action against ASCAP is seen in the action this week of the City Commission of Miami, Fla., which has passed an ordinance providing for the payment of a $2,500 license fee to the City of Miami by any person collecting a music tax in that city. The portion of the ordinance specifically dealing with the licensing of music tax collectors reads as follows:

"An ordinance providing for the registration of all persons, firms and corporations engaged in certain businesses in the city of Miami: Fixing the license taxes for such businesses, professions or occupations: Providing the terms under which such licenses may be obtained: Regulating the carrying on of such business, professions or occupations under such license and providing a penalty for the violation of the ordinance: Declaring same to be an emergency measure and dispensing with the reading of this ordinance in two separate days by a 4/5 vote of the City Commission.

"Be it ordained by the Commission of the City of Miami:

"Royalty and copyright agents and salesmen: $2,500.00

"Shall mean each person, as agent for another, or as the representative of another in any capacity, collecting or attempting to collect, or receiving money, or other valuable consideration for rights, royalty, rents or fees on copyrighted music, books, recorded music for mechanical reproduction, radio programs and/or patents.

"Any person or persons and the members of any firm or corporation violating this ordinance or any of its provisions, or sections, or parts of sections, shall, upon conviction, be punished by a fine not exceeding $200 or by imprisonment for a period not exceeding 60 days, or both such fine and imprisonment, in the discretion of the Court."

"I am sure if the city government of every city in the United States passed a similar ordinance or license fee, a happy conclusion would soon be realized by the theatre owners of the United States, in so far as their persecution by the ASCAP is concerned," said Sidney Meyer, secretary of Wometco Theatres, Inc.

In New York on Monday, E. C. Mills, ASCAP's general manager, said that as the society has no representative in Miami there is nobody there to tax. Miami exhibitors, he said, pay their fees by mail.

"However," Mr. Mills said, "we reserve the right to assign a representative to that Miami Ordinance Requires Fee of $2,500 for Anyone Collecting Tax; Cost Will Be Passed On to Exhibitors, Warns Mills City, and if and when we do we will be compelled to pass the extra $2,500 cost on to the exhibitors. Perhaps exhibitors want to help out the city government and are too modest to do it directly."

Explaining his recent advice to members of the Allied States Exhibitors' Association not to contribute to the general war chest to fight the society's tax increases, Abram F. Myers, the A.S.E.A.'s general counsel, said it would be difficult for an individual theatre to establish conclusively that it was engaged in interstate business.

His advice to Allied members is to pay the first installment of the increased tax and rely upon a campaign in Congress to effect a modification of the copyright law.

"It is difficult," Mr. Myers said, "to see how enduring relief can be obtained by litigation so long as the law permits the copyright owner to split his monopoly three ways —publishing, recording and performing—and to collect a royalty on each."

The society is standing on its 1926 ruling of the Department of Justice that it is not a combination in violation of the Sherman anti-trust law, and is so advising its counsel in various cities. There has been no change in the law, the society points out, since the 1926 ruling when, after a two years' investigation, the Department of Justice reached the conclusion that there were no grounds for proceeding against the ASCAP because none of its transactions were in interstate commerce.

Hearing Is Postponed in Edwina Booth Suit

Metro-Goldwyn-Mayer this week in New York supreme court asked certain evidence be ruled out in the $1,000,000 damage action brought against it by Edwina Booth, actress. Miss Booth charges she contracted a serious illness when she was required to expose her body to the sun to acquire a tan necessary for her role in "Trader Horn," produced in Africa.

The company contended Miss Booth failed to comply with a court order requiring that she serve it with a bill of particulars, as of last April. Attorneys for Miss Booth claimed she could not obey the order since she was under observation in a hospital. Hearing was postponed to next week.

August Tax Revenue

Aggregates $993,717

The Internal Revenue Bureau at Washington has announced admission tax collections for the month of August as having totaled $993,717, which compares with $943,384 during August, 1933.
GAUMONT MOVE TO BUY B. I. P. IS REPORTED

Purchase or Amalgamation

Thought Aim; Weeks Names

Schaifer Sales Manager

That Gaumont-British Picture Corporation may either purchase the controlling stock in British International Pictures or amalgamate the two companies was indicated Wednesday in cables from London. Advices from the British capital said reports were current that conferences now taking place in London between Isidore Ostrer, Gaumont president, and John Maxwell, president of B. I. P., were regarded as pointing to either amalgamation or purchase of Mr. Maxwell’s interests in B. I. P. by Mr. Ostrer.

In New York, while Gaumont officials were refusing either to confirm or deny the reports from London, George W. Weeks, Gaumont general sales manager, announced appointment of L. J. Schaifer, formerly with United Artists and Universal in sales capacities, to the post of sales manager for Gaumont in America.

B.I.P. Studios Best Equipped

It was pointed out in New York that B. I. P. has substantial interest in more than 150 theatres throughout England and also has the largest and best-equipped studios. Gaumont-British controls more than 300 theatres.

Another Gaumont official said either the purchase or amalgamation report could be true, but that he had not been notified.

Mark Ostrer, chairman of the board and general manager, could not be reached for an official statement. If the Gaumont distribution arrangements with Fox, whereby the Gaumont sales staffs will operate directly out of Fox exchanges as separate entities are not extended beyond one year, it was stated, Gaumont will open its own exchanges.

Releasing 16 in U. S.

Gaumont, meanwhile, has increased its production program from 26 to 31 for the current season, but of this number only 16 will be released in this country. Eight are ready for distribution. The 16 will be sold in two blocks.

Mr. Weeks left Monday for a trip to key cities to organize his sales force, with Boston and Philadelphia scheduled as the two first stops. In each situation a full staff and local manager will be appointed.

Prior to his departure for Boston, Mr. Weeks closed a deal with Edward Alpseron, acting on behalf of Skoarsa eastern houses, under the terms of which all the Gaumont-British 1934-35 product will be taken by the circuit.

The eight Gaumont features now ready are “Power,” “Chu Chin Chow,” “Evergreen,” “Little Friend,” “Princess Charming,” “The Iron Duke,” “Jack Ahoy” and “Evensong.”

In Chicago, Abe Fischer will continue as the company’s sales head under a realignment.

Lou Goldberg, formerly of the Columbia Pictures’ home office publicity staff, this week joined Gaumont’s publicity and exploitation department.

Appointment of Mr. Schaifer as sales manager introduces to the British company a man with wide experience in the American film market since 1914, when he joined Warner Features in Calgary, Canada. A year later he joined United Film Service Co., in New York, and in 1916 went to Universal, leaving to manage the Unicorn Exchange in Chicago, and to operate state rights exchanges of his own, but returning to Universal in 1920 as Seattle western division manager. After becoming western division manager, in June, 1927, he joined United Artists, but February of 1932 found him back at Universal again. Early in 1933 he returned to United Artists as assistant to A.I. Lichtman.

Numerous people prominent in New York socially and officially and in the film business were guests last Friday evening at the Roxy theatre at the first showing of the operetta, “Chu Chin Chow.” A dinner preceded the showing and a reception concluded the evening.

Aldermanic President Bernard S. Deutsch and Mrs. Deutsch, Sir Gerald Campbell, British consul general; Gladys Swarthout, Mr. and Mrs. Martin Saopartas, Condé Nast, Mr. and Mrs. Waddill Catchings and others were among the dinner guests of Howard S. Cullman, receiver for the theatre, and Mark Ostrer, head of Gaumont British.

“Chu Chin Chow,” the first of 12 Gaumont pictures signed for the Roxy theatre by Howard S. Cullman, drew $24,500 in its first four days.

Herschel Stuart

Heads Columbia

Public Relations

Herschel Stuart was appointed late Wednesday director of public relations for Columbia Pictures in New York, in charge of the advertising, publicity, exploitation, radio and art departments, succeeding George Brown. He will assume his duties immediately.

Mr. Stuart has been identified chiefly with theatres. He was born at Franklin, Ky., July 17, 1893, and had his first business experience in the newspaper field. He handled publicity years ago for various circuits before he became general manager of Huley Theatres. Mr. Stuart was manager of several film exchanges, returning to exhibition as division manager for Publix in Texas, Oklahoma and Arkansas.

For eight years he was chief of staff for Harold B. Franklin with various national circuits, including general manager in Washington, Oregon and Montana. He was for half a year the general manager of the Poli Division of Fox Theatres in New England, and in 1933 Mr. Franklin appointed him general manager of the RKO circuit, a post which he relinquished last year.

Equipment Leaders

Seek Share in Loan

(Continued from page 9)

Quick Response Shown

James A. Moffett, Federal Housing Administrator, this week sent to 15,000 theatre owners an official request for their cooperation. Within a few days he received favorable replies from 1,300 owners.

“The average exhibitor considers his theatre a home and it causes him distress that when he turns out to boost a movement which is aimed to help those in his town or city he is building up good will,” said Mr. Moffett.

One-sheet posters, booklets and pamphlets were also sent to exhibitors for display in their theatres, tying in with the programme. One of these sent by the Housing Administrator to communicate with exhibitors to arrange tiptops.

Enthusiastic cooperation by an exhibitor through experience shows in a loan which not only proves of value to his house, but will be a substantial contribution to ‘Better Housing Programs,” said the Administration at Washington this week.

“Better Housing Week”

A “Better Housing Week” conducted by individual theatres in communities was suggested, with the idea of helping the business of theatres through increased employment and earnings that are expected to result from the program.

Exhibitors, too, were urged to participate in the community parades which will be staged for “Better Housing Week.”

Poster and essay contests will be conducted in all public schools, while arrangements are being made at Washington for a national system of speakers’ and radio bureaus as a sub-committee. Specifically provided for in the plan will be a schedule of speakers to talk from theatre stages and at organization meetings, luncheons and the Biltmore.

National Housing Administration representatives everywhere are conducting local meetings to explain the program for obtaining loans. Augmenting the speakers is a series of slides with sound accompaniment detailing in question-and-answer form the rules and regulations for borrowing, under the manner in which loans may be obtained. Reproduction is made over a combination slide and turn table device called Visomatic, unveiled by Major J. Andrew White in New York.

The Administration believes that property owners, community leaders, bankers, theatre owners, equipment manufacturers, supply dealers, architects and contractors do not have to be sold on the benefits of the program as much as they have to be told about it, and therefore efforts will be expended accordingly in the next few weeks in a “full blast” publicity campaign.

Arrangements have been made to place a similar program at visionetic displays used principally in industrial fields—in Western Union offices in 200 cities. Four productions already have been completed, one to explain new provisions of the act to architects, equipment manufacturers and supply dealers; another to clarify the machinery for property owners; a third to explain the plan to bankers and financial institutions, and a fourth to aid local campaign committees in organizing “Better Building” drives.

Art Cinema Dissolves

Art Cinema Corporation of New York City has called a meeting of all common stockholders in the company offices, 729 Seventh avenue, on October 15 at noon, to approve and ratify a resolution to dissolve.
With Pride in Our Heart—

Happily Metro-Goldwyn-Mayer watches the electrifying success of "THE BARRETT'S OF WIMPOLE STREET" at the box-offices of the nation. It was our dream to bring the lovers of "Smilin' Thru" together again in an equally beautiful romance. Fortune was kind and the perfect vehicle appeared. The press showers unstinted praise, the public is thrilled, our exhibitor friends are elated . . . there is pride in our hearts! Congratulations to NORMA SHEARER, FREDRIC MARCH, CHARLES LAUGHTON and all the others who together have given the world this glorious entertainment!
In packed theatres thirling the world there is a new Metro-Goldwyn-Mayer triumph!

Norma Shearer
Charles Laughton
Fredric March

Barrett's of Wimpole Street

With Maureen O'Sullivan, Katharine Alexander. From the play by Rudolf Besier. Directed by Sidney Franklin.
On Short Subjects
the name Hal Roach
is like 14 Karat
on gold
In the whole industry the ONLY GREAT STUDIO devoted entirely to the SHORT COMEDY!

Above is a photo of the only big scale studio in films which makes the Short Comedy its exclusive business! No equipment too ambitious for the Hal Roach Studio...its resources and personnel are FEATURE STRENGTH just like the splendid entertainments that come from it to your screen!

Hats off to Hal Roach! This is his 21st year as Short Comedy leader. He has stayed on top because he believes that quality and star value are as important to short subjects as to features. Hal Roach never hesitated when others wavered. His career and resources have been pledged to the perfection of the short comedy for the happily balanced show. That's why a Hal Roach Comedy on your program is the entertainment argument that clinches the ticket sale!

STAN LAUREL OLIVER HARDY
This teamfull of merriment is an American institution! The only big time feature stars who also come to you in short comedies!
THELMA TODD
PATSY KELLY
Exhibitors tell us they have become the female Laurel-Hardy team! Your public will like these gay, giddy gals more than ever in their new routine.

CHARLIE CHASE
A welcome addition to any program, because the Charlie Chase comedy has long proved itself a consistently likable fun film. An established marquee name!

IRVIN S. COBB
The first Irvin S. Cobb comedies have definitely confirmed the showmanship inspiration of Hal Roach. The chuckling personality of America's idol is on the screen!

OUR GANG
It has been an achievement in picture making to successfully present these juvenile stars during so many years. The public loves them, and Spanky and his Gang go merrily on!
THEY PLAY
RINGS AROUND
ALL OTHER
COMEDY SHORTS!

HAL ROACH COMEDIES
3 LAUREL-HARDY
8 CHARLIE CHASE
7 IRVIN S. COBB
8 Thelma TODD
   Patsy KELLY
6 “OUR GANG”
   featuring Spanky

—merrily presented by
THE LAUGHING LION
ONE reason advanced by Tennessee-born, 33-year-old Grace Moore for the success of "One Night of Love," a suspense melodrama which took the high hat off opera, is the independence of the producers, Columbia. "I didn't feel as though I was working for the Chase 

Much is known of Miss Moore's career in highly-polished opera; little is known of her younger days as a Holy Roller singer in her native Tennessee. For one thing, some 14 years ago, when she was breaking in on the stage in "Hitchy-Koo."

She, too, has a complaint to make about Hollywood. She says that the gown shops and other purveyors of feminine finery "gyp" the headliners. As an opera singer in New York said she could get a 25 per cent discount on all of her clothing, "but in Hollywood they put you on the spot for a 50 per cent increase."

And as a display of how competitive producers in Hollywood regard "One Night of Love," it is our understanding that Eddie Mannix, associate producer for Metro, offered Miss Moore acceptance of the Columbia offer for distribution independently or otherwise, at a price which would have given Harry Cohn's company a profit of some $500,000 above production costs.

Some of our palpitation showmen might like to know something about Mr. Cohn's productivity and enterprise in pulling the trigger on this one. The story on the Coast is that against the opinions of his own organization, Harry himself propelled "One Night of Love" into execution. Of course, Sam Briskin and others at the studio had something to do with the actual production, but the courage to make the film is attributed to Harry Cohn.

It is now motion picture history that "One Night of Love," playing its first book at a single theatre—the Music Hall in New York, grossed some $207,000 in two weeks. The first week's gross was $104,000, which was more than the combined grosses of those two films in our city. These four houses together seat 10,500 more persons than the Music Hall.

A piece of publicity sent by the Paramount home office on Broadway confuses us more than a little. Boldly captioned: "HOWARD J. GREEN EXPLAINS HIS PRODUCTION," this informative document quotes six-foot Mr. Green, ex-reporter, former vaudevillian (Hockey and Green), also a scenario writer, with the statement that "the best way to write for motion pictures is NOT to write for motion pictures."

In the same bulky envelope containing other notations on the week's news at Paramount appeared a letter informing "Ninety per cent of the writers at Paramount smoke pipes."

Then there is Broadway Harry Jans' tale of the two vaudeville actors who decided that Hollywood was the place for their talents. They sold everything they had, bought a small car and struck out on the long trail westward.

Two weeks in the movie capital and they were broke. Wiring their agent in New York, they implored him to find something for them—brontosaurus stars, $5-a-week, but dollars between them, they received a reply: "Can you get boys week in Providence and week in New York?"—"read the telegram. "If we conformation."

The actors, quite perplexed, again examined their three dollars—and then sent the following reply to the agent: "We accept date. Leaving at once by magic carpet."

With possibly a fine concession to the sensibilities of good Christians, the United Press and members of the metropolitan press,Along with the serialized feature by Mae West, entitled "Me and My Past," omitted the installment scheduled for Sunday and ran it on Monday instead.

An advertising campaign of the arrangement was requested by the violet-eyed, curvaceous Mac herself. Probably because the installment was written by Miss West herself, as well as produced, United, as usual, for the Daily Press staff correspondent, who 'ghosted' the yarn, revealed a breathless and anxious world that West had no use for various things, in- cluding a bus.

There are no more "loose morals" in Hollywood, advised Mac. Later. "After what we've been through you'd be lucky to find a loose nickel."

To which the widely-circulated tabloid Daily News of New York added: "It evidently has been made most publicized up here, basing this opinion on a first-hand investigation of her latest, "Belle of the 90's."

The film was first shot from S. J. Perelman's Paramount theatre, where a cardboard full-length figure of Mac stands in front of the lobby, mechanically manipulated in such a way that the sub- ject's actions are transmitted to the accompanyment of a fresh Broadway breeze.

Theatre owners in New Orleans and the publishers of the Daily Item in that town appear to be engaged in a bit of a tussle. The exhibitors are complaining about the manner in which the newspaper is criticizing the features, charging that the city editor is assigning police reporters, cubs, horse and snake editors to write and cover the matters and feature reviews of the films. No less than six different by-lines appear over as many feature reviews printed on the motion picture page of an issue of the Daily Item on hand.

"It's a long way from the garden variety bent-pin fish-hook that dangled on the end of an old hickory stick to Mr. George Cooper's set of ritz gold-plated hooks which he just purchased to flaut in the faces of those finny trout up Long Island way. These are perhaps the latest things in the trout-cleaning art and are gold-plated because they are rust proof. Of more importance than the attractiveness of our cinema city is the attractiveness of the gold hooks. The Hollywood influence."

Motion picture advertising departments in New York are sticklers for adhering to the regulations set down by J. J. McCarthy's (MPPDA) Advertising Advisory Council for raising the standards of exploitation, promotional and advertising copy. Everything must first be submitted and then stamped with approval before it can be published. There are no excuses for the failure of anyone to abide by this rule. And so, to make doubly sure that there is no slippage in this connection, the advertising chief at Warners, has had erected on the wall of his department a sign measuring about a foot-and-a-half on which appear large black letters asking this pertinent question:

DID THE HAYS OFFICE SEE IT?

Balaban & Katz's theatre advertising copy announcing the opening of Mae West's "Belle of the Nineties" in Chicago said that it was "Paramount's Presentation. Exactly as Produced." If this advertising is truthful then we are all wrong in our recollections of Paramount having returned the original version to its studio in Hollywood for a scrubbing and toning down that necessitated more than a few retakes.

NEW ORLEANS buried seventy-year-old Jules Alciatore the other day. He had for fifty years been the manager of the most famous restaurant of his father, Antoine, in the French quarter of that Louisiana town.

There are many a film director and performer in Hollywood and New York where the cook of the star or director, executive or producer is preparing for dinner tonight some rare dish that was conceived to taste for the head of the house by Monsieur Alciatore. Down through five decades he delighted at table any of the visiting artists. In fact, among them were not a few of our own film folk who often shaped their cross-country itineraries to include New Orleans to visit with Jules at Antoine's, now 96 years established.

Sauces were sent to him whose place comfortably in the testimonials of presidents and princes, ships and satellites. On these walls hang framed tributes from Teddy Roosevelt and Will Rogers, the Sidney Drews and Taff, Waring, Harding and Will Rogers, the Sidney Drews and Taff, Waring and Will Rogers, and from Harold Lloyd and Calvin Coolidge. Each has tasted his Oyster Rockefeller, so famed, and said that he was not other than rich enough for their rich.

He made a famous blend of New Orleans French-driped coffee, a combination known by many in this motion picture profession. Jules called it Cafe Bruno Diabolique, a coffee poured into a silver bowl containing flaming cognac and spices.

Richard Barthelmess, chief second and loud roaster for Enzo Fiermonte, handsome 26-year-old Italian, has nothing to say for publication about Mr. Fiermonte's humiliating defeat in Hollywood last weekend when the young, solid-robbed husband of the wealthy Madeline Force (actor Dick was knocked out by Lex Kennedy, battle-hardened veteran. Knockouts these days at the hands of Kennedy are few. He accom- plished this feat over Fiermonte with a right that even Kate Smith could not dodge.

Erzo ought to try his luck at roulette.

American motion picture press agent in its most realistic moments never reached the heights obtained by their British counterparts, who, in a paroxysm of patriotism resulting from the well-known "Buy British" movement, combined their efforts on behalf of tombstone makers and associations in different parts of the country which urges: "Die British and Remain Brittsit."
The idea being that one's under- taker did not have to be British, so strictly British, using strictly British materials, or something.

Motion Picture Herald, on August 18th, quoted Alexander Lichtman, sales manager of United Artists Corporation as follows:

"We're all a bunch of suckers. We're entertaining the public with motion pictures at a loss."

Motion Picture Daily, on September 19th, noted the gathering in Hollywood of all of the United Artists' chiefs—Schenck, Pickford, Fairbanks, Chaplin, Zanuck and Goldwyn—for the first board or directors' meeting to be held in three years, the purposes of which, said Daily, were:

"To discuss future plans and a dividend payment, which, it is believed, will be a very substantial one."
NEW DELAY IS SEEN IN PARAMOUNT PLAN

Hearing on Reorganizing of Subsidiary, Paramount Boulevard, Postponed to Oct. 22

Adolph Zukor, president of the Paramount Publix Corporation, arrived in New York from Hollywood last week-end to attend the final conferences on the company's financial reorganization. En route, at Kansas City, he said definite provision is made for his continuance as its titular head. The plan has as its purpose to reorganize the subsidiary Paramount Boulevard Corporation, it was generally understood that the outcome of this move must be awaited before any action can be taken in the parent company's reorganization because of the size of claims held by the subsidiary against the parent company. These are said to total $178,000,000.

Attorneys Ask More Time

The postponement in the Paramount Boulevard case came as the result of a motion by Root, Clark, Buckner and Ballantine, counsel for the Paramount Publix trustees. The attorneys asked for more time to study the proposals, but submitted unwillingly to a ruling by Mr. Joyce that creditors and bondholders reserved the right to file objections to reorganization proposals at any time up to five days previous to resumption of the hearings.

Judge Edwin L. Garvin, representing three bondholders, offered a petition for an order from Mr. Joyce directing the trustees to supply his clients with detailed operating statements of all foreign subsidiaries of Paramount. His petition charged that accountants retained by his clients to study the petition with a view to reorganization would be impossible to good business practices, and would divulge trade secrets to competitors. They further pleaded that Judge Garvin's clients did not approve 25 per cent of the bondholders or 10 per cent of the creditors, as specified by bankruptcy laws. Mr. Joyce asked the attorneys to submit memoranda within a week and reserved decision.

Paramount Boulevard's reorganization plan was studied Tuesday by the Congressional Real Estate Bondholders' Reorganization Committee, engaged in a national inquiry.

Little Delay Expected

Although definite objections to the reorganization plan of Paramount Publix are expected to be encountered from miscellaneous groups of small creditors, little delay in reorganizing after the plan actually has been submitted is expected, as the essential creditor elements are in virtual accord, it is said.

Among these are the Paramount bank group, creditors for $13,200,000, who are being sued by the Paramount Publix trustees to set aside a preference alleged to be involved in their claim. An adjournment of preliminary steps in this suit was granted Tuesday until October 23 to permit further negotiations.

The suit against former Paramount Publix directors brought by the trustees to recover up to $12,200,000 expended for repurchase of Paramount stock issued for theatre acquisitions from 1929 to 1932 will not be brought to trial, according to present indications, as the new company would be required to bear the burden of the extensive litigation involved.

Amended Answer Awaited

This suit was filed in New York supreme court by the trustees—Charles E. Richardson, Mrs. Charles C. Hilles and Eugene W. Leake—last spring. Defendants will file an amended answer to the complaint within the next few weeks after which other motions are expected to be filed and argued. The defense is also being planned to demur to the trial which, because of the crowded court calendar, would mean that the suit could not be tried for at least three years.

An order authorizing Paramount Publix to sell without a bankruptcy sale it from liabilities of $1,711,000 in connection with a bond issue of Toledo Paramount Corporation and rents and taxes on five Toledo theatre properties, was signed in New York last week by Federal Judge Francis G. Caffey. In return for the Paramount release, Famous Theatres, a Paramount subsidiary, agrees to withdraw two claims filed against the Toledo company, one for $1,036,449 and another of an undetermined amount. Paramount also will pay fees totaling $165,000 to Al Reuben and Walter J. Kountz, receivers for the Toledo Paramount, and their counsel.

Phillipson Honored; Sails for England

Percy Phillipson, who has been in New York since the first of the year on a reorganization of General Register Corporation, was tendered a farewell dinner at the Motion Picture Club last week prior to his return to London this week. T. P. Drew, vice-president, will remain in charge of the New York office. Mr. Phillipson is president of the company.

Among those attending were Charles Alicoate, Film Daily; Max Ostrer, head of Gaumont-British; Edward A. Powers, advertising manager of General Register, and James P. Cunningham, Ray Gaflo and Sherwin Kane of Quigley Publications.

Carl Laemmle Returns To Universal Studio

Carl Laemmle, Universal president, returned to the Coast this week after having been away for four months, three of which were spent abroad. He repeated his optimistic report of Universal's foreign business and the company's plans for expansion of foreign activities.

Sulzer, Mee and Sievers are Named Eastman Officers

Three new vice-presidents, elected at the September monthly meeting of the board of directors of Eastman Kodak Company, have assumed their new duties. The officers are Albert F. Sulzer, former manager of Kodak Park, who becomes vice-president in charge of Kodak Park, Dr. C. E. Kenneth Mee, director of research and development, who becomes vice-president in charge of research and development, and Herman C. Sievers, general manager, who has been named vice-president in charge of sales and advertising, succeeding the late Lewis B. Jones.

The board passed a memorial resolution on the death of Mr. Jones, who died recently. It noted the 40 years which Mr. Jones had devoted to an executive post with Eastman, and indicated the importance of his work as contact of the company with the public.

All three of the newly elected vice-presidents have been with the company for many years. Mr. Sulzer having joined the company upon his graduation from the Massachusetts Institute of Technology in 1901. He was appointed manager of Kodak Park in 1929 and was elected a director of the company in 1931.

Dr. Mee came to Rochester in 1912, when Eastman acquired the firm of Written and Wainwright, of Croyden, England, of which Mr. Mee was managing director. Mr. Sievers joined the company in 1902, automatically going over to Eastman when the company bought a photographic stockhouse with branches in Sioux City and other situations. Mr. Sievers was Sioux City manager.

Cleveland Owners' Quarrel Ends in Death and Suicide

Ernest Schwartz, 49, prominent Cleveland attorney and president of the Cleveland Motion Picture Exhibitors' Association, was shot and seriously wounded and his partner, Benjamin Z. Levine, 45, was fatally wounded, in their office in the Williamson Building last weekend, following a business quarrel. Their assailant, Abraham Knopp, 60, of Waterbury, Conn., also a partner, was later found dead in Euclid Beach Park, and was pronounced a suicide.

The three had been associated in operation of the Broadview, Mile, Nerval and New Y theatres, neighborhood houses. According to Mr. Schwartz, dissensions among the three partners had resulted in litigation, and the court had ordered payment of a certain sum by Mr. Levine to Mr. Knopp. Mr. Knopp called for his money, and when Mr. Levine attempted to explain a delay in payment, the quarrel followed.

Special Cars for Variety Club Banquet

The Pittsburgh Variety Club is arranging for private cars for the New York delegation to the Pittsburgh banquet October 14. Fifty acceptances from theatre executives have been reported.
You may love antiques!

...but PROFITS come only from PROGRESS!

Interesting in a museum

BUT this is the way to travel today

Hot stuff in 1905

BUT you use this for speedy mail service today

Looks romantic in pictures

BUT this takes you to Europe a whole lot quicker

Better than the old gray mare

BUT these are the kind folks buy today

You sneaked into a theatre like this

BUT crowds proudly go to this theatre today

So...
FOX REVOLUTIONIZES
so that you may

Bringing you box-office names...introducing daring, the news of the day. Dramatized by Laurence fame as a newspaper, stage and screen writer. commentators...favorite of millions. A subject

...an entertainment important to your theatre

The New FOX
Everything new but *and that's the envy
THE NEWSREEL......
profit from progress

modern methods ... injecting showmanship into
Stallings ... whose vital imagination has won him
Narrated by Lowell Thomas ... ace of radio news
of punch and wallop. More than a newsreel
or its drawing power!

MOVIE TONE NEWS
the trade mark*
of the world!
Give your patrons the *modern* newsreel... the newsreel of TODAY! Keep abreast of the times with the newsreel of personalities... of showmanship... of entertainment... of drawing power.

Get the only newsreel with Movietone's EXCLUSIVE WORLD COVERAGE.

Watch for the first issue

Released October 2nd
Vol. 8, No. 5

New FOX MOVIE TONE NEWS

Produced by Truman Talley  Edited by Laurence Stallings
Porter Emerson Browne, playwright, Dies; Wrote "BadMan"

Porter Emerson Browne, playwright and author, whose principal indirect contribution to the screen was "The Bad Man," originally a play, died last week in the Norwalk, Conn., Hospital where he had been a patient since June 7. He was 55 years old. Mr. Browne had lived in Norwalk for about 20 years until he left for Arizona six years ago, because of ill health. He returned to Norwalk last spring and shortly thereafter was stricken with what proved a fatal illness.

Mr. Browne was born in 1879 in Beverly, Mass., receiving his education in the elementary and high schools of Beverly and Newton, Mass., going from there to the Brooklyn Standard Union. Later he worked on the Boston Globe and the Boston Evening Transcript. Traveling through the Colorado mining camps, he gave up hope of making his fortune there and landed in a job on a rice plantation in South Carolina.

His first story, "The Conversion of Blake," being accepted by Collier's, he devoted the following five years to story writing for the Saturday Evening Post and various other publications. His first play, "A Fool There Was," was completed in 1906, and was successful. Numerous other plays followed. His most successful play was "The Bad Man," which, starring Holbrook Blinn, ran for a year on Broadway and was extremely popular as a motion picture.

The most prominent of his screen plays were "Joan of Plattsburgh," starring Mabel Normand; "Too Many Millions," starring Wallace Reid, and "The Seventh Day," with Richard Barthelmess.

Mr. Browne is survived by two daughters, Miss Prudence Browne, of Westport, Conn., and Mrs. Suzanne Browne Malkin, of Norwalk.

Sarnoff Elected NBC Chairman

David Sarnoff was elected chairman of the board of directors of the National Broadcasting Company at a meeting in New York last week. Mr. Sarnoff succeeds the late H. F. Davis as chairman, and will retain his presidency of Radio Corporation of America, of which NBC is a wholly owned subsidiary.

The following officers were elected in addition to Mr. Sarnoff: M. H. Aylesworth, president; R. C. Patterson, Jr., executive vice-president; Mark Woods, assistant executive vice-president; A. L. Ashby, vice-president and general attorney; David Rosenblum, George Engles, Edgar Kobak, Frank Mason, J. F. Royal, R. C. Witter, D. E. Gilman, E. M. Russell, Niles Trammell, all vice-presidents; H. K. Norton, treasurer; Lewis MacConnach, secretary; R. J. Teichner, assistant treasurer.

Cleveland theaters' receipts for the week ended September 15 were 42 per cent higher than for the week of July 7. New York was a close second with 39 1/2 per cent, but Boston was 1/2 per cent behind its July business. These developments of eleven weeks are shown by the graph, based upon the Motion Picture Herald's weekly compilation of box office grosses. In each city the gross for the first week of the period was taken as 100 per cent.

STUDY GUIDE ISSUED ON 'TREASURE ISLAND'

Teachers' Council in Manual Advises Classes See MGM Film in Body Before Discussion

The first of a series of study guides to develop nationwide appreciation of motion pictures by high school students made its appearance this week when the National Council of Teachers of English released its guide on Metro-Goldwyn-Mayer's "Treasure Island," from the Robert Louis Stevenson classic. Council study guides heretofore had been issued in individual localities only. The National Council's program has been widely adopted; it was estimated recently that 20,000 teachers of English had endorsed the fundamental principles.

Under the plan the motion picture, as in the case of "Treasure Island," literally will supplement the written classics of literature.

In its "Treasure Island" manual the National Council has made two divisions—instructions for the teacher, and the students' guide. The leading paragraphs of the teacher's key embrace methods of presentation of the study to the pupil. It is suggested that before seeing the picturization of "Treasure Island" the study guide leaflets should be distributed in order that each individual student may choose, at least tentatively, a set of questions under one of the topical headings.

It is further suggested that the ideal plan for seeing the picture is to have the English class go to the theatre in a body, with a view to discussing the picture in class the following day.

A brief resume of the literary source and production of "Treasure Island" is given, quoting letters written by the author to William Ernest Henley telling of his plans for writing the story.

Following this resume is an explanation of the method of the story's transcription to the screen, with explanations by Hunt Stromberg, who supervised the entire production; John Lee Mahin, who wrote the scenario, and Victor Fleming, the director. There also is a complete outline of the settings and properties employed in the production, besides a brief plot and character analysis.

The students' guide, in the introduction, includes such questions as: "How did Stevenson come to write 'Treasure Island'?" "What elements make the book good material for a photoplay?" "Do you consider it a good adaptation?" "What did the scenario writer omit? What did he change? What did he add?" "Do you agree entirely with The Literary Digest (Sept. 1, 1934), which says that this picture is 'a handsome and faithful retelling of the Stevenson classic'?" Other preliminary questions for open classroom discussion follow and then the guide launches into a test of historical research, costumes and properties necessary to re-create "Treasure Island." Pupils are asked to mention the chief settings which had to be designed and whether they appeared "realistic.

A plot study, in which students are specifically asked the reasons for certain actions and incidents in the film, includes such questions as: "In the book Dr. Livesey and the Squre study Jim's map and gradually realize its significance. In the film they understand and act at once. What is thus gained?" "Where does suspense begin in the photoplay? Enumerate incidents that build suspense. At what point has the director hung up big question marks of expectancy?"

Next in the guide is a study of the characters in the film, with special emphasis laid upon realism in acting. There are questions concerning the accuracy of the film dialogue compared with the book; the effect gained by the musical score; the photography, and the work of the director.

Finally come questions for the students as to whether the picturization of "Treasure Island" inspires him to high ideals and whether he has learned anything "about life" from it.

The study, sponsored by the National Council, was prepared by Howard Dietz, Silas Seidler and William R. Ferguson, of the MGM advertising and publicity departments, in cooperation with the Motion Picture Producers and Distributors of America, Inc.
**We Live Again**

(United Artists-Goldwyn)

**Romantic Drama**

In the entertainment, production and showmanship values that really count, "We Live Again" is an attraction that most exhibitors should be proud to present. Tolstoy's great romantic drama, intelligently modernized, skillfully directed and convincingly portrayed against effective settings and backgrounds is, in this case, revealed as a brand new and different picture. While an atmosphere of realism predominates, the entertainment is inspiring in an unusual degree. It's a love story: the story of a prince and a peasant, a woman who was wronged and deserted to suffer life's greatest sorrows, yet kept her secret so that in the end, the man who wrecked her dreams came pleading for forgiveness. Out of this their great love was born.

As such it is distinctly a woman's picture. But the other elements that enter into its construction, the strange forces that brought about the man's regeneration, the drama of the times and events with which the story is interwoven, for example the spectacle of the Russian Midnight, East and West make it a character for widespread adult appeal.

In "We Live Again" there are elements appealing to every emotion, yet the actual story is simple. Returning home, Prince Dmitri, an aristocrat who entertains radical ideas, is charmed with the manner in which peasant Katusha has developed into womanhood. Their summer companionship develops into an idyllic romance. Before parting, they vow eternal faith.

Two years pass, during which Dmitri, forgetting his illusions, surrenders himself to the liberal life of his class. They meet again and following the religious service spectacle (an outstanding selling feature) both give way to their love. In the morning Dmitri runs away and both dread and heart-break come to Katusha. When the girl's condition becomes apparent to the Prince's aunt, she is dismissed. Her baby dying, she goes to Moscow, eventually to become a woman bought and paid for. Years pass and Dmitri has forgotten all his youthful dreams, even the girl. Retired from the army, he is called upon to serve on a criminal jury. Katusha is being tried for complicity in murder. Upon hearing her name, Dmitri remembers, but an error is made in the verdict and the girl is sentenced to banishment in Siberia.

Following scenes in the grim Russian prison, where Dmitri, beginning to realize what he has caused, tries to convince the girl that he wants to help, only to be spurned. Using every bit of influence he can command, he is unable to alter the verdict. Knowing that nothing can be done, he deserts his class, gives his estates and wealth to the peasant tenants to follow Katusha to Siberia. On the border their great love begins.

While the picture makes possible the adaptation of much that is different in publicity and exploitation in reference to both story and cast values, particularly in reference to Anna Sten and Fredric March, it is not advisable to stray far from what the picture actually is. It should be sold as the drama of a man's selfish passion and final repentance and of a woman's sacrifice and enduring devotion.—McCarthy, Hollywood.


**CAST**

Katusha Maslow .......................... Anna Sten
Prince Dmitri Nakhlyudov ............ Fredric March
Missy Kortezaighi ....................... Jane Baxter
Prince Kortezaighi ...................... C. C. Smith
Princess Kortezaighi ................. Mary Forbes
Eugene (Grijof) ......................... Billie Dove
Aunt Sophie ................................ Gertrude Michael
Matron Pavlova ......................... Jessie Ralph
Valya .................................... Jahlle Theonora
Olga ..................................... Estelle Coningham
Korolev ....................................

The Red Head ............................... Fritz Ridgeway
Mary ..................................... Morgan Collage
Tolkien ................................... Davison Clark
Kartineko ......................................

Bokshleva ........................................

Judge ........................................ Edgar Norton

**Chu Chin Chow**

(Gaumont-British)

**Operetta**

Once again the almost immortal "Chu Chin Chow," the operetta of Oscar Asche, retelling the life of Abu Baba and the Forty Thieves, comes to the motion picture screen, this time with the considerably helpful assistance of the talking technique. In the role occupied by Betty Blythe in the Graham Wilcox production which Metro-Goldwyn released in 1925, is Anna May Wong, and the production is in English, by C. C. Smith.

For the adults among his patrons, the exhibition may offer a treat in this new version of "Chu Chin Chow." Its name and fame are far flung among older persons who will have seen the silent film, and perhaps the play on the stage. All the splendid music is there, plus the opportunity for the wider scope in settings and atmosphere.

For the younger patrons, perhaps unfamiliar with the origin of the operetta, let the exhibitor not lose sight of the Arabian Nights story of Abu Baba, which should be familiar and should be used in the selling as some sort of sub-title. Also emphasis on the music is important. Retaining all the whimsical flavor of the original, all the Oriental fantasy, the production is highly entertaining, melodramatic and amusing. The general unity of the piece, a deliberate part of the tale, plus the music, and the fact that there are complicated, top-notch causes, which should overwhelm any possible objection which might be raised by reason of the English origin and accents, let the exhibitor permit no pre-conceived prejudices to color his attitude toward the film.

Though the names, with the exception of Betty Blythe, brought up from the silent version, remain the same, in this country, the exhibitor may be assured the performances are more than competent, with Anna May Wong, an English vaudeville player, as the mermaid, the opera's singing base which is wholly delightful. That the film moves a little slowly, that it is a trifle lengthy, should offer no objection, for the exhibitor will have to sell the film, but it should be worth the effort. A "class" attraction, it should also have considerable "mass" appeal.

The story needs but brief recounting. Ali Baba, poor brother of the wealthy merchant, accidentally finds the hideout of Abu Hassan, leader of the forty thieves, and partaking of gold he finds, rivals his avaricious brother in style. The brother, seeking more wealth, finds only death at the hands of Abu Hassan. Meanwhile, warned by his spy in the merchant's house, Miss Wong, Hassan raids the camp of the visiting Chinese merchant. Chu Chin Chow, kills him, impersonates him, and appears at the brother's house, prepared to pilage the place. The signal is to be the sale of the slave girl, Miss Wong. But the slave sweetheart of Ali Baba's son, John Garrick, overhears the plot, warns the guard, and Abu Hassan pension with Miss Wong. When the lid is lifted, he accuses her of treachery. She, in revenge, warns Garrick of the planned raid of Abu Hassan on Ali Baba's home, saves the merchant and herself kills Hassan.

There is no reason why the film should not be sold as a family attraction, and the cooperation of women's clubs and even schools obtained. Where the children are concerned it would be well if a scene or two depicting un-understandable behavior be excised. Definitely worthwhile entertainment.—Aaronson, New York.


Ali Baba .................................................. George Robey
Hassan ................................................. George H. Sessions
Abu ......................................................... Nazir
Zahrat ..................................................... Zina
Yur-al-din ............................................. John Garrick
Hassan's Sister .............................. Miss Mary Agnes
Abulbesh ............................................ J. Scott
Rebel ......................................................

Mahbubah ............................................ Sydney Fairbrother
Abou Hassan's Son ......................... Jack Barty
Mostafa .............................................. Frank Cochran
Alotim .................................................. Thelma Tsson

**Wednesday's Child**

(RKO Radio)

**Drama**

This picture is a serious, semi-analytic study of a modern social problem, naturally dramatic and full of human interest, and as such, properly understood, a definitely valuable piece of screen merchandise. A boy is the central figure, but it's not a kid picture. Rather it is an exclusively adult attraction which probes deeply into the problem of divorce, broken homes and the effect such tragedy has upon a susceptible juvenile mind. Essentially this picture attacks a certain type which many modern-day hold with regard to marriage. As a showmanship feature, it says, almost in fact, that individuals should not marry and have children unless they intend to stay married and make their children's happiness and welfare their most important duty. Thus departing emphatically from popular formula, it tries to teach an emphatic moral lesson rather than amuse or entertain. As it is different from the ordinary, it demands a radical departure from the popular type of picture.

Here's the gist of the story. Bobbie is the pal of his father, Ray Phillips, and early sequences portray the ideal father-son relation. In company with his playmates, he sees his
The Lemon Drop Kid

(Paramount-LeBaron)

Drama

This is a character drama of a man's regeneration. The familiar Damon Runyon personages, the way they talk, act and live, are again featured. It emphasizes the motivating element with romantic love interest, twists of typical comedy in dialogue and situations, tragedy and surprise.

In the picture, Brooks, a two-bit tout, with a penchant for churning lemon drops, grips Griggsby out of a $100 bet race. Fleeting the law, he takes to the road with a gang and gets a job in the grocery store. Falling in love with Alice Deering, he marries her. Determined to stick to the straight and narrow, he makes a considerable fortune but is overtaken by grief.

When the baby is about to arrive, he robs the store in order to get hospital expense money. The wife dies in childbirth, and he is arrested and sentenced. The child being cared for by two old trackside pals, The Professor and Mazie, Brooks responds to the inspiring influence of the warden. Out on parole, the two-year-old baby further opens his eyes to his responsibilities. Then comes the surprise. Ever since Griggsby has lost his dough, he has been the object of Brooks' sympathy, so that it will never more be necessary to surrender to his petty criminal tendencies.

Direct appeal of this production is to the

Million Dollar Ransom

(Universal)

Drama

There is no lack of action in the more dramatic type in this drama, which may have topical value in the remaining of the Longbranch kidnaping. The producer has skillfully adapted a "snatch racket." As to whether the natural off-shot to that theme, portrayal of gangster love interest and the various romantic implications, is something which the individual exhibitor himself will have to judge. The fact remains that the film contains considerable romance and a bit of comedy, and is definitely entertaining.

In the origin of the film is another selling point, an original story served up with a widely read author of active fiction, whose yarns recently have attained considerable success in their transposition to the screen. Also, this film virtually is about a tough, if he is not so billed in the cast, is Edward Arnold, who has achieved a definite popularity through his effective handling of recent roles of a minor nature, has demonstrated an ability and is consequently worthy of billing attention.

Phillips Holmes is the nominal leading player, with Mary Carlisle concerned in the romantic aspect of the story, and Andy Devine the laconic and occasionally amusing comedy. In the story concerning a "big shot" beer operator who attempts to turn straight but pays with his life, there is no effort or artifice. Especially when the lines are tied in with the story's origin and the appearance of Arnold.

This film is released after a term for tax evasion and the demise of prohibition, is determined to put gangs and their ways behind him. When her daughter, Miss Carlisle, unexpectedly appears from Europe where she has been at school, Arnold forces himself to tell Wini Shaw, former sweetheart, that what is for the protection of his daughter.

Miss Carlisle is sent to a farm operated by old friends of Arnold.

Arnold is atoned by a night club in a movie called the "Million Dollar Ransom." Later Holmes proposes to Arnold that he "kidnap" him, thus hoping to divert his mother from her intention of leaving Europe to marry a man he knows to be no good. Arnold, in need of ready money, agrees, and with the assistance of Devine, his former employee, secretes Holmes in an abandoned house near where Miss Carlisle is playing. The two meet, fall in love, although she cannot learn his real identity.

The former women with whom Arnold has broken, and headed by Bradley Page, get wind of the "kidnapping," think it real and attempt to cut on the deal. Holmes, as a son of the man, is not interested, nor does he care that playing. The two meet, fall in love, although she cannot learn his real identity.
PICK YOUR FAVORITE TRADE
They have different ways of saying it but the words all mean: "it's great!"

*Variety Daily:* Excellent entertainment for both adults and children. Poignantly and emotionally told. Nothing overlooked from broad comedy to tear-jerking situations.

*Film Daily:* A certain hit! Every boy and everyone who has been a real boy will want to see this picture. Jackie Cooper scores in title role.

*Showmen's Round Table:* Box-office bull's eye loaded with adult and kid appeal. Excellent suspense...absorbing dramatic moments...hilariously funny situations.

*Motion Picture Herald:* Chock full of salable elements. Humanly real...sympathy-stirring drama...comedy...tragedy...and unaffected heart-warming tenderness.

*Motion Picture Daily:* A real hit! Rich and wholesome...full of vitality...glowing with incidents that tickle the ribs and wet the eye.

Jackie Cooper in

**Peck's Bad Boy**

*Thomas Meighan
Jackie Searl
O. P. Heggie
Dorothy Peterson*

A Sol Lesser Production
Directed by Edward F. Cline
Screen play by Bernard Schubert and Marguerite Roberts
Every heart in every audience will beat faster when the rollicking vagabond thousands of "Caravan" make merry with full-throated song . . . make love in tempting, seductive melody. Every pulse will beat time to the enchanting tunes of these happy wanderers as they gather wine-filled grapes to tantalizing rhythm.
AN ERIK CHARELL PRODUCTION

CARAVAN

CHARLES BOYER
LORETTA YOUNG
JEAN PARKER
PHILLIPS HOLMES
LOUISE FAZENDA
EUGENE PALLETTE
C. AUBREY SMITH
CHARLEY GRAPEWIN
NOAH BEERY


playing
RADiO CIty MUSIC HALL
now
Stolen Sweets
(Chesterfield)
Drama
Again we have the story of the poor little rich girl, who has a suitor, and what to do with him is so carefully guarded, her life so carefully run for her, that she is completely unhappy. It is only when on shipboard she meets a young man and falls in love with him, and he with her, that she begins to discover the something she has always longed for.

That is the story, and its production independently makes for fairly entertaining light screen fare. In that the title line has reference to the girl's finding of a precocious and occasional few minutes of happiness with her suitor, despite stern parental commandments, there is an opportunity for a selling line or two which might be utilized.

Heading the case are Sally Blanc and Charles Starrett, with Jameson Thomas perhaps the only other familiar name. The selling should be concentrated upon the story itself, with the treatment perhaps directed at the younger element of the patronage, which does not mean the children.

Carefully watched as she returns from abroad, Miss Blanc nevertheless accidently meets Starrett on shipboard, he being an ordinary young insurance salesman, returning from a vacation in Europe with a few friends. Although she attempts to dismiss him as the voyage ends, much nothing against her will insists she will see her again. Learning her identity, he pursues her avidly, and her resistance is but half-hearted. His firm is among the smallest sparkles of romance about him or his prearranged courtship, becomes harder and harder for her to bear. Her father, seeing Starrett tries to buy or bribe him off, but he refuses, declares he intends to marry the girl despite the father or any one else.

Finally her father makes her see it his way, and she asks permission to have a final party of her own. Starrett and his friends arrive, and a game of Parcheesi is arranged. Attempting to force her to elope with him, breaks into her room one night, pretends to make a scene and is hit by Thomas, and arrested. Miss Blanc goes to him, the two are secretly married. Honeymoonning on shipboard, they receive a radiogram of forgiveness from the girl's parents, which they carefully cast into the sea.

It is best spotted in a midweek playing position.—AARONSON, New York.


CAST
Patricia Belmont .... Sally Blanc
Bill Smith .... Charles Starrett
Barrington .... Jameson Thomas
Mr. Belmont .... Claude King
Sam .... Johnny Hansett
Folky, Amé Young
Priscilla Prattleagh .... June Keckley
Rose .... Goode Montgomery

SHOWN IN LONDON

SING AS WE GO
Produced by Associated Talking Pictures, Ltd., and distributed by Associated Artists, distributed by Basil Dean. Features Gracie Fields and John Loder.
Written by J. B. Priestley, of "Good Companions" fame.
In the days of Geo. Fields, the variety comediene, this is light-hearted and thoroughly enjoyable material based on the adventures of an out-of-work mill girl who becomes a songwriter, a sideshow performer at Blackpool, the British seaside resort which most closely resembles Coney Island. Good comedy value and a catchy theme-song.

THERE GOES SUSIE
Semi-musical of light texture but amusing detail. Leading characters an impervious Parsonist artist and a rich soap manufacturer's daughter, who pretend to be a model. The whole is tied together largely on the fact that a near-endeared he paints of hers is used as an advertisement for father's soap.

VIRGINIA'S HUSBAND
Produced for and distributed by Fox. Directed by P. Maclean Rogers. Features Dorothy Boyd and Reginald Gardiner.
Acceptable entertainment from the old theme of a temporary husband, invented for family reasons, who becomes a problem when underlying individuals innocently force the relationship further than it is meant to go. Good direction and characterization.

ANYTHING MIGHT HAPPEN
Produced by Julius Hagen and distributed by Radio Pictures, Ltd. Directed by George Cooper. Features John Garrick and Judy Kelly.
This crook story has fair suspense value, but a fast-pitched plot turning on the resemblance between a notorious criminal and a police guerilla which enables the latter to penetrate the secrets of a "Crime Bureau."

Down to Their Last Yacht
(RKO Radio)
Musical
A comedy seemingly stuffed with music to warrant the term musical comedy, this effort is hampered by what is not only engrossing and considered nonsense, only occasionally amusing. Built about the deliberate incarceration of a group of eminent Americans on a Polynesian island in the South Seas, the film has a basic premise which is initially more entertaining than the result constructed on that premise.

The girl spectacle material is attractive, but neither unique nor spectacular. The chief difficulty is with a title that is clever and attractive, yet does not contain promise of a really engaging and highly timely idea, that premise is not fulfilled.

There are no particularly outstanding names in the cast, William Tabbert is the most familiar as a comedy player. Heading the cast are Mary Boland and Polly Moran, with Ned Sparks also involved. The Dollars-and-Cents and Sidney Fox and Sidney Blackstone for the incidental romance. The selling should make the most of the comedy character of the story and an effort made to avoid what is termed the advertising as there is in the picture itself.

In introductory fashion is indicated the fall of the family fortune, and the disturbing of the Miss Fox's parents having tumbled with others. The only thing they have left, and they come to after mental jobs, is their yacht. In upon them storms public identity agent Miss Moran, with the idea that they should rent their yacht for a cruise to a passenger list composed of racketeers and such who are newly rich, and with the once wealthy as attendants. The social register is the requirement for crew members, and John and Bradstreet's financial guide the requirement for passengers. Sparks is captain of the ship.

If the directors again the yacht on the island of which Miss Boland is queen, planning to strike a deal for his passengers with the queen. She cages him and takes over the entire outing. Miss Boland and Sidney Fox being the only ones to escape, before, by Blackstone, in love with her. On shore, Miss Boland equalizes everything by placing all the passengers in a situation. Needless to say, in staging, turning to a musical comedy sort of background characterized chiefly by its artificiality of appearance.

The producer is attempting to save his own skin when he makes himself attractive to the queen and is scheduled to be the future husband on that day of Miss Fox. It all comes out in the end, with the yacht blown up, the stranded wives teaming up and deciding to enjoy the calm and care-free life of the natives. Blackstone gets clear of the queen to complete his romance with Miss Fox.—AARONSON, New York.


CAST
Queen of Malakambo .... Mary Boland
Ned Sparks .... Max Striner
Miss Moran .... Lois Moran
Cast, Dan Roberts .... Paul Whiteman
Leading Lady .... Sidney Blackmer
Freddy Finn .... Sterling Holloway
Mrs. Moran .... Jean Watson
Mr. Boland .... Irene Franklin
Sir Guy .... Charles Coleman

The Bride of the Lake
(AmerAnglo)
Romantic Drama
Romance on the Emerald Isle, with the captivatingly lifting music of the country, and the wholly charming scenery of the countryside for background, this English-made picture offers an unusual opportunity for the exhibitor in a community characterized by a population of Irish descent.

The film, produced by Julius Hagen, is an adaptation of the old story, "Colleen Bawn," and the stage play of the same name by Dion Boucicault, entirely in the attractively atmospheric atmosphere of the countryside, the picture deftly carries over to the audience a feeling of a carefully faithful people, duly respectful of the traditions that have been handed down to them, and the leads, Gina Malo and John Garrick, have excellent singing voices.

The young nobleman, faithful to his love for a beautiful girl, willing to sacrifice home and wealth for that love, accounts for the central theme of the story. About it has been derived a song, let this play with familiar in song and story, depicting the neighboring noblemen indulging in the hunt, making merry over the great board in the memorial hall of the castle.

There is no reason why the exhibitor not catering to a patronage predominantly Irish should not capitalize on the advantageous opportunity of the picture. The obstacle which usually stands in the way of pictures of English origin, that of predominantly English accent, is not true here, but so closely and entirely with the pleasing accent peculiar to the country, and not difficult to understand.

The property is mortgaged to Stanley Perrins who threatens to foreclose. He is in love with Garrick's sister, Dorothy Boyd, and devotes himself to her if she will marry him. He refuses. Garrick, for his part, might end his financial difficulties by
Desert Dangers (Film Exchange) Snake Hunting
Jack Allman, who goes out of his way to get into a dangerous place, and permits tetraspinals to bite him, shows how he captures the deadly terror of the desert. But before he goes to work there is shown a monkey-faced owl swollowing a lizard, with a mouse for dessert. Then a toad goes about the business of sucking his dinner with his tongue, and a garter snake in turn swallows a frog. It’s all a little thin, but it’s “in the raw.” These shots are preliminary to Allman’s work, however. There is an expansion of showmanship over his previous pictures, with such touches as the chicken crawling over the face and biting his lip, and a rattler coiling up for the night on his chest. It’s vigorous material—Running time, 16 minutes.

Fingal’s Cave (Audio Prod. - First Division) Distinctive
As a symphonic orchestra under the direction of Hans Lange renders the famous “Fingal’s Cave” of Mendelssohn, the visual accompaniment, in the three-color Technicolor process, is a beautiful picturization of the ocean in its varying moods, presenting scenic effects of the sea of Benvenuto, produced by Robert Bruce, this number of the Musical Moods series offers a distinct opportunity for the exhibitor in the presentation of something different, and at the same time original. It appeals, with a combination of striking music and beautiful color photography, must be to all classes of audience—Running time, 7 minutes.

Nosed Out (MGM - Hal Roach) Pin-Throwing Technique
This is a comedy drama of old-fashioned politics and politicians. With vegetables the medium, it skews in a very ingenious fashion of the usual. For three days, Cobb, accidentally forced into a contest with the boss mayor, hears epithets applied to his personality, physique and career of which he never dreamed. Scared witless, he finally is enlisted enough to meet his rival on the forum. Greeted with the vegetables from the boss’ cohorts, he turns the tables to see his enemy in his own dustbin reproduce. Running time, 18 minutes.—G. M.

The Discontented Canary (MGM-Harman-Ising) Delightful Fun
In color that features unusual pastoral effect, this details the humorous experiences of a canary who longed for the happy freedom of his uncaged feathered brothers. The time of “The Flying Trapeze,” accentuating his carefree joy in life, a winsome parrot telling him he should stay put, he finally gets out to find the world a terrible place beset with all kinds of dangers in which a terrible looking alley cat is the chief villain. All his misfortunes are delightful fun and that old movie chase idea tops it all off as the canary gets safely back to his cage. Running time, 8 minutes.—G. M.

I Surrender, Dear (Educational) Good
Listed as a revival, and currently on the Educational season releases, this subject, featuring Bing Crosby, should be worthy exhibitor attraction, by reason of the current popularity, on air and screen, of its leading player. Crosby portrays a girl for his sister, and then pursues her avidly, despite the objections of her titled fiancé, the financier. Crosby renders several numbers, including the title number, effectively for those who like his style.—Running time, 22 minutes.

Mike Fright (MGM - Hal Roach) Great Fun
In this comedy the entertainment quality that made the old “Our Gang” so popular is re-captured. Locale is a broadcasting station, the occasion a juvenile talent tryout. As the various pampered child prodigies strut their stuff for fun and laughs all around, the new Our Gang, headed by Sparsity McFarland, turn the radio station into bedlam. As The International Submarine Band, their instruments a collection of bottles, pans, buzzers and other junk, they finally get some sensations. Great fun for the regular kids as well as for the mature kids who like to forget they’re grownups. Running time, 18 minutes.—M. L.

Poor Cinderella (Paramount) Good
One of the new Dave Fleischer Betty Boop series of animated cartoons in color, this number tells the story of Cinderella, the fairy godmother, and the prince at the ball, with Betty Boop as the heroine. The use of color immerses enhances the effectiveness of the subject, and its origin should make the number especially appealing to youngsters.—Running time, 7 minutes.

The Old Pioneer (MGM-Harman-Ising) Fantasy in Color
This tells a fantastic story of the Cigar Store Indian’s origin. Presented in color, it takes the pioneer and his covered wagon en- tourage into wild Indian country. The antics of the noble red men preparing to defeat this new grab at the hunting grounds is comically presented, but the theme of the picture falls off as the battle is fought by the white men, hung by the pioneer. The attack follows, however, with its awful carnage, but when the chief finds it was the pioneer who saved his hear, he ex-

What a Man Thinks (Beverly Hills Exchange) Weak
With a heavily tragic theme, in which the action proceeds stiffly, there is little entertain-

Chris Columbo, Jr. (Universal) Good
A clever Oswald cartoon, this finds our hero, as young Chris Columbo, hooted for his notion that the world is flat, spanned by the kings of England. Finally, after shipwrecks through the Spanish queen’s generosity. Manhandled with jail,

Going Places (No. 2) (Paramount) Interesting
There is material of general interest in this. Number 2 of the new series. Pictured with excellence photographic throughout, are a harvesting of wheat on the deep slopes of Oregon under the snow-capped peak of Mount Hood, with 27 miles harnessed to a great harvester an impressionistic sequence of mechanical gears in action with appropriate musical score, and a popsicle entertaining explanation by Denys Wortman, noted cartoonist, of the origin and development of his comic characters. Mopy Dick and the Dodo are an interesting subject.—Running time, 10 minutes.

Why Mules Leave Home (Educational) Fair
A fairly entertaining Terry-Toon Cartoon, this subject finds the old farmer operating ef-


Eileen O’Connor, John O’Malley, Gino Malo, Jerry De Guzman, John De Guzman, Father O’Flahlin, Stanley Halloway, Father Jo Corrigan, David Petron, D. J. Williams, Mrs. O’Connor, Sidney Blyth, Dorothy Boyd, Johnny Breen, sponge, Dennis Hoye, Nobah Creagan, Dorothy Boyd, Sharn Gold, Hughes Mackley, Tim O’Brien, John Mortimer.
Exhibitor Gives Legion Support in First Broadcast

The first broadcast of a series of four to be made by the Legion of Decency in explanation of its objectives was given over the National Broadcasting system this Friday evening by Bishop Timothy McNicholas, of Cincinnati, who spoke from Station WCKY, at Covington, Ky., a key station in that territory which is owned and operated by L. B. Wilson, well known independent circuit owner in and around Cincinnati.

Believing in the necessity for clean motion pictures at all times, Mr. Wilson insisted that the Legion be given full play over his station, even declining to allow any commercial announcements to be sold on time adjoining the broadcast, and this despite the fact that his houses on occasion have felt the influence of the Legion campaign when it was directed at theaters at large.

Only Demand Is Clean Films

"The Legion of Decency was not formed to make pictures nor to tell the producers how to make them," explained Archbishop McNicholas. "But," he added, "it was formed to criticize them from the moral standpoint."

The Legion had "no ulterior motives," he said, "no hidden plans, nor were there any professional rules involved."

It is necessary to make a stand against the evil which exists today, but it is not necessary to do it in an unpleasant way. The Legion of Decency has been formed for the purpose of making an appeal to the public to support the Legion of Decency and its aims in the fight for good pictures.

Film Men of Denver Hold Annual Outing

With more than 300 in attendance, the distributors and exhibitors of the Denver territory held their first annual outing at the Lakewood country club, Denver, last week. The affair was initiated by Jack Langen, Universal manager, the committee including J. L. Morrison, Fox manager; Al Hoffman, United Artists manager; Walter Doud, Cometa theatre; Earl Bell, Warner manager, and Rick Ricketson, Fox West Coast division manager. Men occupied themselves with golf and baseball, and the women were entered in a bridge tournament.

Loew Awards for Foreign Sales Records Are Restored

Arthur Loew, in charge of the MGM foreign department, announced prior to sailing for South America the restoration of prize offered for foreign MGM foreign branches making the highest sales quota. During the vacation period, Mr. Loew personally paid all his employees a week's extra salary. The prize arrangement for foreign offices was discontinued two years ago, when salary reductions went into effect.

New Wage System For Projectionists Based on Theatre

A basic wage scale for projectionists, according to classifications of theaters, is expected to be ready in New York within the next two weeks. It was indicated that if the plan meets with approval of exhibitors and operators' unions it may be attempted in other sections. The New York plan is being worked out by officials of the International Alliance of Theatrical Stage Employees and Moving Picture Operators' Union and independent and circuit executives.

In some individual situations in the field, operators and exhibitors were battling sporadically over the wage issue.

At Cincinnati, Deputy Administrator John F. Toodman of the Ohio Recovery Administration began hearings on alleged violations of the code filed against 10 neighborhood and suburban theatres by Operators' Local 327.

In Detroit all ushers in United Theatres walked out and non-union help was installed, while in Memphis, all efforts of M. A. Lightman failed to reach an agreement with union labor, over whether Mr. Lightman's store must have a stagehand, the result being no work at the house for any union men.

Dietz and Pete Smith Lead Fun at AMPA

Howard Dietz, director of the advertising and publicity department of MGM, and Pete Smith, featured "voice" in MGM short subjects, afforded considerable amusement to the members of the Associated Motion Picture Advertisers, at their weekly meeting in New York last week. Stuart Erwin, Charles McManus, Charles Winninger and James FitzPatrick were on the program.

Mel Heymann, of the MGM publicity department, has succeeded Harry Blaike as secretary of the AMPA. He is also a member of the publicity committee.

Allied Wisconsin Meeting October 3

Allied States Association has called a statewide exhibitors business meeting in Wisconsin, to be held in Milwaukee October 3 and 4. The sessions were postponed from September 26 and 27. A state convention early this winter is planned, with the place still to be decided by the committee on Milwaukee affairs.

Fitzgibbon Here From Paris

Stephen E. Fitzgibbon, manager of Paramount's studio at Joinville-sur-Pont, Paris, arrived in New York Tuesday for conferences with John W. Hicks, Jr., vice-president of Paramount International Corp.

Lesser Entertains at Preview

Sol Lesser, producer of "Peck's Bad Boy," and Fox Film which will release the film, gave a dinner for the trade, fan and daily press at the Waldorf-Astoria in New York Thursday. A preview of the picture followed the dinner.
Get on your bicycle
and go after
$1000.00
IN CAMPAIGN PRIZES
and the biggest Joe E. Brown grosses
of your young life . . . .
Follow up on Warner Bros.' and Quaker Oats' tremendous

$100,000 NATIONAL EXPLOITATION CAMPAIGN

on "6 Day Bike Rider," which will reach 17 million people through full-page, full-color ads in 64 newspapers and the co-operation of 150,000 Quaker Oats dealers!
JOE E. BROWN in "6-DAY BIKE RIDER"

will be flashed all over these full-page ads in the leading paper in your territory, inviting readers to join Joe Brown's Bike Club, get a free Joe Brown Club button and Joe Brown Bike Book, and . . . .
Millions of kids will lead the way
to your theatre in the race to win

1,000 FREE IVER-JOHNSON BICYCLES
offered by Quaker Oats and Mother’s Oats through the Joe Brown Club. It’s the biggest thing in publicity since the “42nd Street” Special! Start your end of this gigantic tie-up right now by writing for full information from

WARNER BROS.

By VICTOR M. SHAPIRO
Hollywood Correspondent

DESPITE the fact that Max Reinhardt’s outdoor festival, “A Midsummer Night’s Dream,” played to more than 100,000 spectators during its seven-night engagement at the Hollywood Bowl with an approximate take of $250,000, it did not affect motion picture theatre business. Indeed, the Paramount ran nine shows of the Mac West picture, “Belle of the Nineties,” last Saturday, which included a breakfast marathon starting at 9 and a midnight show opening at 11:30.

The “Dream” festival was originally slated to run five nights with a limited nightly seating capacity of 14,000 because of acoustics and vision, but after the third night the demand for reservations became so great that the management decided to throw the Bowl wide open. The Bowl has a seating capacity of 20,000 and when the S. O. sign went up there was established a precedent in southern California for a seven-day attraction.

The venture was sponsored by the State Chamber of Commerce, to which all the profit will revert after the pay. Reinhardt reported a guaranteed rate of $50,000 and all expenses, which are estimated not to exceed an additional $50,000 necessary for rent, settings and costumes. Most of the talent worked for free, the expenses, and the glory of being in a Reinhardt production.

Reinhardt and his aids are now in San Francisco, where a similar engagement will be staged, but with only a few of the principals of the Hollywood presentation.

Reinhardt’s imaginative setting for the play included a stage consisting of a grassy sloped foreground to the tree-bedecked ridge which surrounds the Bowl, Ballet dancers performed on the ridge against weird lighting which threw them into strong relief against a black sky.

Excellent Shakespearean interpretations were rendered by John Lodge, William Farren, William Henry, Evelyn Venable and Olivia de Havilland, with Mickey Rooney in the role of Puck contributing the best liked performance.

The play was climaxd by a brilliant array of 200 torch beavers, which made an endless chain from the ridge to the foreground to give true Reinhardt magnificence to the wedding ceremony spectacle.

Third U. S. Officer at Studios

The United States Government, through the War Department, is continuing the cooperative training program worked out by the Academy, through which selected Signal Corps officers are sent to Hollywood for a period of training in motion picture production. First Lieutenant Charles S. Stodter, the third officer assigned to this work, arrived here this week and will begin the comprehensive research under direction of George M. Moore, manager of the Academy’s Technical Bureau.

Other officers who have taken this course and are now active in the Government’s studio at Washington, making films for training officers and soldiers in the maneuvers of war, are Captains Fred W. Hoorn and M. E. Gillette.

Following a four months suspension of production, Darryl Zanuck launched the second year of 20th Century Pictures last week with “The Mighty Barnum,” starring Wallace Beery with the support of Adolph Menjou, Janet Beecher, Virginia Bruce, Rochelle Hudson, Charles Judels, Herman Bing and Tammany Young. Walter Lang is directing.

Zanuck plans to put four others into production before the end of the year. This will be “The Call of the Wild” with Fredric March, “Clive of India” with Ronald Colman, “Cardinal Richelieu,” with George Arliss, and “Folkes Bergere” with Maurice Chevalier.

Enthusiastic over tremendous box office receipts wherever Grace Moore is being shown in “One Night of Love,” Columbia is seeking a suitable story to permit putting the next Moore vehicle into work by November. S. K. Laurent is the latest assigned to write an original from an idea which seems most suitable for the young and popular screen star. Victor Schertzinger in all probability will direct.

News Flashes

After a delay of more than four weeks, due to the injury of Stan Laurel, Hal Roach rushes production on “Gables in Toyland” this week.

Joseph von Sternberg, noted for his many fine contributions to motion picture photography as well as direction, was admitted to membership of the American Society of Cinematographers.

Fox plans to use the recent Morro Castle ship disaster as a basis for its forthcoming production of “Dante’s Inferno.” The picture will be a moderately sized version, showing the various destinies of the victims.

After studying several hundred boys, both here and abroad, for the part of David Copperfield, MGM finally has found the boy in the person of 10-year-old Freddie Barthelme, who was selected by the London office for final tests. The boy has had stage training, but no screen experience.

Solidly entrenched with a five-year working agreement with all the major producing organizations, members of the American Society of Cinematographers decided to get closer to their employers and staged their first annual High Jinx at the Uplifters Club last week. More than 400 studio executives and cameramen attended. No special function, it was all fun.

Warner will make a screen version of Max Reinhardt’s festival, “Midsummer Night’s Dream,” and will try to induce Reinhardt to take charge of the production for them.

Ken Maynard had to be rushed to the Hollywood hospital with a leg-fracture and bruises caused by a wild mule in the filming of “In Old Santa Fe.” The production is being postponed until his recovery.

Ten Films Start, Eight Finished

Paced by the debut of a new company, Warner Productions, and 20th Century’s resumption of activity, Hollywood started nine new pictures this week, eight were being finished. The comparatively quiet MGM lot was the only one starting two pictures: the others were Warner, 20th Century, Radio, Universal, Warner, Columbia and Mascot. Of the completed pictures, two each are credited to Fox and Monogram; Radio, Warner, Universal and Chesterfield were radio. In this Edgar Kennedy, Bridey Murphy, William Nye, Sterling Holloway and Creighton Chaney are featured, and “Flirting With Danger,” a comedy adventure show presenting Robert Armstrong, Maria Alba, William Cagney, Ed Kennedy and Marion Burns in the leading roles.
KORDA'S STAGE UNITS TO FEED SCREEN CASTS

Liaison Gets Underway with Showing of "Josephine"; Aim Is to Do Without Hollywood

By BRUCE ALLAN
London Correspondent

When "Josephine" is produced at His Majesty's Theatre on Friday night the first definite step will have been taken toward realization of a liaison between the British stage and screen which ultimately may have important effects on production policy.

I already have recorded the bare facts that Alexander Korda of London Films had founded a subsidiary company for the production of stage plays and that his first drama would be based on the early life of Napoleon.

It is this project which has now taken definite shape in "Josephine," which is being produced, on the stage, by Eugen Robert and later, as a film, will be directed by Mr. Korda.

More important than the fact that London Films is obtaining a reasonable security of adequate dramatic values for screen purposes, by having them carefully tested out on the stage, is the fact that Mr. Korda also is looking to his dramatic adventure to promote British production with its future stars and writers.

He is definitely aiming to create a company of young players for the theatrical venture, with a stiffening of established stars, and it will also be his settled policy to encourage youthful dramatists.

British Stage for British Screen

When L. F. Play Productions is in full swing London Films will try to do without Hollywood, or at least to use Hollywood personalities strictly for their specialties.

Already ambitious plans have been made for stage productions to follow "Josephine." James Bridie's play, "Mary Read," has been acquired; the leading figure is the 18th century woman pirate. Tyrone Guthrie will produce it on the stage. Flora Robson will lead in both play and film.

Another ambitious project is to dramatize the Life of Nijinsky, as written by his wife, who has disposed of stage and film rights to London Films.

Elizabeth Bergner probably will play Rachel in a two-fold production of a story by Thomas Mann, the German author of "The Tales of Jacob." Still another contract is with Robert Sherwood, author of "Reunion in Vienna." He will write for London for both media.

When the shooting of "The Scarlet Pimpernel" is completed, Mr. Korda is going to devote close attention to organization of a greatly extended department dealing exclusively with the discovery of new plays.

"Exclusive Rights" in News

An important legal test case is promised by announcement that Jeff Dickson, promoter of the recent Petersen-Gains fight, has issued writs against various parties alleged to have been concerned in the preparation or presentation of "pirate" films of the contest.

Exclusive rights to shoot the fight were granted by the Dickson enterprise to Gaumont-British and Moviétone jointly. The parties sued are: Pathé Pictures, Hyde Park Cinemas, Paramount Astorias, Olympic Kinematograph Laboratories, British Pictorial Productions, The Plaza, Piccadilly Circus, Associated British Cinemas.

The uncertainty of the legal issues involved is indicated in the advice to exhibitors from Norman Hart, solicitor to the Cincematograph Exhibitors Association, that it is undesirable, until the courts have had their say, to show any "unofficial" films of the fight.

In attempts to obtain a preliminary injunction against British Broadcasting Corporation, which had threatened to put a running commentary "on the air," counsel for Mr. Dickson told the court that his client relied upon a special indorsement on all the tickets of admission to the fight as barring any purchaser from either broadcasting or photographing the contest. Tickets were sold, it was argued, on this condition.

An important precedent will be established if the promoter wins his case. It has been previously held that there can be no copyright in a news happening; the point now to be determined is whether it is possible to control the means of access to such events that an "unofficial" picture must have implied a breach of the terms of admission.

British Production News

Continental exteriors are being shot for "The Bohemian Girl," by a British and Dominion unit. The film will go on the floor at Elstree immediately, Herbert Wilcox personally directing.

Warner-First National's studio at Teddington is using its Western Electric recording equipment for the first time on "Full Circle," a crook drama directed by George King.

Leslie Banks, Paul Robeson and Nina May McKinney have been playing in exteriors at Sound City, Shepperton, for the London Films production "Bosambo," new title of "Congo Raid," from an Edgar Wallace story. Zoltan Korda directs.

A satire of British broadcasting, "Radio Parade," has begun production at B. I. P. Elstree. Will Hay, Helen Chandler and Clifford Mollison are in the first scenes.

Exteriors are in progress in North Devon for "McGlusky and the Sea Rover," in which Jack Doyle, the boxer, makes his screen debut for B. I. P. Later a unit will visit North Africa.


Auten to Release Associated British

Captain Harold Auten has taken over the complete output of Associated Talking Pictures, Ltd., of London, for distribution in the United States. Six features have been delivered already, with a minimum of 12 to be delivered within 12 months.

Basil Dean, British theatrical and motion picture producer, and Reginald P. Baker are joint managing directors of Associated Talking. Also on the board of directors of the company are Stephen L. and Major J. S. Courtauld. Productions are completed under the personal supervision of Mr. Dean, John Walter Ruben, Carmine Gallone and others.

The six already set for distribution by Captain Auten in this country, are: "Loyalities," adapted by John Galsworthy from his play of the same title, and featuring Basil Rathbone; "Java Head," adapted from the Joseph Hergesheimer novel, and featuring Anna May Wong; "Autumn Crocus," featuring Ivor Novello; "For Love of You," musical comedy set in Venice; "Going Gay," also a musical, and set in Vienna, and "Lorna Doone," famous novel.

Jay Paley Heads Wanger Pictures

Jay Paley, financier and member of the board of the Columbia Broadcasting System, has begun his new duties in Hollywood as president of Walter Wanger Productions. Mr. Paley is the uncle of William S. Paley, president of CBS. He will retain his associations with the broadcasting concern but will give most of his time to picture production.

Walter Wanger Productions recently signed a contract to produce six pictures for release through Paramount. The first production, "The President Vanishes," based upon the novel of the same title which Farrow and Rinehart will bring forth in October, went into work this week at the Metropolitan Studios on the Coast.

SMPE Now Has 850 Members

With 300 members added in the last year, the Society of Motion Picture Engineers now has an all-time high membership total of 850. O. M. Glunt, financial vice-president, reported the figures, which were taken to reflect in part an improvement of business conditions within the industry as well as the widened scope of the society's activities and a reduction in fees.

Plans are near completion for the semi-annual meeting at the Pennsylvania hotel, New York, October 29 and November 1. With the banquet falling on Hallowe'en Night, W. C. Kunnemann, vice-president in charge of conventions, said: "We'll observe all the conventions and have all the trimmings from roast turkey to pumpkin pie."
"You will be making a mistake if you do not go to see 'The Richest Girl in the World,' at the Radio City Music Hall. It is an expertly played, deft, sparkling, highly entertaining comedy ... it is frankly porous-knit and summer-weight nonsense ... unmistakably alive and chuckling, tinkling and sprightly and sometimes greatly genial and gleeful ... Miss Hopkins is brisk, lovely and exciting, and proves herself a truly clever comedienne in the part ..."

William Boehnel—World-Telegram 9/21

"Smartly presented, both dialogue and situations are amusingly subtle and the excellent production is benefited both by the direction of William A. Seiter and the trouping of Miriam Hopkins and her capable supporting cast ... the dialogue is cleverly intimate and pointed. Suspense and fun build to an hilarious climax."

Regina Crewe—N. Y. American 9/21

"Full of joy and the stuff that makes box offices look well fed. Get in back of it and listen to your audiences laugh. The lines sparkle. Miriam Hopkins hasn't been so happily cast nor done such good work since her Lubitsch pictures. The gal looks gorgeous and wears clothes that will enchant the 'femmes' ... lavish production."

Hollywood Reporter

"Delightfully smart comedy containing all the requisites that spell entertainment. Cast, story, direction, photography—all combined to make this excellent screen fare. Clean, wholesome, with a surfeit of snappy lines and situations, has just about everything to make it box-office."

Hollywood Variety

"Delightful and unusual love story that will charm the femmes, with fine cast and direction. This one is a honey for any showman's theatre. The laughs come frequently in the midst of delightful love situations. Dialogue crisp and clever. Handsomely mounted sets."

The Film Daily

"... gay and sparkling ... a breezy and well-sustained comedy which numbers among its virtues the kind of role which Miss Miriam Hopkins not only can but does play better than any one else ... a spirited and delightful picture ..."

Thornton Delehanty—N. Y. Post 9/21

"... Amusingly written by Norman Krasna, wisely directed by William A. Seiter and delightfully played by Miss Miriam Hopkins, 'The Richest Girl in the World' proves to be an extremely engaging light comedy ..."—Richard Watts, Jr.—Herald-Tribune 9/21

"... Sparkling film comedy ... so lightly and cleverly handled that 'The Richest Girl in the World' is an exhilarating comedy ... delightful dialogue and highly amusing situations ..."

Bland Johanneson—Mirror 9/21

"Not since the delightful comedy of Colbert and Gable in 'It Happened One Night' have you met with such a grand comedy team as Miriam Hopkins and Joel McCrea ... The picture's a honey from start to finish—just the kind of stuff you like best to see ..."

Silver Screen for November, 1934

MIRIAM HOPKINS

THE RICHEST GIRL IN THE WORLD

WITH

JOEL McCREA

FAY WRAY

HENRY STEPHENSON

REGINALD DENNY

RKO RADIO PICTURE

DIRECTED BY WILLIAM A. SEITER

PANDRO S. BERMAN PRODUCTION
ANOTHER MONUMENT OF BROUGHT BY RKO-RADIO

THE INNO

by EDITH WHARTON
AMERICAN LITERATURE TO THE SCREEN!

IRENE DUNNE
JOHN BOLES

First time together since "Back Street"
with Lionel Atwill
Helen Westley  Laura Hope Crews  Julie Haydon

From the play by Margaret Ayer Barnes

Directed by Philip Moeller
Associate Director, Jane Loring

Pandro S. Berman Production
RKO RADIO PICTURE
Don’t Let The Postman Ring Twice...

There was never anything like this! A little film pops out on the screen and panic the populace! They forget all about stars, stories, sex, and super-specials and just let down their hair and roar! A howl! A yell! . . . just one long continuous laugh that shakes the chandelier (and, boy, is that sweet music!).

This collection of nut mail, dumb, funny, screwy and hilarious is made up of guaranteed genuine lallapaloozas that business firms receive . . . gathered from all over the world by Juliet Lowell and made into a reel with so many belly-laughs that you’ll display it in lights and bank on it for months to come!

ROARS of LAUGHTER
IN THE WORLD’S LARGEST THEATRE

Just one of the many SMART letters about DUMB-BELL LETTERS that we’re receiving . . .!
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

I AM A THIEF
Warner

The combination of title tune, story content and cast names indicates the potential showman-ship value of this production. Original story and screen play are by Doris Malloy, who wrote "Gambling Lady," and Ralph Block, who collaborated with her on that picture, "Dark Hazard," and also did "Massacre." Direction is by Robert Florey, who made "Bedside," "Smartly" and "Registered Nurse."

The cast is headed by Ricardo Cortez and Mary Astor, whose motion pictures are respectively, "A Lost Lady" and "The Case of the Howling Dog." The supporting cast includes Dudley Digges, Hobart Cavanaugh, Irving Pichel, Arthur Aylesworth, Ferdinand Gottschalk, Florence Fair, Oscar Apfel and John Wray, all of whom are in recent Warner features.

The locales are Paris, other continental cities and on trains between. The yarn is a baffling mystery drama involving several groups of clever diamond thieves. As one endeavors to out-slick and outstool the other, there is a sus-ception of murders and double crossing, all leading to the climax which has the whole party aboard the train the last killer (to assure him- self of the jewels) would cut the train loose from the engine, letting it and its passengers roll down a grade to destruction.

Naturally there is a romantic accomplishment to the direct motivation, but for selling purposes a capitalization on the thrill, color, intrigue, mystery and nerve tingling adventure appears to be the outstanding angle. The premise of the story not being entirely new, angles should be devised that convince the public that it is the brand of entertainment which many times has demonstrated its commercial ability.

GIRL OF THE ISLANDS
[Inevitable Title]
Radio

This is an action adventure story. Its author, Gouverneur Morris, is a noted novelist and short story writer and consequently a definite showman. The screen play is by John Twist and Wallace Fox, who is directing.

Steffi Duna, who made her screen debut with Charles Lederer in "Man of Two Worlds," is starred. Supporting principals are Regis Toomey, currently in "Red Head"; Lionel Belmore, Raymond Hatton, Gilbert Emery, appearing in "One More River"; Michel Lewis, Charles Middleton and George Lewis. Additionally, Francis McDonald, Ray West, Willie Fung and Sleep 'n Eat are in the cast.

The yarn, which is full of hair-raising situations, has Steffi Duna, a he-man sailor girl accompanying her father through tropical seas on a quest for buried treasure. Dogged by cut-throat hijackers, they land on a cannibal island and save a shipwrecked white man from the cannibals, whereupon romance blossoms for the girl. Various complications, principally paternal objections to the girl, interfere prior to the climax in which the girl's cannibal friends, rali- nging her defense, give the pirates the works.

With highly theatrical premise, the yarn sug- gests starting showmanship: a kind that has been the hallmark of director Twist and an attraction that is anything but sophisticated and in fact is almost a throwback to the days "when movies moved."

EVELYN PRENTICE
MGM

One of the valuable showmanship assets of this story is that the two leads of "The Thin Man," William Powell and Myrna Loy, are teamed again. In this case, however, their story is straight and starts drama, modern in its premise and dealing with a subject in which Powell always has appeared to good advantage. "Evelyn Prentice" is a published novel by W. E. Woodward. The adaptation is by Howard Emmett Rogers, who did "The Mystery of Mr. X." Added dialogue was contributed by Leon- odo Coffee. Direction is by William K. Howard, maker of "The Power and the Glory," "Cat and the Fiddle" and "This Side of Heaven."

Supporting principals are Una Merkel, now in "The Merry Widow" and in the recent "Mur- der in Orange"; Evelyn Ankers, recently seen in "Manhattan Melodrama" and "Here Comes the Groom"; Edward Brophy, currently in "The Thin Man" and "Houdini"; also Harvey Stevens, Cora Sue Collins, Rosalind Russell, Henry Wadsworth and Jessie Ralph. Also included are Claudell Kaye, Jack Mulhall, Ruth Ren- ick, Clarence Wilson, Georgia Caine, Craufurd Kent and Richard Taggart.

In the story, which colors its drama premise with comedy, romance, heart-interest, emotion stimulating excitement and suspense, Powell is a lawyer, specializing in defending erring women. Likeing to relax, he leaves his wife, Myrna Loy, alone at home while he has affairs with other women. Amazed and disappointed when she learns, he also plays the same game. Both run into dramatic complications. Powell discovers that his wife has been using him to escape others, Loy kills a man accidentally. Another woman, arrested on circumstantial evidence, is being defended by Powell when he discovers that his own wife is guilty. His job is to keep her name out of the courts and the papers and at the same time obtain the freedom of the accused. He does, in a way that is surprising.

BORDERTOWN
Warner

This story has all the advance indications in human interest value, romance, drama, ac- tion, thrill, clash of races and unusual color neces- sary for outstanding entertainment and show- manship. Suggested by Carroll Graham's novel of the same title, it was whipped into screen shape by men who have been responsible for many of this company's most successful pic- tures. The screen story is by Robert Lord, recently similarly credited with "Dames" and "He Was Her Man." Adaptation is by Laird Doyle, who did "British Agent" and "The Key," and Wallace Smith. It is being directed by Archie Mayo.

Paul Muni is starred. The two women who so startlingly influence his life are Bette Davis, whose work in "Of Human Bondage" means much in a current showmanship way, and Mar- garet Lindsay, recently in several Warner pic- tures.

Powerful realistic human drama, which "Fu- gitive From a Chain Gang" proved right down Muni's alley, is the essence of the story. A vivid picture of a caged life, it depicts the heartbreaking struggle of a young Mexican, fired with honest ambition and self-educated, to fit into the American social picture.

CHEATING CHEATERS
Universal

Clean, funny comedy, built around a situation which, while not brand new, has consistently proved its entertainment and showmanship value, is the substance of this show. It was adapted from Max Marcin's stage play of the same title by Gladys Unger. The screen play is by Allen Rivkin, who specializes in light com- edy, as attested by such pictures as "Picture Snatcher," "Melody Cruise" and "Headline Shooter." Direction is by Richard Thorpe, who recently spoofed "The Brides of the Chateau."

The cast combines both old familiar names and some that are new. Fay Wray, whose most recent appearances are in "Affairs of Cellini" and "Countess of Monte Cristo," has the lead. Sharing top honors with her are Cesar Romero, a comparative newcomer who was seen in minor parts in "Thin Man" and "Erlch Agent," and Francis Sullivan, a young British actor, who will appear in Universal's forthcoming "Great Expectations."

With comedy as the outstanding trait, indi- cating plenty of laughs, the yarn runs the gamut of modern entertainment against a background of romance and of light drama in which suspense takes some surprising twists. As can be gleaned from the title, which has more than ordinary commercial value, the story concerns a group of international jewel thieves who set out to reap a harvest only to discover the group they are taking for suckers is endeavoring to work the same game. Upon this premise is built the romantic, comedy, dramatic and mys- terious interest. For selling purposes, the title plus story content makes available several novel expressions to position. They can be put across at comparatively little or no cost.

MAYBE IT'S LOVE
Warner

This story is comedy romance drama, deal- ing principally with two young folks, their love affair, marriage which through reasons of clash- ing temperament, jealousy and financial trou- bles convinces them that they are unsuited to each other, only to have a sudden burst of un- derstanding smash them into a realization of what they really mean to each other. As a showmanship feature it satirically delves into that menace to all young couples' marital hap- piness—family interference.

The picture is adapted by Lawrence Hazard from a successful stage play by Maxwell An- derson. The screen play is by Jerry Wald and Harry Sauber, who recently was credited with "Happiness Ahead." Direction is by William McGann, formerly an assistant director for this company, making his first appearance on his own account.

Although the cast includes no outstanding names, it is composed of personalities with whom audiences are generally familiar. The two principals are Gloria Stuart, now in "Gift of Gab," and Ross Alexander, seen in several MGM pictures. In support are Frank McHugh, whose latest picture is "Happiness Ahead;" Helen Lowell, in "Midnight Alibi" and "Case of the Howling Dog;" Phillip Reed, in "British Agent" and "Lost Lady;" Joseph Cawthorn, both in "Man of Two Worlds;" Harold Don-nelly and Dorothy Dare, two of the "Happiness Ahead" featured players, and Henry Travers, Maude Eburne and J. Farrell MacDonald.
THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NO. 70—SALARIES IN EXHIBITION IN TOWNS OF 1,500 PERSONS

QUESTION—I am working as projectionist in a town of 1,500 population. I would like to know what salary should be paid in towns of this population. I am now getting $12.50 per week, but in addition to working as projectionist, I book and date all pictures, also do all the correspondence.—GEORGIA.

ANSWER—Under an Executive Order of the President there is no minimum wage applicable to theatre workers employed in towns having a population of 2,500 or less. The Executive Order exempted all such towns of 2,500 population, or less, from maximum working schedules and minimum wage clauses of the code.

The minimum wage scale for projectionists employed in towns having a population of more than 2,500 shall be, under the motion picture code, no less than the minimum wage that was in force in that community as of August 23, 1933; nor shall the maximum working hours for projectionists employed in towns of more than 2,500 inhabitants exceed the maximum working hours that were in force on August 23, 1933—but, in no event shall the maximum hours for projectionists exceed 40 weekly.

NO. 71—CANCELLATIONS UNDER LEGION REGULATIONS

QUESTION—Can you tell me if I have the right to cancel any picture from any company if such picture does not conform with the standards the Legion has included in the code? Can you also give me a list of such pictures from KKO and Columbia?—SOUTH DAKOTA.

ANSWER—All large distributors agreed in July to permit an exhibitor to cancel any of their pictures released prior to July 15 against which picture there have been lodged in the exhibitor’s column a bona fide public protest upon moral grounds made in good faith. The protest must actually exist among the residents in the community to which the exhibitor’s theatre is located. A public protest against a certain picture in another community does not make that picture eligible for cancellation.

The exchange reserves the right to investigate the source and the nature of the protest to determine its good faith.

Case of a dispute between the branch manager and the exhibitor as to whether or not there is a genuine objection to the picture in the particular community in which the theatre is located, the distributor will have to refer the questions of fact to the Local Grievance Board of the code for determination.

This offer applies to all pictures actually released prior to July 15th. Pictures released after that date are required to meet with the standards of good taste as provided for by the Production Code Administration in Hollywood, under Joseph I. Breen, and the seal of the Administration next to the main title on all prints.

Lists of pictures carrying the Production Code Administration’s certificate of approval seal may be obtained from Mr. Breen, at 5514 Hollywood Boulevard, Hollywood, Calif. The complete text of the rules and regulations governing cancellation of pictures released prior to July 15, 1934, under the agreement of the distributors, appeared in Motion Picture Herald on July 14.

NO. 72—SALARIES IN EXHIBITION IN TOWNS OF 2,500 PERSONS

QUESTION—I am working as projectionist in a town of less than 10,000 inhabitants. Also, in a town of less than 2,500?—ARIZONA.

ANSWER—Relating to the same subject as Question No. 70, in June, 1934, under an Executive Order of the President, there is no minimum wage applicable to theatre workers employed in towns having a population of 2,500 or less. The Executive Order exempted all such towns of 2,500 population, or less, from maximum working schedules and minimum wage clauses of the code.

The minimum wage scale for projectionists employed in towns having a population of more than 2,500 shall be, under the motion picture code, no less than the minimum wage that was in force in that community as of August 23, 1933; nor shall the maximum working hours for projectionists employed in towns of more than 2,500 inhabitants exceed the maximum working hours that were in force on August 23, 1933—but, in no event shall the maximum hours for projectionists exceed 40 weekly.

Coast Exhibitor Group Cancels Dues in Arrears

The Independent Theatre Owners of Southern California, at Hollywood, at a general mass meeting last week, cancelled all past dues, setting a new assessment of $2 per month. No provision was made, however, for the organization to affiliate with the MPPTOA. Cooperative buying for members will be attempted by the ITO.

The organization will stage a gala midnight show at the Hollywood Pantages theatre September 22, with stage, screen and radio stars performing. The initial affair of its kind, the show is expected to be an annual event. Jules Wolf, chairman of the entertainment committee, is handling arrangements.

TRAVELERS

WILL ROGERS arrived in New York from England after a trip which took him through practically every European country, including the Scandinavian countries. He sailed from London on the Queen Mary, via Cherbourg, and arrived in New York on May 18. He was accompanied on his trip by his wife, Betty Rogers, and their son, Peter.

EDDIE CANTOR left Hollywood for New York. He has beenreleased from his contract with Paramount Pictures and has been replaced by Eddie Foy, Jr., in the role of the character known as "Mulligan" in the movie "Sailor Beware." Cantor is expected to return to Hollywood shortly.

HARRY RAPF flew into New York from Hollywood. He is expected to leave for Paris to promote "The Gay Divorcee," which is being released in Europe by Paramount Pictures.

Eddie Craven, nephew of Frank Craven and comedy star of the play "Sailor Beware," arrived in Hollywood to play the same part for Paramount.

ROBERT ARMSTRONG, former star of "The Boys of Ross" in Europe, arrives in New York for the premiere of "The Story of a Little Friend."

JOHNNY WEISMULLER, who recently returned from Europe, will start in New York for the premiere of "Tarzan of the Apes." He will be accompanied by his wife, Lillian Gish, and their daughter, Diana.


JACK HULBERT, Gaumont British star, and Michael Balcon, producer-director, are expected to arrive in New York shortly.

MURIEL KIRKLAND, who has just completed a role in Jesse L. Lasky's "The White Parade," will arrive in New York on June 1.

JOSEPH HAY WHITNEY, president of Pioneer Pictures, Inc., will leave New York for the Coast in the near future.

GEORGE W. WYER, general manager of Gaumont British in the United States, left New York for a trip through key cities to organize the company's new sales department. He is scheduled to return to New York next week.


FRANK MCHUGH, Warner comedian, is spending a belated honeymoon in New York.

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The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 241.—(A) Name the various objections to the use of a.c. at the projection arc. (B) What is meant by "rectifying the current"? (C) Name the various means available for current rectification. (D) Give your views as to whether or not a current rectifying device will return its cost to the management.

Answer to Question No. 234

Bluebook School Question No. 234 was:
(A) What is the area, in fractions of a square inch, of one square millimeter? (B) What is meant by the mid-foot standard of resistance? (C) How could we calculate the resistance of an electric arc, voltage and amperage being known? (D) Suppose current to be 110 volts, the arc is a 60-volt one. There are four 45-ampere, 220-volt fuses: R. H. S. and P. Dalbev. What is your answer? 60 amperes of current. How nearly would you be able to get it, and what would be your hook-up? The rheostats are regulation 220-volt, fixed resistances, made to work with a projection, light source. Just what inspection do you make of the wires inside your lamphouses, and how often? In what condition must they be to receive your O.K.?

This question appeared in the August 4 issue, and the answer follows that to Question No. 235, which appeared in the September 22 issue. The following made good on this one:


SOUND TRACK VARIATIONS

Recently a very wide variation in variable density sound tracks has been complained of by projectionists. Not infrequently such wide variations are not perceptible to one another, making it difficult or even impossible to project them without either a period which is too long or too short.

This is a condition that outages projection, it cannot always be handled successfully in one-room rooms. It calls for rectification, and to that end I ask projectionists immediately to forward to me two-frame clippings of one of the adjoining scenes in which there is wide variation in sound track density or one-frame clippings from different portions of the same productions showing wide range in sound track density. Give name of production and number of reel from which clippings are taken. Neither your name nor location will be used.—F. H. R.
Stories Sold To Producers

(Week Ending September 15th)

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<tr>
<th>SOURCE OF MATERIAL</th>
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TOTAL FOR THE WEEK   4     9      16
TOTAL SINCE SEPT. 24  33  7  64

Mr. Backfield, original by Byron Morgan and J. Robert Breden. Purchased by MGM.

Mr. Bad Penny, original by Edward Dean Sullivan. Select Productions. Gordon Kahn collaborating with Mr. Sullivan in adapting.


Untitled, original, about the life of Johann Strauss, by Rupert Hughes and Bernard Hyman, purchased by Metro.

WABASH AVENUE

CHICAGO

Balaban & Katz is ready to spend some $30,000 to complete the Paradise theatre in first-class shape for early reopening.

Among those who journeyed to New York last week to be on hand for the Code Authority hearings were clearing house producers and their associates who were Jack Miller, James Coston, Van Nomokis, Abe Kaufman, George Gehring, Henri Ellman, Jerry Drell, Jack Rubens, Ben Cohen and Richard Ben Mott. 

Ben Savini of World Wide and Ben & Bud Westerns, was in town for conferences with Ben Judell. 

Tom Mitchell has joined the Henri Ellman sales corporation. 

A large number from film row attended the funeral this week of Louis Rudolph of the Emmanette theatre who passed away following a brief illness.

School children of Cook County will have included in their courses various phases of motion picture appreciation under a program being evolved by Otto E. Atkin, county superintendent of schools. Meetings with exhibitors leaders are planned to enlist industry cooperation.

A man who has fought Tague, operator of the Bryn Mawr theatre, said was the robber who held him up was captured by police after he had shot up the ticket booth. Tague was held up last June and had identified a Bruno Austen. Austen was at liberty on bond and a few days before the shooting Tague had testified against him in criminal court.

Gas Truelich is seriously ill with pneumonia.

Iving Mack warns it is reported that he has not spoken to any business giving the拿 representing in any part of the country and any one posing as a representative of Filmack Theater Company is a fraud.

Max Roos, a veteran in the theatre ticket printing business, is celebrating his first year as president of American Ticket Corporation, 626 S. Clark Street.

HOLOQUIST

Bellman Plans New Offices

Jack Bellman, president of Hollywood Exchanges, Inc., plans two new exchanges in the east within the next few months. He now has four branches and has not yet decided where the new offices will be located.

Sunday Films at Last

Mayfield, Ky., is having Sunday motion picture performances for the first time in its history, with the Legion and Princess theatres to be open on Sunday in the future.

MOTION PICTURE HERALD

September 29, 1934

SHORT PRODUCT PLAYING BROADWAY

Week of September 22

MAYFAIR

Screen Snapshots No. 13. Columbia 

Paramount

Three on a Match. . . . . . Paramount 

Rhythm on the Roof. . . . . . Paramount 

A Dream Walking. . . . . . Paramount 

Rialto

Rhythm on the Roof. . . . . . Paramount 

Baby Blues. . . . . . Paramount 

Cana on a Match. . . . . . Paramount 

Rivoli

Good Luck—Best Wishes. . . . . . Educational 

Stranger Than Fiction. . . . . . Universal 

RKO MUSIC HALL

Along Came the Duck. . . . . . Educational 

Roxy

Strong to the Finish. . . . . . Paramount 

Strand

Phil Spitalny and His Musical Queens. Vitaphone 

Why Do I Dream Those Dreams? Why Do I. . . . . . Vitaphone 

Harry Post in Hollywood

Harry A. Post, vice-president of Celebrity Productions, is on the Coast for conferences with studio executives on the Powers Comicolor cartoons planned for the 1934-35 season. He will discuss with independent producers proposals made for the release of features and serials through Celebrity.

Audio Productions Expands

Frank K. Speidel has been named director of the industrial division of Audio Productions. F. Lyle Goldman has been appointed director of the theatrical division, and C. H. Bradfield, Jr., has been given additional duties as director of the service division. These new divisions have just been established by W. A. Bach, president, in expansion of Audio's activities.

Sidney Takes Other Duties

Louie K. Sidney of Loew's has taken over the supervision of sound projection in all Loew houses in addition to his regular duties. The work had previously been handled by Charles C. Moskowitz, but with his assumption of some of the duties of E. A. Schiller, he had to be relieved to some extent.

Cohan Writes Own Trailer

George M. Cohan has written his own trailer for Harold B. Franklin's "Gambling," being made at Eastern Service Studios, Astoria, L. I. National Screen Service is supervising the making of the trailer, with Rowland V. Lee directing.

MGM Starts Color Ads

MGM is using color advertising to exploit "Chained" in key city newspapers. This is the first film to come under the new policy calling for color newspaper advertising on all important MGM films.
Children Prefer The Old Favorites As Film Material

School children from eight to 15 years of age, representatively selected from New York and New Orleans public schools, answering a question submitted by the National Board of Review: What books would you like to see made into motion pictures? gave the greatest vote to "Treasure Island," already released by MGM.


The younger element also requested "more baseball stories," "some basketball stories," "any of Gene Stratton Porter's books," "some Andersen fairy tales," "any colorful biography," etc., etc.

A recent meeting of the Young Reviewers, a group of children, from eight to 15 years, organized by the National Board to review and discuss pictures, was featured by the remark of one eight-year-old, during a discussion of child actors, who said: "If they can act it's all right, but it's better when they have grown people in the picture with them who can act, too." There was, it is reported, enthusiastic agreement.

Reports Pictures Make Child Lax

Changes in the attitude of children under the influence of the motion picture are more frequently in the direction of laxity, according to some medical authorities being retained for a longer period than changes in the direction of more strict standards, according to Professor Vernon Jones of Clark University, reporting to the forty-second annual meeting of the American Psychological Association at Columbia University last week.

The basis of the report was the study of three large classes in a school in a poor section of New Haven. In all cases, he reported, the change was in the expected direction as indicated by the emphasis in the film. Used in the study were: "The Champ," "Fast Companions," "Abraham Lincoln," "Tom Brown's Cellar," shown two at a time, with a week intervening before showing of the second two.

Results were obtained by giving attitude tests to the children before and after seeing the films and retesting the tests six months later. Changes in attitude were obtained by comparison of the test results of children who had seen the films with those of children who had not. The pictures selected were used because they raised certain moral issues.

Free Film Courses, State Sponsored, Begin in New York

Registration began last week for the fall classes in motion picture and radio technique sponsored by New York state, and held at 80 Center street, New York. There is no charge for tuition, matriculation or text material. Arrangements have been made for the establishment of a place where agency and radio audition bureau available without charge to those who have completed courses.

During the summer just past, 1,104 men and women took the course, it was reported, and several are said to have obtained positions.

City educational authorities have approved the American Children's Theatre, Inc., about to establish Theatre of Young America in the Cosmopolitan Theatre, New York. Its aim is to provide "wholesome entertainment for the school children of New York," declared George J. Ryan, president of the board of education.

Columbia Broadcasting Net Is $923,794 in Year

Columbia Broadcasting System has reported net income of $923,794, equal to $28.21 per share on the common stock, after expenses and other charges, for 1933. There are 112,444 shares of combined Class A and Class B stock outstanding.

Film Shows CCC in Action

The story of the Civilian Conservation Corps, its objects and accomplishments, is told in "A Week at the Forest," released by the U. S. Forest Service, in comment accompanying a one-reel film, "Forests and Men," released by the U. S. Department of Agriculture.

Chaplin Signs de Haven

Charles Chaplin has selected Carter de Haven as assistant director for his forthcoming project, the morning program of "Picture No. 5." Mr. de Haven will also take a featured part in the film. Pauline Goddard will also be cast. The film will be released by United Artists.

RKO Signs Astaire

RKO Radio has signed Fred Astaire, noted stage musical comedy star, to an exclusive, three-picture contract, following completion of "The Gay Divorcee."

Picker with Distributors

Sidney Picker has joined the executive staff of Hollywood Film Exchange, distributing organization for Liberty Pictures.

Theatres Accept New Code, Asking Labor Revisions

The League of New York Theatres, Inc., and the National Association of Legitimate Theatres, Inc., meeting separately in New York late last week, approved the revised code for the legitimate theatre, with the exception of one section. That section would give employees the right to complain to the Industrial Relations Committee against violations by employers.

Dr. Henry Moskowitz, executive adviser of the league and vice-chairman of the legitimate Theatre Code Authority, held that employers should have the same right as labor to go before the Industrial Relations Committee on violations. He said he did not know what Sol A. Rosenblatt, N.R.A. division administrator, would do about information that recommended insertion into the code, that indicated that if the request were refused, the league and association would accept the situation.

The league also indorsed the recent action of Actors' Equity that no pay cuts be allowed by management in players' contracts until the management's books have been submitted to Equity. It also would be glad to cooperate with Equity in protecting players' contracts, and to prevent the "motion pictures industry from stealing our actors," said Dr. Moskowitz.

An amendment will be voted by the league October 8 to increase the board of governors from seven to 10 members. A nominating committee, named to draw up a slate for next year, includes L. Lawrence Weber, chairman; Gilbert Miller, Rowland Stedfins and Max Gordon.

The revised theatrical code puts stringent restrictions on theatre ticket sales, and raises the salaries of certain classes of actors and other employees. Wages of ushers, scrubwomen and such employees are set at a minimum of 40 cents per hour for a 48-hour week, with time and a half for overtime. Employees and employers get equal power in the code authority.

Newspaper Rejects Ads On Jean Harlow Picture

The Journal-News at Hamilton, Ohio, has rejected paid advertising and reader items on Jean Harlow's "The Girl from Missouri," playing at the Paramount theatre, and the management has undertaken a widespread throwaway campaign.

Sign Writers Ask Increase

The New York Sign Writers Union, Local 230, has demanded a 10 per cent wage increase on contract work, for the coming week. The increase would raise the present scale of $13.20 per seven-hour day to $14.70. Negotiations are underway.

Pete Wood Ill

P. J. (Pete) Wood, secretary of the Independent Theatre Owners of Ohio, is at Magnetic Springs, near Columbus, to treat an ailment back.
"Audiences Applaud Russ Columbo . . . 'Wake Up and Dream' takes a legitimate place among the better musical entertainments, first because of the grand voice that Russ Columbo had and then because of original story embellishments."
—Los Angeles Herald & Express

"Should be a money-maker . . . It's 100% entertainment."
—Hollywood Variety

"This musical show has all the assets of class A production . . . Has many hilarious comedy situations. Has general appeal."
—Motion Picture Daily
Only Six Stage Theatres Left of 23 Operating in 1924; Legalise Is Seeking Aid
By JAMES LOCKHART
Mexico City Correspondent

The handwriting on the wall that the cinema is much wanted and that the playhouse is holding its own has become bolder. It is virtually a certainty that Mexico City will soon find itself in a unique position among world metropolises—a first class city with but one playhouse, and the patrons of that lone thespian temple wobbling in favor of the silver screen.

This town now has but six stage theatres of the 23 that functioned in 1924. The other 17 have either been converted into cinemas or functioned down or become stores. During the past decade, Mexico City public taste has swung decidedly toward pictures. One by one, houses of whom their owners proudly asserted at their inauguration that they would ever be dedicated to thespian art, have been wired and made into picture palaces. The biggest jolt in this regard was what recently happened to the venerable Teatro Principal, claimed to be the Americas' oldest playhouse. After two and a half centuries the theatre went cinema.

Equity Rules on Wage Reductions

The Council of the Actors' Equity Association in New York has determined to establish a permanent "cuts board" at Equity headquarters, to which a theatre management desiring to introduce a reduction in players' salaries must submit his arguments and be prepared to substantiate those arguments by showing his books.

It has been decided, also, that even though the cuts board is agreed as to the justification of a reduction, it will not force members to take the cut. If the cuts board refuses the management's request for a cut, the management may accept it on its own responsibility. No cuts may be made in salaries of $50 or less, nor may any cut cause a salary to fall below that figure.

The procedure was agreed upon by the Council on September 18, and it is expected to be in full effect on September 18. The legislation within Equity is designed primarily to halt the abuses which it is claimed grew out of the widespread policy of salary cuts and other management reductions during the depression period. Reductions, it is said, were often ordered without sufficient justification on the part of the management.

IEPA Offers Plan to MPTO

The Independent Exhibitors' Protective Association, recently formed in Philadelphia, has asked the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, with which it has been at odds for some time, to lend its support to a "definite program for immediate relief for the independent exhibitor." The request is made in the second issue of the new publication of the IEPA, called the "Independent Exhibitors Film Bulletin," which is, according to its contributor, "dedicated to the protection of their (independents') interests."

The publication points out that the record of exhibitor organizations in the territory is one "of utter futility," and asks "one strong independent organization from producer and chain theatre control." It suggests that the MPTO unit "try" the IEPA plan for one year, "not the ten years that we have tried yours so unsuccessfully. If we fail to show results the other side of this organization will step down to make way for others."

The IEPA plans to go to the public in the territory following its failure to obtain cooperation from Warner Theatres in certain situations where independent exhibitors are shut out of product, according to the IEPA's charge. Every effort will be made to enlist the sympathy of the people, the bulletin declares.

Universal Common Stock on $1 Basis

The par value of Universal common stock has been changed to $1 per share. The new stock replaces the present no par value common, trading in which has been suspended, pending completion of an application for listing of the $1 shares.
## Theatres

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<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Boston</td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td></td>
<td>&quot;Girl of the Limberlost&quot; (Mono.)</td>
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<tr>
<td></td>
<td>&quot;Dames&quot; (W. B.)</td>
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<td>&quot;The Defense Rests&quot; (Col.)</td>
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<td>&quot;King Kelly of the U. S. A.&quot; (Mono.)</td>
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<td>&quot;Desirable&quot; (W. B.)</td>
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<td>&quot;Dragon Murder Case&quot; (F. M.)</td>
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<td></td>
<td>&quot;The Fountain&quot; (Radio)</td>
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<td></td>
<td>&quot;Chained&quot; (MGM)</td>
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<tr>
<td></td>
<td>&quot;The Scarlet Empress&quot; (Para.)</td>
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<td>&quot;Desirable&quot; (W. B.)</td>
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<td>&quot;Dragon Murder Case&quot; (F. N.)</td>
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<td>Buffalo</td>
<td>&quot;The Fountain&quot; (Radio)</td>
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<tr>
<td>Century</td>
<td>&quot;Kiss and Make Up&quot; (Para.)</td>
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<td>&quot;Upper World&quot; (W. B.)</td>
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<td>Court Street</td>
<td>&quot;The Notorious Sophie Lang&quot; (Bio.)</td>
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<td>Lafayette</td>
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<td>Chicago</td>
<td>&quot;New and Forever&quot; (Para.)</td>
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<td>&quot;Cockeyed Cavaliers&quot; (Radio)</td>
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<td></td>
<td>&quot;Paris Interlude&quot; (MGM)</td>
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</table>
|          | "Wild Gold" (Fox) and "Bailout Bait" (Radio) | 600
|          | "Bailout Bait" (Radio) |             |
|          | "Bulldog Drummond Strikes Back" (U. A.) | 8,100       |
|          | "The Scarlet Empress" (Para.) | 6,200        |
|          | "Romance in the Rain" (Univ.) and "The Crime of Helen Stanley" (Col.) | 6,700
| United Artists | "The Count of Monte Cristo" (U. A.) | 15,000 |
| Cleveland | "The Cat's Paw" (Fox) | 8,000        |
| Allen    | "British Agent" (F. N.) | 44,000       |
|          | "Now and Forever" (Para.) | 5,500        |
| Hippodrome | "Of Human Bondage" (Radio) | 18,000       |
| RKO Palace | "The Life of Vergie Winters" (Radio) | 16,500 |
| State    | "Dames" (W. B.) | 14,000       |
| Stillman  | "Charlie Chan's Courage" (Fox) | 17,000       |
| Denver   | "The Cat's Paw" (Fox) | 3,200        |
|          | "She Learned About Sailors" (Fox) | 2,200 |
|          | "The Dragon Murder Case" (F. N.) |             |
|          | "Dames" (W. B.) | 7,000        |
|          | "The Cat's Paw" (F. N.) | 12,000       |
|          | "Chained" (MGM) | 10,000       |
|          | "Sentimental Agent" (Col.) |             |
|          | "Sailor's Home" (Col.) |             |
|          | "The Cat's Paw" (Anth.) |             |
|          | "The Hawk" (Radio) |             |
|          | "The Cat's Paw" (F. N.) | 3,500        |
|          | "You Belong to Me" (Para.) | 5,500        |
|          | "Of Human Bondage" (Radio) | 4,000        |
|          | "Strictly Dynamite" (Radio) and "Bailout Bait" (Radio) | 2,000

## High and Low Gross

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<thead>
<tr>
<th>High and Low Gross</th>
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<td>&quot;Topaz&quot;</td>
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<td>High</td>
<td>&quot;Island of Lost Souls&quot; and &quot;Billion Dollar Scandal&quot;</td>
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<td>Low</td>
<td>&quot;Fugit&quot;</td>
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<tr>
<td>High</td>
<td>&quot;Little Women&quot;</td>
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<td>Low</td>
<td>&quot;When Strangers Marry,&quot; and &quot;Easy to Love&quot;</td>
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<td>High</td>
<td>&quot;Men Must Fight&quot;</td>
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<td>Low</td>
<td>&quot;I'm No Angel&quot;</td>
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<tr>
<td>High</td>
<td>&quot;No Cinderella&quot;</td>
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<td>Low</td>
<td>&quot;Dance and Deception&quot;</td>
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</tr>
<tr>
<td>Low</td>
<td>&quot;I'm No Angel&quot;</td>
<td>3,000</td>
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## Notes
- The total of theatre receipts for the calendar week ending September 22, 1934, from 100 houses in 18 major cities of the country, reached $1,115,508, a decrease of $7,588 from the total for the preceding calendar week, ending September 15, when 101 houses in 18 cities reported an aggregate gross of $1,123,096.

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### Theatre Receipts -- Cont'D

<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>Indiana</td>
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<td><strong>Lyric</strong></td>
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<td>Palace</td>
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<td><strong>KS</strong></td>
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<td><strong>Kansas City</strong></td>
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<td><strong>Los Angeles</strong></td>
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<tr>
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<tr>
<td><strong>Talladega</strong></td>
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</tbody>
</table>
LOOKEE! LIBERTY MAGAZINE GIVES 4 STARS TO THREE MORE SILLY SYMPHONIES!

Liberty

*** THREE SILLY SYMPHONIES

The Flying Mouse, Peculiar Penguins, The Wise Little Hen, Walt Disney color cartoons.

EVEN the greatest players turn out occasional inferior pictures, but there has yet to be a Silly Symphony which hasn’t given perfect lifting and delightful entertainment. Ever since Three Little Pigs broke all records for Broadway re-runs, interest has so mounted in the doings of grasshoppers, ants, pigs, flowers, and rodents that these fantasies—with the possible exception of Mickey Mouse, also a Disney creation—are now the most enthusiastically greeted items in the varied Hollywood output.

The new Sillies—Peculiar Penguins, The Flying Mouse, The Wise Little Hen—are up to the unsurpassed spell-binding standard Disney has set for himself, to the despair of his legion of imitators.

The Silly Symphonies defy analysis or criticism. It is sufficient merely to announce that they are ready for your enjoyment. Bring the children along too.

AND HOW THEY'RE RAVING ABOUT THE NEW MICKEY MOUSE PRODUCTIONS!

Walt Disney's

SILLY SYMPHONIES IN TECHNICOLOR

AND MICKEY MOUSE PRODUCTIONS

ARE RELEASED THRU UNITED ARTISTS
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tr>
<td><strong>Oklahoma City</strong></td>
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</table>

**Picture**

- "One More River" (Univ.)
- "The Last Gentleman" (U.A.)
- "She Was A Lady" (Fox)
- "Within the O" (Fox)
- "British Agent" (F. X.)
- "British Agent" (F. X.)
- "Treasure Island" (MGM)
- "Treasure Island" (MGM)
- "Treasure Island" (MGM)
- "Treasure Island" (MGM)
- "Treasure Island" (MGM)
- "Treasure Island" (MGM)
- "Save the Day" (Col.)
- "Save the Day" (Col.)
- "Save the Day" (Col.)
- "Save the Day" (Col.)

**Gross**

- 1,400
- 4,500
- 2,300
- 800
- 3,200
- 5,200
- 2,500
- 10,000
- 2,500
- 2,500
- 7,700
- 2,000
- 13,500
- 6,300
- 8,000

**Picture**

- "The World Moves On" (Fox)
- "Servants’ Entrance" (Fox)
- "Kiss and Make Up" (Para.)
- "Call It Luck" (Fox)
- "Affairs of Cellini" (U. A.)
- "The Fountain" (Radio)
- "The Defense Rests" (Col.)
- "The Cat’s Paw" (Fox)
- "Here Comes The Groom" (Para.)
- "Straight is the Way" (MGM)
- "The Affair of Cellini" (U.A.)
- "The Affairs of Cellini" (U.A.)
- "Dames" (W. B.)
- "The Greatest Gamble" (Radio)
- "You Belong to Me" (Para.)
- "British Agent" (F. X.)
- "Crime Without Passion" (Para.)
- "British Agent" (F. N.)
- "Dames" (W. B.)
- "His Greatest Gamble" (Radio)
- "You Belong to Me" (Para.)
- "You Belong to Me" (Para.)
- "Crime Without Passion" (Para.)
- "Dames" (W. B.)
- "The Defender" (Col.)
- "One Night of Love" (Col.)
- "The World Moves On" (Fox)
- "Perfect Crime" (MGM)
- "The World Moves On" (Fox)
- "This Man is a Good Man" (Radio)
- "I’m No Angel" (MGM)
- "No Angel" (MGM)
- "One Night of Love" (Col.)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)
- "The World Moves On" (Fox)

**Gross**

- 1,900
- 3,800
- 5,500
- 500
- 3,000
- 5,200
- 9,000
- 6,000
- 2,500
- 5,500
- 7,000
- 6,000
- 6,000
- 2,500
- 1,000
- 2,300
- 1,000
- 1,000
- 1,000
- 9,000
- 3,000
- 1,400
- 5,000
- 4,200
- 7,000
- 1,200
- 2,000
- 1,000
- 1,000
- 1,000
- 1,000
- 1,000
- 1,000
- 1,000
- 1,000
- 1,000

**High and Low Gross**

- 1,000
- 1,350
- 11,000
- 1,800
- 1,000
- 5,000
- 1,000
- 1,000
- 8,100
- 1,400
- 2,000
- 17,200
- 5,000
- 7,500
- 3,250
- 23,600
- 1,400
- 6,000
- 5,000
- 17,200
- 5,000
- 7,500
- 1,000
- 8,500
- 1,400
HELD OVER! Three weeks! Keith's Theatre, Boston!
HELD OVER! Three weeks! United Artists Theatre, Chicago!
HELD OVER! Three weeks! Aldine Theatre, Philadelphia!
HELD OVER! Three weeks! Keith's Theatre, Washington!

Alexandre Dumas'  
COUNT OF THE MONTE CRISTO  
with ROBERT DONAT  
ELISSA LANDI  

HELD OVER! Two weeks! Keith's Theatre, Baltimore!
HELD OVER! Two weeks! Fulton Theatre, Pittsburgh!
HELD OVER! Two weeks! Capitol & Grand, Cincinnati!

Released thru UNITED ARTISTS
PRODUCTIONS IN WORK

<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
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<tbody>
<tr>
<td>METRO-GOLDWYN-MAYER</td>
<td>Story, Wallace MacDonald, John Rathmell. Screen play, Colbert Clark, James Gren. Director: David Howard.</td>
<td>Loretta Young, John Boles, Muriel Keithland, Dorothy Wilson, Joyce Compton, Polly Ann Young.</td>
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The Box Office Measures Creative Talent In Cold Figures

Box office figures represent the true value of the creative talent of the screen, guiding production along lines indicated by box office performance and public response.

MOTION PICTURE HERALD'S Box Office Champions, compiled and published for each month since October, 1931, based on a nation-wide report of box office figures, has been invaluable to motion picture executives as a judgment on their activities and as a mark for the future.

Similarly figures gathered and published by MOTION PICTURE DAILY have served to measure the attainments and contributions of the screen's creative workers.

They have served exhibitors as a foundation for profitable bookings and for extended exploitation efforts.

The forthcoming BOX OFFICE CHECK-UP will analyze and summarize the year's outstanding screen successes in terms of the box office and indicate other factors that have contributed to the notable achievements of recent months.

THE BOX OFFICE CHECK-UP of 1934

QUIGLEY PUBLICATIONS, 1790 Broadway, New York
DEAR HERALD:

When we went through Plainview, Nebraska, we always stop and see J. J. Hoffmann, who operates the Plainview theatre, and we seldom find him at home. This time when we came through Plainview we were both glad to learn this because we knew we would get a good feed at Hay's cafe, while if he had stayed at home he would probably have had to eat cold potatoes while his wife was out playing golf.

That's the reason why he has dwindled down to 190 in his B.V.D.'s.

A. A. Ulm of the Orpheum theatre at Randolph, Neb., is still running at large. We wanted to see Mrs. Ulm, because she is among the finest ladies of the land, but they live over the theatre and climbing stairs is about the hardest work we do, and besides that A. A. stood around watching us all the while. He told us that if the Herald would cut out our Column he would consent to take it out of the postoffice occasionally. We told him if he would pay for his subscription the Herald would be sent to him occasionally. Then he flashed a receipt on us for two more years' subscription, and we drove away.

Kind-hearted Dalton

We drove through Sioux City. That's the town where they sell so many hogs. We drove right out through the town because we were afraid they might put us in the wrong pen, but before we got there we called on Ralph Dalton of the Osmond theatre at Osmond, Neb. Ralph was fully dressed in the raw except that he had on a pair of overalls. He claimed to be the chef while his wife was doing the family washing. Ralph always gave his wife the easy job to do, he's so good-hearted that way. Then we stopped to see Miss Kathleen Voter, who operates the Auditorium at Laurel. We always stop to see Miss Voter because she is a very interesting person to talk to. Besides she knows a whole lot about the show business and is a strong advocate of clean pictures.

We have traveled as far west this fall as Sterling, Colorado, and the best prospect for corn we have seen is around Holstein, Iowa. Holstein is where they raise enough popcorn to keep every kid in the United States busy all winter shaking a popper. Holstein is where the Holstein cows and the Wooden-Shoe Dutch come from. Fred Levey operates the theatre there and claims to be a Holland Dutchman and was a wooden shoes. We asked Fred if he was a relative of our friend Lew Levey, who is a branch manager at Des Moines, and he said he wasn't. We were glad to learn this, for Lew has enough hanging on him now.

Mrs. Levey said she was going to write to the Herald and ask if they knew we were at large and what the number of our cell was. Fred told her she had better sit over on the other side of the room. Then we got into the car and drove away while they were trying to coax us to stay overnight and went down here to Ida Grove to see Harry Day and Mrs. Harry Day, who operate the King theatre.

The boys were out in the street shooting firecrackers and guns on the 4th of July when Harry was born and he became so scared that he has been gun-shy ever since, and publicly we told him to subscribe for the Herald, and he jumped through a window and that's the last we saw of him, but the next morning we learned that he was hiding in Bill Bowker's hayloft at Dunlop, Iowa. That's just how it goes, we never get to shoot an exhibitor, they always get away before we can pull the trigger, but then some of 'em are about half shot anyway. Mrs. Day said that when she came home from a whisky party last spring Harry had set a couple of bens in the bathtub and had gone to bed with his rubber hooch on. We looked up his record on our list and found that he had paid his subscription to the Herald to September, 1935. That's just the way it is with these Iowa guys, they are so doggone afraid that they might miss a copy that they keep their subscriptions paid a year or more ahead, and then kick because we call on 'em.

Night Kittenball Plague

Say, we want to call the attention of you boys to something that you probably already know, and that is that when night kittenball strikes your town the attendance at your theatre will remind you of the effects of a smallpox epidemic. Over here in Iowa we find that night kittenball is worse on the theatres than grasshoppers in South Dakota. It is said to be generally sponsored by the electric light company because they want to sell juice. It doesn't seem to be like the skating-rink fade, in that it doesn't seem to wear out, but runs from spring to winter, and the players are quite often those who are on relief who even help to support a good resolution. The merchants in some towns, we are told, are sponsoring these kittenball games because they don't cost anything except for the electricity. We wish somebody would open a free store in their town.

There is no use in dwelling on one subject all the time, so let's take up something else. We are still of the opinion that the best way to reach Hollywood and get clean pictures is through the pocketbook for that will touch 'em when reason won't.

In our travels through northwest Iowa we have seen some excellent corn fields. We have seen some that we believe will yield from 50 to 75 bushels per acre. This condition is very limited and only about one Iowa farmer out of thirty will have any corn to sell, as the bulk of the state wasn't even raised a nobler, or so we are told. If the present price of corn stays up where it now is, prosperity will hit these farmers with a bang, but how about the other twenty-nine who have no corn and have to buy it? Don't you think that prosperity to them will look like it had been run through a sick cow? Robbing Peter to settle up with Paul will make Paul feel pretty good but Pete and his whole family are apt to get pretty doggone sore about it.

Bass-Fishing Fever

We stopped at Odebolt to see Mr. Hartwell, who runs the theatre there, but his wife told us that he had gone up to northern Minnesota bass-fishing for a couple of weeks. That's just the way it goes, whenever a man gets the bass fever you can't find him with a search-warrant. We've had that fever at times when we broke out in spots and looked like an alligator. A man will do anything when he gets the bass fever. It's worse than the N.R.A. As soon as a man gets that fever somebody ought to shoot 'em.

A man told us out in California when we were there two years ago that if the Herald would cut out our Colym in the magazine they would probably be worth the price. The ambulacne took him to the nearest hospital. We don't know whether he lived or not. Then the other day an exhibitor told us that the picture critic for the magazine must have poor eyesight because he never sees any bad pictures. Maybe he is like Uncle 'Lexar Biggs when he said that all whiskey was bad, but some was worse than others, but then we shouldn't talk that way, we live in a prohibition state. (We are not speaking personally, we had reference to Nebraska.)

P. S.—Harry Day wired the chief of police this morning to know if we had left town yet.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colymunist

French Film Decree Passed

A French government decree, recently promulgated, provides for the organization in French Equatorial Africa of a control over films, phonographic discs and the taking of motion pictures. The lieutenant governor of the colony through a commission, must approve the film, title and subtitles before any picture may be shown.

Ross Promotes Thayer

R. W. Thayer, Cincinnati manager for Ross Federal Service, has been promoted to district manager in the handling of San Francisco, Seattle, Portland and Salt Lake City. C. E. Wagner, Milwaukee manager, will succeed Mr. Thayer in Cincinnati.

Blumstein Quits Columbia

Abe Blumstein, short subject sales manager of the Columbia-Chicago exchange, has resigned and is moving to New York. His future connection has not been set.

J. C. JENKINS--His Colym
Columbia

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—I read a report on this by an exhibitor and was a little surprised at the lawyer's very businesslike handling of the extensive and satisfactory cross-examination. Holt gets better here in action pictures than he does in comedies. Florence, Fla., Flomaton, Ala. Small town and country patronage.


LET'S FALL IN LINE, THE: Sam Sothern, Edmund Lowe—Roddy McRae, Jordan—This is a good program picture. We played it too old to get anything. But it is a way of satisfactory business, but those we did get said it was great.—Bert Silver, Silver Family Theatre, Greenville, Michigan. City and country patronage.

First National

CIRCUS CLOWN, THE: Joe E. Brown, Patricia Ellis—This is a very good picture and the best ever directed by Jack Conway. It has comedy, romance and thrills, and will please the entire family. It is being shown at the White City with great success. Here's hoping Brown will continue making this type of show. The trailer sold the picture well an advance, and it has continued to be quite a hit. Running time, 65 minutes.—J. E. Foy, Adventure Theatre, New York, N. Y. General patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Good. It means more than this one. If they do not have the smartest and nicest cards there are. It is poor from start to finish. For laughs and not getting them. Should have been sealed in the can and left there. A general exodus during the showing and me behind the office and the pay check. I fail to see the logic of Columbia Theatre, Columbus, Ind. General patronage.

VERY HONORABLE GUY: Joe E. Brown, Alice White—They did not give Joe Brown much strong material on his first outing. In fact, I think that he is the thinnest of others we have run. He does the best that he can with it but it is nothing to cheer about. If he will get by all right, but it could have been a whole lot better with a better scenario.—A. E. Hignock; Colonel Theatre, Columbus City, Ind. General patronage.

VERY HONORABLE GUY: Joe E. Brown—It is OK. Don't know what others have said. Old Joe E. gets them in. Running time, 68 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

VERY HONORABLE GUY: Joe E. Brown, Alice White—The entertainment in every way through and through. The picture is not big enough.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

BABY TAKE A BOW: Shirley Temple, Claire Trevor—You can bring it in with this one. Drew one of the largest crowds in two days that we have ever had. The run and run. July 2.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

BABY TAKE A BOW: Shirley Temple, Claire Trevor, James Dunn—Good show for the whole family. We have played it several times. It costs. July 2.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

BABY TAKE A BOW: Shirley Temple—You are very fortunate. This scene alone takes the picture, but you will never find another Shirley Temple. Boys, this little star is going to make a splash. We are showing it, and if you will ever get a chance, give her a big hand. Two days. Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

BOTTOMS UP: Pat Paterson, John Boles, Spencer Tracy.—It is a fine picture. I am telling you it will please. We can make meat and bread from this picture. Pat Paterson is a natural. Running time, 60 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

CALL IT LUCK: Pat Paterson, Herbert Mundin, Charles Starrett.—Nice clean feature; little dray with lots of talent. The Mundin is in supporting casts; he will get only better and better. Running time, 65 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel.—What a story with all the type of animal. A story with originality and cleverness. Because of Lloyd's absence from the screen for such a long period, and the weakness of his last attempts at talking pictures, it was difficult to get business on this production; but two or three pictures like this one and Lloyd's previous one will soon regain him the tremendous popularity he once enjoyed. Running time, 60 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn.—A fairly good picture. Interesting story. For some reason, did not draw as well as expected. Had a bigger second night than first, Running time, 30 minutes.—Antonio C. Balsado, Avon Theatre, Canastota, N. Y. General patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers.—We have played it five times so far. The Farrell still does a crowd. Played Aug. 26-27—K. H. Bell, Royal Theatre, Brownstown, Ind. Small town patronage.


CHARLIE CHAN'S COURAGE: Warner Oland—Good mystery. Ran only one night but will stand two anywhere. Running time, 60 minutes.—Walter Odum, Sr., Dixie Theatre, Monte Vista, Colo. General patronage.

COMING OUT PARTY: Frances Dee, Gene Raymond.—It took a long time fixing up for the party but the farce is a good one. We had a fine ending. Running time, 85 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

DEVIL TIGER: Kate Richmond, Marion Burns.—It was a delightful picture. Running time, 65 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

EVER SINCE EVE: George O'Brien, Mary Brian.—It was a picture as this sure makes me sick. It might have come over in Fox's days, but the world was young. Running time, 72 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

HANDY ANDY: Will Rogers, Peets Wood.—A second "David Harum" from Fox. My only error was that I didn't extend my playing time at least double my general policy. My advice to Fox is to watch the Rogers starting vehicles very carefully so that they might not go as wrong. As they now are, they are tremendous B.O. grossers. At least 50 per cent believe this better than "Harum." I believe so, too. Running time, 81 minutes. Played Sept. 12-13.—Antonio C. Balsado, Avon Theatre, Canastota, N. Y. General patronage.

HANDY ANDY: Will Rogers, Peets Wood.—Here's the old meal ticket—Will Rogers. The bills keep piling up and then after a Rogers picture, we go out and pay some on account and re-establish our credit. "Handy Andy" is a developed picture. The laughs are too spaced that they are about three minutes apart. We wonderful throughout the entire running. Now that Marie Dressler has passed away, Will Rogers seems to have been at his best, and whoever is in charge. At least he is in this section. Running time, 81 minutes. Played Sept. 12-13.—Walter Odum, Sr., Dixie Theatre, Wellington, Ohio. Small town and rural patronage.


STAND UP AND CHEER: Warner Baxter, Madge Evans.—This is a very good picture that pleased all of us. We especially liked the musical production. This is great entertainment for the family and has plenty of music, dances, comedy and a bit of romance. The excellent cast adds much to the show and gives that picture that drawing names. Played one day to good business and pleased all. Running time, 80 minutes. Played Sept. 13-15.—J. F. Medford, Orpheum Theatre, Oakland, N. C. General patronage.

SUCH WOMEN ARE DANGEROUS: Warner Baxter, Walter Connolly. It was fairly well but he is slipping with this type of material.—M. F. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

Fairfax

ALL MEN ARE ENEMIES: Hugh Williams.—Pass this up or double bill it. A percentage picture that didn't take in for a crowd and they didn't like it. This is another "export picture" from Hol- lowood that isn't too popular. Running time, 75 minutes.—Walter Odum, Sr., Dixie Theatre, Monte Vista, Colo. General patronage.

ALL MEN ARE ENEMIES: Helen Twelvetrees—This is a very swell picture. It is a little slow in places but the story is all right. The men are all tough for it, but ends so differently.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor.—You can bring it in with this picture. It should be canned and junked. Bosom to the extreme. Running time, 75 minutes. Played September 17-18—Mrs. N. Monte Gill, Strand Theatre, Montreal, Vermont. General patronage.

Mayfair

BACIAGE OF HONOR: "Baster" Crabe, Ruth Hall.—A good "Honor" picture. Was well received by our patrons.—Walter Odum, Sr., Dixie Theatre, Canastota, N. Y. General patronage.

MIOD

CHAINED: Clark Gable, Jean Crawford, Stuart Erwin.—This picture is really quite good. No one but Stuart Erwin adds to the picture. The customers complimented it. So far so good.—Walter Odum, Sr., Dixie Theatre, Monte Vista, Colo. General patronage. Run time, 75 minutes.

GIRL FROM MISSOURI, THE: Jean Harlow, Harold Lockwood.—This is a fine picture that pleased our entire audience. It is a romantic melo-
MOTION PICTURE HERALD
September 29, 1934

Drama pleasingly told. There is nothing offensive about this and the laughs are often Springfield. Many reports state this is offensive but our patrons disagree with that statement. Don't miss a chance to play this film. Longest run for a good business. Played two days to average business. Running time two days. Played July 17-19, J. J. Streight, Orpheum Theatre, Oxford, N. C. General patronage.


HOLLYWOOD PARTY: All Star Musical—I can most certainly agree with the exhibitor who said a few weeks ago that the Shirley Temple picture was the press book. The only thing he forgot to mention is that Shirley Temple saw too much. Laurel and Hardy were the best things in a week's running. Played few minutes—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.


MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—This is one of the greatest mystery thrillers of the year. It is a melodramatic comedy with plenty of thrills, comedy and romance. This is a good entertainment for the whole family. Played every minute. Played Sept. 15—J. E. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SADIE McKEE: Joan Crawford, Gary Cooper—This film is not only enjoyed by most good crowds. Played Sept. 4—5—K. Hall, Royal Theatre, Brownstown, Indiana. Average running time 24 minutes. Played July 21—22—Watson Odum, N. Dixie Theatre, Durham, N. C. General patronage.

SADIE McKEE: Marion Davies, Gary Cooper—Parts in this picture are fine, but when it comes to the war story this picture is lost. Played every minute. Played Sept. 15—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.


HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Here is a good picture of the slapstick variety that has become popular of late. It is strictly comedy fare with plenty of laughs throughout. This is a picture that everyone patron ought to have during the summer season. Played every minute. Played Sept. 8—9—J. E. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


LITTLE MISS MARKER: Adolphe Menjou, Shirley Temple—This is one of the best this season has made. As a companion piece for the holidays and Christmas, most people have forgotten how to laugh in these parts, but this one seemed to get out most of them and they said it was the best picture they had seen in the theatre. Played in Silver Family Theatre, Greenville, Michigan. Town and country patronage.


MONOGRAM

HAPPY LANDING: Ray Walker, Jacqueline Wells—Ray Walker is all right. This is a good little picture that was played was "Manhattan Love Song" and it was a big disappointment. But He Couldn't Take It" cannot做到了. Played Jackson Theatre, Flomaton, Ala. Small town patronage.


RETURN OF CASEY JONES: Charles Starrett, Ruth Hall—Good railroad story that everyone enjoys. Played very well, nice attendance and with our usual good luck, it rained out both nights. Played under the picture—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

SHOCK: Ralph Forbes, Gwennllin Jill—This is a very good picture that should please any patron. It is a story of the effects of a shell-shock victim. It is located partly in London and partly in the front line trenches. It is a good entertainment for the whole family. Played every minute. Played Sept. 6—7—K. Hall, Royal Theatre, Brownstown, Indiana. Average running time 24 minutes. Played July 5—6—Watson Odum, N. Dixie Theatre, Durham, N. C. General patronage.

PARAMOUNT


Cockeyed Cavers: Wheeler and Woolsey—These stars are popular here. They help chase the blues away and that is the kind of entertainment the majority are looking for these days. Consider this picture better than the average Wheeler and Woolsey. Played July 24—25—Russell Allen, Allen's Theatre, Farmington, N. Y. Family patronage.

Cockeyed Cavers: Wheeler and Woolsey—This is one of the best this team has made. As a companion piece for the holidays and Christmas, most people have forgotten how to laugh in these parts, but this one seemed to get out most of them and they said it was the best picture they had seen in the theatre. Played in Silver Family Theatre, Greenville, Michigan. Town and country patronage.

COME ON DANGER: Tom Keene—The threatening shortage of Westerns has led me to buy a few of RKO's "Cockeyed Cavers"—it held up as good as any western which I have ever played. I hope that the rest of the company will be able to do the same. Played the last 8 minutes or the picture is spoiled. Played Sept. 11—12—N. Dixie Theatre, Durham, N. C. General patronage.
Theatre, South Sioux City, Neb. Working class and rural patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Bruce Cabot—Good program picture. Please these three good comedians. Gave satisfaction—Bert Silver, Silver Family Theatre, Durand, Miss. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire—A little old, but good. Recommended by all R. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

GOODBYE LOVE: Charles Ruggles, Vreese Teasdale—If you want to keep your pictures up to moral standards, don’t show this one, as it is made up of the dirtiest era, outside of this, it is fair comedy. Recommended by all R. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Halliday—This picture is not going to worry about the Legion of Decency. You have stars and with a short program of high class comedy you will give them entertainment. Running time, 45 minutes. Played Sept. 25-30.—W. R. Boughn, Jr., Soo Theatre, South Sioux City, Neb. Working class and rural patronage.


OF HUMAN BONDAGE: Leslie Howard, Bette Davis. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. As a consequence, his vehicles do proper justice to his characters. Our patrons like Leslie Howard. 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"I do not need to tell you that I couldn't "keep house" without the MOTION PICTURE ALMANAC. Hundreds of inquiries roll into my department during the year and the ALMANAC usually saves the day and probably my reputation. I can appreciate only to a degree, I'm afraid, the amount of work and research that went into its compilation. It is a work of immeasurable value not only to picture editors but to the whole industry." $5.00 the copy
WE POINT WITH PRIDE

Quigley Awards click again as General Manager J. J. Fitzgibbons announces the appointment of May co-winner Ken Finlay to the managership of the newly opened deluxe Royal Theatre, of the Famous Players Canadian Circuit, in Guelph, Ontario.

The promotion is Ken's reward for his splendid work in Montreal that led up to the May honors, in addition to his mentions with Gene Curtis in the winning column every month since the beginning of the Competition.

Thus for the third time the Quigley project is credited directly as being the stepping stone to bigger and better jobs. Three times in nine months have the winners been selected for important promotions, a score to which we may be allowed to point with reasonable pride.

Theatremen who still question the advantages of competing for the Quigley Awards are respectfully referred to Gene Curtis, Ken Finlay or Nevin McCord.

HIGH RATES

Though a number of newspapers, by reducing advertising rates, have conceded that the theatre is entitled to a better break, little progress has been made nationally by the industry to obtain an equitable adjustment, according to the survey in last week's Motion Picture Herald.

Because of the so-called free publicity, many newspapers insist that the present rates are not out of line, which argument might have sufficed some years back. However, with today's insistent and voracious demand by readers for news of the stars and studios, the dailies cannot reasonably fall back on this time worn excuse.

High rates have undoubtedly caused the curtailment of much theatre display advertising, thus forcing managers into newspaper teups of dubious value that reflect little credit upon the theatres and considerably less upon the dailies.

TO BUILD PRESTIGE

Closely following our recent editorial on the screen-school movement, Paramount now announces a nationwide essay contest on "Cleopatra," offering as prizes scholarships to participating high school and college students between the ages of 16 and 21. It is being done with a great degree of skill, what with the endorsements of "name" educators and contacting teachers of English in high schools and colleges. Provision has also been made for theatres desiring to tie in the national hookup with individual contests as part of their exploitation.

Though the Paramount plan is pointed to increase the picture's grosses, smart managers will also seize upon it to restore some of the theatre's prestige lost in the recent storm.

THE JUVENILE MATINEE

To be followed with interest is the future of the juvenile matinee plan in Harrisburg, Pa., where in cooperation with various civic organizations, the Wilmer & Vincent circuit recently sponsored a screen program made up of short subjects. The experiment, to run 10 weeks, is said to be the result of a quest for a new type of entertainment designed both to return a profit and to answer objections to controversial films.

Not the first of its kind, the Harrisburg plan follows similar projects not wholly successful. However, if the new type of program can be made sufficiently enjoyable to children nurtured upon the actionful Western and gang drama, it may make further progress along this scarce traveled trail.

COME AGAIN, FOLKS

Allowing your chairman the opportunity to duck, for a few pleasant hours, the job of putting these pages together, the following members from various parts recently popped into headquarters for a bit of a visit:

Harry Botwick, Portland, Me.; Mark Chartrand and Sonny Shepherd, Miami, Fla.; Larry Carroll, Burlington, Vt.; Ed. M. Hart, Plainfield, N. J.; Sid Holland, Elkhart, Ind., Sig Solomon, Newark, N. J., and Lew Wasserman, Cleveland, Ohio.

To meet and greet the visiting brothers is something of which we'd like to do much more. Thank ye, folk, for stopping by and come see us again.

And now, Jack Cohn urges that exhibitors use advertising and publicity campaigns laid out by the distributors for better grosses. Be that as it may, the Columbia head might also have added that details of these campaigns appear regularly in the pages of the Managers' Round Table Club section.
**SHOWMEN’S LOBBY LAFFS!**

**Three Week Tieup Put Over by White**

A series of fashion shows held daily for three weeks was the cooperation obtained by Paramount exploitation manager Bob White on “Melody in Spring” at the Prince Edward Theatre, Sydney, Australia. The idea was utilized by one of the leading department stores to inaugurate the Spring selling season in Australia, the picture receiving generous credits in all the store advertising.

The event was labeled “Fashion Melody in Spring Teas” and a week ahead the main windows of the store were completely covered with mammoth posters (see photo) in which the picture title was included. Similar posters were placed throughout the store, on delivery wagons, and customers notified by phone and further word of mouth advertising given the event by the 4,000 store employees. Distinctive programs were distributed at the store and also posted to customers in their monthly accounts, these containing full mention of the picture and theatre.

White also arranged displays of the song hits in all local and surrounding area music stores; leading hotel and ballroom orchestras were also promoted to play these numbers on their programs and over the air. Distribution of Lanny Ross autographed photos helped to spread the word.

**Friary Prints Tide Tables For Local Fishermen**

Many theatres in suburban spots include railroad time tables in their advertising, but Manager George Friary, Central, Biddeford, Maine, adapted this gag to the needs of his locality by putting out tide tables for the information of local fishermen, theatre ad carried below.

George also finds profitable a co-op herald, size 8 by 11, carrying 15 small ads in addition to theatre programs. Merchants pay the cost of these in exchange for the distribution at the theatre, an idea that may be worthwhile using in spots where newspaper facilities are limited.

**Work For a Quigley Award!**

**Ties In Dillinger From News Angle**

A Dillinger tieup on “Manhattan Melodrama” that was handled almost strictly from the news angle is credited to Manager Mark G. Margolis, Rivoli, Indianapolis, Ind. The picture opened on Sunday, the day of the bandit’s demise, and as soon as Margolis got the flash he worked speedily to make the hookup in his Monday morning ads, promoted front page stories, put out heralds and a sound truck.

Mark wisely refrained from sensationalizing his break, and by treating it as news managed to corral a lot of extra business.

**Work For a Quigley Award!**

**Hoover Promotes Stores On Chevy Giveaway**

Manager George Hoover, State, South Manchester, Conn., recently came in for a nice break by cooperating with three of his leading stores on a month’s sales stunt for weekly prizes and grand prize of Chevrolet sedan.

Everyone who bought merchandise in the three stores was given coupons, and regulation drawing was held each week on the stage of the theatre. George said that all he had to do was arrange the drawings in exchange for the added business, merchants even coming in for full page co-op ad in which theatre was prominently mentioned.

**Leggiero Puts Over Usher “Strike” Bally**

For his excellent campaign on “Circus Clown,” Manager William Leggiero, Ritz Theatre, San Bernardino, Cal., received a well merited First Mention, and what elicited a flock of chuckles for the unique showmanship of this enterant was the snappy street gag, in which the ushers went "on strike," picketing the streets carrying banners (see photo) to the effect that they were striking because of the impossibility of working due to the laughs in the picture.

As that section has been afflicted by a flock of industrial strikes lately, Leggiero says the gag gained extra attention.

Every one of the reliable circus stunts was put over, from dressing the house to costuming the stage. Large Joe Brown cutout was placed over box-office, cashier passing tickets through the oversize mouth. Papers tied in nicely, one coming in on classified contest six days ahead, reported to have netted over 300 inches for the date in return for 40 passes. Stores also included ad on style hookups.

Ice cream company put out special “Clown” brick, buying color space on at top of comic pages, and bakery stufled all packages of bread and cake for two days ahead. Playground pet show was also put on, crarcross papers, children parading to theatre after judging of pets. Tiemp made with kid club of local store in which 150 names of members were posted on board in store mezzanine, and all youngsters paraded by board to see if names were included. Bill says 75 passes only were necessary in return for the ad barrage put on by merchant.

Of more than passing interest was four page regular newspaper size paper, thousands of which were distributed by leather hanked newsboys in downtown section and from house to house. Scare "cyclone" head was used, the storm referring of course to the date. Enough outside advertising was obtained to lay off the cost of this one which helped spread the word.

**Work For a Quigley Award!**

**Chaplin Reissue Front**

For his return showing of the reissue of Charley Chaplin’s “Behind The Screen,” Manager B. J. Rybak, of the Broadway Trans Lux, devoted most of his front to a flash on the date, with a life size cut out animation of the comic tipping his hat and working the trick mustache.
CO-WINNER OF MAY AWARD IS PROMOTED

Quigley Honors Win New Post for Ken Finlay; September Deadline, Saturday, Oct. 6

by A-MIKE VOGEL

As announced by J. J. Fitzgibbons, General Manager, Famous Players Canadian Theatres, Ken Finlay, co-winner with Gene Curtis of the Quigley Award for May, has been appointed to the post of manager of the newly opened de luxe Royal Theatre, Guelph, Ontario.

Finlay in cooperation with Curtis, has been a consistent winner of Firsts and Honorable Mentions since the first month, and these successes are reported to have had much to do with his selection for the new job.

The promotion of this Round Table marks the third Quigley winner to be stepped up, Gene Curtis, May co-winner, and former manager, Palace, Montreal is now publicity head of Famous Players Canadian, and March winner, Nevin McCord, some weeks ago was appointed to City Manager, Marcus Theatres, Twin Falls, Idaho.

September Judges Appointed

Sufficient time still remains to enter the competition for September. The deadline has been set at midnight, Saturday, October 6, and all campaigns received up to that time will be eligible for the Award. At this writing, entries are being received with every post. Many new names are entered.

Encouragement is coming from fresh sources. Howard Waugh, Warner Theatres, Southern Zone director, a long time member, forwards campaigns from managers in his sector, and joins the long list of Warnerites who are solidly behind the Quigley Awards. From now until the end of the year, it looks like a ding-dong battle.

The judges for the September competition are as follows: Messrs. P. D. Cochran, Universal Pictures; C. C. Moskowitz, Loew Theatres, and Edward A. Finney, of Monogram Pictures. They will convene soon after deadline so that a winner may be announced in Oct. 13 issue.

For the benefit of those who do not clearly remember the rules of the Quigley competition, on page 59, issue September 1, all the necessary information was carried for guidance of those desiring to enter campaigns. There is nothing difficult in the rules, so send that entry now.

Work For a Quigley Award!

Armstrong Arranges Overseas Broadcast

For a buildup on "The Scarlet Empress" John Armstrong, Director of Advertising, Paramount Theatres, London, put over an international tieup in persuading the world's famous Madame Tussaud's Wax Museum to make a wax model of Marlene Dietrich. The overseas angle was tied in by a radio broadcast of the unveiling which was relayed over the NBC network in this country. Florence Desmond, famed movie impersonator, was guest of honor.

John also scored high in promoting the South African government to dress the Dietrich model in ostrich feather trimmed gowns as part of the campaign to increase the sales of ostrich feathers. This, of course, obtained a lot of free space in the papers, and further the famed Selfridge department store tied in by featuring these dress models and advertising them in conjunction with the wax unveiling.

Armstrong also sold British Paramount Newsreel on covering the wax bally, and as the pictures were shown in many theatres throughout the country, this made a splendid advance for the attraction.

These were the highlights of this British member's campaign which received endorsements of all those who were concerned in the exploitation. Each of the stunts was good for countrywide publicity and were reported to have boosted the English grosses on various showings of the Dietrich picture.

Rosen's Two Color Co-op

From Manager Leo Rosen, Troy, Troy, N. Y., comes a very attractive two color Philco Radio co-op page on "Shoot the Works." Full page streamer is in red, same color used to show off different radios in each ad. Copy is all in black, making a nice contrast for an effective eye-catching page.

Work For a Quigley Award!
"Hollywood Party" Invites
Extended by Mickey Mouse

For his "Hollywood Party" date at the Colonial Theatre, Hagerstown, Md., Oscar L. Gray, manager, printed attractive six by eight-colored two-page leaflets with Mickey Mouse on the cover inviting all to attend a "Hollywood Party." Inside carried cast and caricature of players, while back cover announced tickets would be given free to those holding lucky number printed in leaflet.

Special telegrams signed by the stars were sent out to patrons through tie-in with Western Union, imprinted balloons were released from airplane flying over city and lobby was dressed in party style with all the trimmings.

An additional newspaper break that Oscar landed came about when he arrived at theatre one morning and discovered the large Mickey Mouse compo cutout was missing. Papers carried stories to effect that "Mickey" was stolen and a reward was offered for his return.

Work For a Quigley Award!

Dezendorf Uses Villa's Swords for Lobby Display

Jim Dezendorf, Palace Theatre, Marfa, Texas, went to town on his "Viva Villa" campaign certainly having the proper setting, as Villa had often visited locally. Jim managed to secure some of the Mexican leader's personal effects (see photo) that were displayed in lobby. Herbals printed both in Spanish and English were delivered house to house.

Ten days prior cards were tacked on every post and fence throughout city and surrounding towns. Senor Lopez, counsel to the U. S. from Mexico, was present at opening and told of Villa and his manoeuvres. Serialization of the bandit's life ran in newspapers and all prior ads carried plug on coming attraction.

Work For a Quigley Award!

Herald Supplies Slogan

Manager Ed Harrison, Capitol, Pittsfield, Mass., reports that going through some old files of the Managers' Round Table section recently, he came across the line—"Right Thru the Summer—Every Show A Hit." and has been using it right along.

Work For a Quigley Award!

Rosy Opens Headquarters For Stage Attraction

That was a very complete campaign put on by Manager Morris Rosenthal, Majestic, Bridgeport, Conn., on the personal appearance of Duke Ellington and his band, Rosy covering a lot of different angles to bring attention to the date.

Outstanding in the campaign was an Ellington Headquarters, a vacant store prominently located on the main street, in the windows (see photo) and inside, stills of the band and interesting publicity material being arranged in the form of an exhibit. Autographed photos of the bandman were distributed, the gag being unusual enough to keep the spot filled with visitors.

A 30-foot banner hung on a prominent corner building, reported to have been the first time used for theatre advertising, was another profitable idea. Street parade by colored civic organizations on opening night to the theatre also helped.

Rosy reports the success of a special Saturday morning children's show, underwritten by a local newspaper which paid for the special stage acts and gave the event pages of free publicity. Theatre put on a special show consisting of Westerns and shorts, admission being ten cents.

Many Co-operative Ads In Rotsky's "Vanities" Campaign

Those Montreal Round Tablers evidently have the local merchants well sold on the advantages of advertising tie-ins, a further indication of which is Rotsky's success on "Murder at the Vanities," the campaign put on while he was at the Capitol. George tied in a number of his merchants on hats, refrigerators, coffins, hosiery, all of which netted him large display ads in the local press.

A parade of banned automobiles was put on opening day, cars carrying girls from various night clubs. Participating de-pin-off stores and pin发育 plugged the bally via radio and after the parade the cars and girls were lined up in front of the theatre to be photographed, which of course attracted curious throngs.

Rotsky also put on a lucky number contest in advance with a prominent lunch counter chain in which coupons were given to all customers, drawings taking place at the end of the week. The chain distributed imprinted napkins and George paid for the coupons with a cigarette ad on reverse side.

Work For a Quigley Award!

Meyers Erects Street Stage for "Dames" Date

An unusual and effective bally was put over by Vic Meyers, Orpheum, New Orleans, La., for his "Dames" date, in which a few days prior to opening, a temporary stage was erected on sidewalk next to theatre (see photo). Girls in bathing suits put on song and dance act for passersby.

When not appearing on this stage, girls toured city in bally truck equipped with orchestra. Stunt broke in all papers.

Work For a Quigley Award!

Finger Print Department Sees "Bulldog Drummond"

A special screening was arranged by Managers A. Sparrows and J. J. Cavanagh, Loew's State Theatre, Norfolk, Va., for the Norfolk detective and finger print department on the "Bulldog Drummond" date. A tie-up with radio station on "What was the greatest thrill you've had?" was means of publicity getting air play one week ahead. End of each program mentioned contest and picture at theatre. Winners received tickets to show.

Memory contest as suggested in press book was also put on and invincible ink cards were distributed throughout city.

Work For a Quigley Award!

Lykes Constructs New Flash Theatre Front

Jack Lykes, Loew's Stillman, Cleveland, Ohio, has built a new flash front that he reports greatly enhances the appearance of his house (see photo). Two large columns built over the smaller corner frames were painted with cool colors; background light gray-blue trimmed in dark blue borders. Decals are in silver wooded strips and orange cutout designs. Six eight-by-ten frames for stills are on either side of art posters, so constructed that they may be repainted for frequent use.

For "Paris Interlude" Jack tied up with a local artist for an art exhibit in lobby. Artist had two of his models pose while he sketched. Models distributed cards announcing artist's appearance and theatre plug.
"Rothschild" Second Run Put Over by Shepherd

On the subsequent run of the picture after its local road show engagement, Sonny Shepherd, of the Mayfair, Miami, put together a strong campaign on "House of Rothschild," topped by a newspaper contest sponsored by local realtors who covered contributed cash prizes and took full page copy ads to announce the tieup, which was for the best answers to the question "Why Invest in Real Estate Now?"

Classified booklets was arranged in which paper printed and distributed plug cards, theatre giving tickets in return for paid-in-advance want ads. Daily also ran many large size display ads on the stunt. Radio dramatizations, endorsement by rabbis, and merchant tieups were also reported to have brought returns.

Work For a Quigley Award!

Artist Konetsky Builds "Treasure Isle" Display

This attractive lobby display that we are showing of "Treasure Island" (see photo) comes from Thomas W. Konetsky, artist, Empress Theatre, So. Norwalk, Conn. The shadow-box measured twelve feet by six feet and lighting effects were used to set off the background. The island was made of real sand and rock with a chest of tinsel gold and silver rock on the shore.

Focal point of display was the 20-inch model whaling vessel, the original of which is on display at a museum in New Bedford. Boat set into a beam painted as water with cotton waves and base is an artificial grass mat with circle of lettering and stills.

Work For a Quigley Award!

Mascot Stamp Club

In cooperation with Nick Goldberg, Al Sherman, Mascot ad head, is putting over a Frankie Darro Stamp Club, to be used in conjunction with the exploitation on coming Mascot serials. To encourage steady attendance at the serials, youngsters are given stamp album to start and each week are supplied with new stamps.

Work For a Quigley Award!

Baby Contest Featured in Holland's "Baby" Campaign

From Sid Holland, City Manager Elk hart Amusement Co., Elkhart, Ind., an imposing campaign on "Baby, Take a Bow" indicates that much was done and much accomplished. Sid went strongly for lobby animation, promoting motor and hooked up cutout of Temple, having startle bowing from waist, balloon tying in welcome copy.

Sidewalk stencil was used and street banner placed across intersection of prominent traffic streets. For a good gag, Sid revived the deaf man stunt, couple traveling street cars, busses, etc. Hotel lobbies, railroad ticket offices and chain stores were covered, and also helpful was house-to-house testimonial gag, in which residents signed names and addresses carried by girl solicitors. Girl in prominent window actually phoning residents was another clacker, phone company promoted for equipment.

Jeweler paid for heralds on a misspelled word contest, guest tickets as prizes which were also given on a photographer tieup to those writing the title of the picture the most times in a designated space on heralds distributed house-to-house. Another stand-

Hodges Treasure Hunt For "Treasure Island"

Jack Hodges, Florida Theatre, Jacksonville, Fla., engineered a treasure hunt on his "Treasure Island" showing for which twelve leading merchants donated prizes. Each merchant was given window card upon which was the title and typewritten clue to merchant next in line. Clue was not to be attached to card but placed in some other part of window. Night of hunt participants assembled in front of theatre at 8 o'clock and were given ruled sheet of paper with name of picture spelled down left hand side.

Next to each letter was space for name of firm in whose window clue cards were to be found, and space for class of merchandise displayed in window. First clue was read to participants and the fun began, so planned that they ended up at theatre.

Accompanying photo shows the attractive lobby display painted by E. E. Myers, artist. Flash measured 70 feet long and covered two sides of lobby.

Work For a Quigley Award!

Invites Old War Vets

Fred Tucker, Bay Theatre, Panama City, Fla., invited by mail and in newspaper ads, all local civil war vets, to see "Operator 13," and states the average age of the old soldiers attending was around 90. Visitors lined up to have pictures taken (see photo) and papers went heavy for the stunt.

Work For a Quigley Award!

Imprinted Book Pages Used as Heralds

Pages from "One More River," the book from which the picture was made, were used as heralds by Randforce Circuit publicity head Monty MacLevy for the date at the Savoy, Brooklyn, N. Y. Promoting a number of the books from the publishers, Monty had each page imprinted on one side with picture and theatre copy and on the reverse, this line: "A page torn from the outstanding novel, etc., etc.—turn over."

Various adaptations of the idea have been used effectively, Monty giving credit for the stunts similarly used by Manager Murray Reisner on "Ann Vickers" at the Claridge in the same circuit.

Work For a Quigley Award!

Special Section Put Over For Beckerich Opening

Al Beckerich, long-time Round Tabler, who recently reopened the Academy of Music, Newburgh, N. Y., with Harry Wilson, has managed to take a few minutes from his many duties to tell the membership about his opening campaign.

Al put over a four-page section in the local paper by selling the ads himself and writing most of the copy, the flash being distinguished with a series of streamer heads and congratulatory copy from the participating merchants. In addition, thousands of mailing pieces and heralds were put out and many prominent windows obtained. During the first three days, Al built up a lot of good will by entertaining children from local orphanages and newsboys.

As a result, an auspicious beginning was reported, and we are sure that the entire membership joins us in extending the very best to this Round Tabler no weneroled in the ranks of the exhibitors.
ANOTHER RADIO VIEWPOINT

Texas Member Believes Future of Theatre-Air Advertising Depends Upon Commercial Sponsorships
by DON HOOBLER
Interstate Circuit, Dallas, Tex.

While I was in Paramount-Publix's advertising department in New York I had occasion to note a countless number of radio tie-ups and methods of using radio to the theatre's box office advantage. In general and particularly in those days, almost all of the tie-ups involved the lowest powered stations in each community—stations that would play ball with the theatres on a "no cost" basis. As to the kinds of programs, there were dozens, none in my opinion really the answer.

Since ours is such a perishable product and since the nature of radio makes repetition necessary, national advertisers know that even with well established brand names which are here today and tomorrow and next year, repetition, week after week at known and fixed time (radio "A" stations is vital to merchandising success) then it seems that past procedures with theatre-radio advertising has been everything that it should not be, rather it has not been any of the things it should be if national advertising ideas are correct. Our product—the titles of pictures, change as many as three or four times weekly. And if we get on the air one time in a major station to which the percentage of listeners is negligibly small, then I think even if it only costs a few the effect is doubtful—so few people hear the message. It doesn't cost much and it isn't worth much.

True enough, every little bit helps—every announcement made probably hits a few, but how few?

Says Radio Has Definite Place

I think radio has a definite place in advertising. But not for theatres unwilling to go for the best showmanship in the community. If that's an economic impossibility, then I say—stay off.

If circumstances are such that a theatre, on certain pictures, feels that it can afford concentrated sales programs presented more than one time on the air, on the station in the community to which the greatest number of people listen, I say radio has not only a place but a vital place in that theatre's advertising schedule.

Obviously, certain pictures are particularly adapted to radio advertising. Pictures with radio stars like Bing Crosby are radio "natural." Any musical picture—the theme songs of which have been played a lot on the air, are exceptionally appropriate. They are not only appropriate because they lend themselves to the construction of an enter-

taining program, but they are appealing to the same people—the most likely prospects for tickets!

It stands to reason that a fan for Bing Crosby or Ben Bernie or Phil Baker or Jack Benny is No. 1 person to consider when we start out to sell theatre tickets on the attractions featuring these people. It's a mere matter of avoiding what agencies call "waste coverage" or something of the kind.

When we do have important attractions like "Dames" or "Belle of the Nineties" or "She Loves Me Not" it is my contention that an increase in advertising expenditure above normal should be in the direction of the medium best suited to the nature of the attraction. I think radio is preferable to any other medium for extra advertising on pictures of this type. BUT—

Advises Use of Ace Stations

When we do arrive at such conclusions and decide to make radio one of our major mediums in a campaign, let's treat radio like we would our newspaper advertising.

We wouldn't depend on a weekly newspaper if we had a good daily paper in the community. Neither should we depend on a honky tonk radio station for an important sales job.

Those are my views. As you will see, they may seem a bit irregular—they are so because while I agree with Botwick that an established Hollywood chatter column at certain hours every day eventually gathers a following, I do not believe enough of them are made good enough to really gather a following.

Incidentally, I should perhaps clear up my meaning in the first paragraph of this page. As to constructing a program. If the station does not see its way clear to devoting talent to the use of these numbers on a basis which considers our product (songs in this case) entertaining enough to earn a better rate than commercial, then I urge the use of carefully prepared record or transcription programs. A simple plan, where the star has recorded the hit tunes from the picture is merely working in the theatre name and playdate identification any time during the day the station is using records—and this record in particular. This plan makes the building of a special 15 or 30 minute program unnecessary, and provides plenty of repetition in the announce ments.

Last year Time Magazine had a radio program, sponsored by Time. Then it was decided that there was entertainment enough in the program and that Time got enough advertising out of the "entertainment" that the hour could have another sponsor—one advertiser within another.

Isn't our entertainment equally suitable? Can't we get advertising at the same time another advertiser's program is receiv ing sponsorship? I think that herein lies the future of radio-theatre advertising.

OPPORTUNITY WANTED

Young man, 20 years of age, dignified, experienced in photography and bookkeeping seeks a position where his creative and executive ability can be utilized. Will make small boy gay if his help is needed and he can increase this arrangement if agreeable later on. Salary no object and any worthwhile proposition will be considered.

BOX 245, MOTION PICTURE HERALD.

Unusual Ideas Distinguish Solomon's "Navy" Campaign

Among the many excellent ideas put over by Manager Sig Solomon, on "Here Comes the Navy" at the Regent, a subsequent neighborhood house in Newark, N. J., the following two gags rate more than passing mention. The first was a mop and bucket idea, in which 12 boys were promoted to clean the sidewalk in front of the theatre (see photo) in naval style. As a traffic stopper, this stunt is unique. The second was a tieup with neighborhood merchants in which many signed an agreement to stop for 60 seconds all store activity at the beginning of the first showing of the feature on the opening day.

The exact time was designated by the continuous blowing from the marquee of police sirens, which in addition to window cards posted in the stores of cooperating merchants brought curious crowds to the theatre and also served to fix the opening of the picture put on earlier than usual.

Also profitable was an outside trailer stunt in which by use of a portable machine, the picture trailer was projected across the street on a screen secured to the face of the building opposite. Microphone and loud speaker attachment made a public address setup.

Sig wisely stressed the feminine appeal by promoting a complete outfit of new clothes for the girl wearing the most becoming sailor outfit at any performance, winner being announced on the stage last day of show. Same store gave 12 girls a complete sailor outfit for a street parade.

Naval Reserve radiogram outfit was promoted by lobby to send short wave mes sages gratis to all parts of the world.

Work for a Quigley Award!

CURTAIN SELLING ATTRACTION. John nie McAuliffe, artist at the Haven Theatre, Olean, N. Y., sends along this photo of his curtain showing how he sells his coming attractions. Letters are plain white cardboard.
THE VALUE OF A SMILE

"It costs nothing but creates much. It enriches those who receive without impoverishing those who give. It happens in a flash and the memory of it sometimes lasts forever. None are so rich that they can get along without it and none so poor but are richer for its benefits. It creates happiness in the home and fosters good will in business. Yet it cannot be bought, begged, borrowed or stolen. It is something that is no earthly good to anybody till it is given away.

"If at some time you meet someone who fails to give you a smile, may I ask that you give one of your own? For nobody needs a smile so much as those who have none left to give."—Clipped from "HUMANE REVIEW" and forwarded by LEE GOLDBERG.

McWhorter Enters Winner In All-City Contest

When the local merchants of his community announced that they would have a 75c, day, Jerry McWhorter, assistant at the Shore Theatre, in the Windsor Park section of Chicago, decided it would be a fine bet to tie-in a beauty contest with merchant support, on "Tarzan and His Mate," and have the winner entered in the all-city contest at the Century of Progress.

Prizes were secured from merchants ranging from hats to beauty treatments in exchange for plug on stage night "Miss Windsor Park" was chosen. Trailer announcing contest ran ten days prior, sign shop prepared large lobby cutout with space for winner's picture and on opening day theatre promoted sound truck from contributing merchants for parade.

Yours—for Better Box Office Receipts

Strictly Confidential

If your theatre is the "runner up," the second best theatre in your neighborhood or community, consult with us and get our ideas as to what you can do to modernize your equipment, to introduce a novel feature or two that will swing larger, more profitable audiences to your house.

* * *

Leadership is not a matter of chance. Peter Clark stage equipment is used in leading theatres throughout the country. Much of it has been originated by this organization. Check over your equipment with us. See what can be done to popularize your theatre, to convert it into a leader.

CORRESPONDENCE INVITED

PETER CLARK, INC.
ESTABLISHED 1905
542 WEST 30th ST., NEW YORK
BILL LEVEY
is now located at the Suffolk Theatre, Riverhead, N. Y.

MAX BRONOV
paid Club headquarters a visit the other day. Max was in from Atlantic City.

LEW PRESTON
has been made general manager of the new Nelson Renner-Strausberg Circuit in Brooklyn, with headquarters at the Park Theatre.

MARK R. CHARTRAND
manager of the Biltmore Theatre, Miami, Fla., was in to see us the other day with his very charming sister, Mrs. Bell.

ZACK FRIEDMAN
is the managing director of the Fox, Brooklyn, N. Y. Zack recently was assistant to Leonidoff at the Music Hall.

LOUIS GANS
will manage the recently reopened Freeman Theatre, Bronx, N. Y.

ANDY ROY
has taken over the operation of Warners Strand in Albany, N. Y.

ROY CUMMINGS
has reopened the Watts at Watts, Cal.

DAVID SCHUMAN
has taken over the Pastime at Rittman, Ohio.

JAMES CLEMMER
manager of the Fifth Avenue, Seattle, Wash., has resigned and VIC GAUNTLett takes over the Fifth Avenue.

SAM SUGGS
has been named manager of the Alabama, Birmingham, Ala., succeeding ROLLIN STONEBROOK transferred to Bristol as manager of the Paramount.

JACK MARPOLE
is manager of the Fox Peninsula, Burlingame, Cal., replacing RALPH ALLAN transferred to the Mission, San Jose.

MILTON FIELD
formerly at the Parker in Darby, Pa., has been transferred to Warners State, Chester, Pa.

GEORGE GALLAGHER
is now at the California in San Diego, Cal., replacing J. D. L'Esperance who returns to the Fox Florence.

JIM HOLLAND
formerly skipper of the Temple Theatre, Sanford, S. C., has been named skipper of the National and Roxy Theatres, Martinsville, Va.

E. E. LUTZ
is erecting a modern picture theatre at Arp, Tex., and it will be ready to open shortly.

POSTER ART WORK
IN THE THEATRE

This Will Rogers poster was done by Archie Clark, artist at the Liberty Theatre, Horton, Kan. Background, black and light green; face, white with shades of yellow, orange and magenta; Will Rogers' name, white shaded into green and the title in silver metallics.

L. C. Sipe
recently opened the Alamance Theatre at Burlington, N. C.

LEW WASSERMAN
Warner's Hiph, Cleveland, Ohio, paid Club Headquarters a welcome visit.

I. D. KELLEY
is skipping the Iola Theatre at Iola, Kan.

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

GEORGE BANNAN
is holding down the fort as house manager of the Fox Brooklyn. Congrats.

CLARENCE FLINT
succeeds GARY LASSMAN as manager of the Avon, Utica.

HENRY PRECIADO
has taken a lease on the National at Madera, Cal., and will open it as the Rex.

ANNA BELL VARD
has been named, Vice-President of the Phoenix Amusement Co., Lexington, Ky. Good luck, Anna Bell.

GEORGE SARGENT
has been transferred from the Strand, Dover, N. H., to manage the Grand, Rutland, Vt.

RICHARD FOY
has been transferred to the Arcadia, Dallas, Tex., replacing WALLY AKIN, who manages the Melba.

M. YELLEN
has succeeded WARREN HUSS as manager of the New Pine Theatre at Bayport, Minn.

BOB SOFFER
formerly at the new Delancey Theatre, N. Y. C., is managing the Hollywood Theatre in Brooklyn, N. Y., neighborhood house.

WILLIAM MISCELL
is at the helm of the Orpheum Theatre, Omaha, and JIMMY SCHLATTER is assistant manager.

HARRY Denny
transferred from the Florence, San Diego to the Alcazar, Bell, Cal., replacing P. H. MATTNER resigned.

HAL NEIDES
is major dono of the newly reopened Orpheum at San Francisco, Cal.

LEO GROSVENOR
has been named manager of the Empress at Cherokee, Ia.

WILLIAM WOLFE
succeeds LLOYD TOWNS as manager of the Paramount, Montgomery, Al., and will also serve as city manager. TOWNS goes to the Academy at Selma, Ala., as manager.

M. E. BERKHEIMER
has moved from Las Vegas, New Mexico, to North Platte, Neb., to manage the Fox & Paramount.

DICK CRUSIGER
former manager of Warners Alhambra, Canton, Ohio, has been assigned to the Kenton. JOHNNY MANUEL has been made manager of the Plaza in Sandusky.

R. S. HELSON
is now in Beloit, Kansas, managing the Dickinson Theatre there.

BOB WERNICK
formerly at the Corona, in Corona, L. I., is managing the Ritz in Brewster, N. Y.
Ten cents per word, money-order or check by 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

<table>
<thead>
<tr>
<th>USED EQUIPMENT</th>
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<tbody>
<tr>
<td>LARGE ASSORTMENT RECONDITIONED upholstered and veneer theatre chairs at reasonable prices. ILLEGIS THEATRE EQUIPMENT COMPANY, 1018 So. Wabash Ave., Chicago, Ill.</td>
</tr>
<tr>
<td>UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines reconditioned. Catalogue III free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.</td>
</tr>
<tr>
<td>LENSES AT A REAL BARGAIN. ROSS, CINERAY, and Supplite. Trade—parts. BOX 417, MOTION PICTURE HERALD.</td>
</tr>
<tr>
<td>BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex—Powers 617 projectors—mechanisms; Peerless—Strange—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Balbo reflectors; GER—Simplex—Marx—Mafia lamphouses—regulators; Mercury arc reflectors—generators; Simplex double and single bearing movements; Cinephor-Ross—Superlite lenses; Soundhead—amplifiers—speakers—portables; Soundopt and trading. Box 453, MOTION PICTURE HERALD.</td>
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<tr>
<td>NEW EQUIPMENT</td>
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<tr>
<td>BRAND NEW SPECIALS—CARRIED IN STOCK—anakyn, 25 gal extinquisher, $1.95; typewriter olives, box 896; projector oil, 75c pail; Jensen Wester Electric wide range speakers, $19.84; sound screen, 36 x 36; carbon 60% off; Powers, Smith &amp; Carr, replacement parts, 35% off. S. O. S. CORP., 1600 Broadway, New York City.</td>
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<tr>
<td>REPRESENTATIVES</td>
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<tr>
<td>WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 452, MOTION PICTURE HERALD.</td>
</tr>
<tr>
<td>BRUSHES AND SUPPLIES</td>
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<tr>
<td>SIGN PAINTERS' BRUSHES AND SUPPLIES Write for FREE catalog. DICK BLICK COMPANY, Box 42 Galena, Illinois.</td>
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<tr>
<th>GENERAL EQUIPMENT</th>
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<tr>
<td>NEED I SPEND THOUSANDS FOR EXTENDED RANGE? NO, indeed, according to free Bulletin QA, explaining &quot;Tweeters,&quot; &quot;Woofer&quot; and other sound engineer's secrets. BOX 454, MOTION PICTURE HERALD.</td>
</tr>
<tr>
<td>THREE UNIT DROP KEY GOLD SEAL TICKET machine, $100.00, new one sheet cage frame, $5.00; 2½-gallon fire extinguisher, $2.50; Neumade baby spots, $4.75; special at all times. CROWN, 311 West 44th St., New York.</td>
</tr>
<tr>
<td>THREE CLOTH BOUND BOOKS ON SOUND projection and television. 85c; a real buy for every operator, manager and owner. CROWN, 311 West 44th St., New York.</td>
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<tr>
<th>WANTED TO BUY</th>
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<tr>
<td>SPOT CASH FOR SIMPLEX, POWERS, REFLECTOR lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.</td>
</tr>
<tr>
<td>HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables; stocks liquidated. Strictly confidential, BOX 453, MOTION PICTURE HERALD.</td>
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<tr>
<td>SECOND-BAND LOBBY DISPLAY BOARDS. Must be in good shape—cheap. BOX 228, Gazzaway, W. Va.</td>
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<tr>
<th>PRINTING SERVICE</th>
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<tr>
<td>100 WINDOW CARDS, 14 x 22, 3 COLORS $3.75; no C.O.D. BERLIN PRINT, Berlin, Md.</td>
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<tr>
<th>SCREEN RESURFACING</th>
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<tr>
<td>WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK'S NEW SCREEN SURFACE CO., 823 S. Wabash Ave., Chicago.</td>
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<tr>
<th>THEATRES FOR SALE</th>
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<tr>
<td>BEST PAYING SUBURBAN CINCINNATI THEATRE—twelve-year lease—colored patrons—1,000 seats—modem. BENJAMIN COHEN, 425 Central Ave., Cincinnati, O.</td>
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<tr>
<th>HELP WANTED</th>
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<tr>
<td>WANTED EXPERIENCED MOTION PICTURE repairman. Must be expert on intermittent movements, State experience and tools, go slowly. Unless you are an expert do not reply. BOX 411, MOTION PICTURE HERALD.</td>
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<tr>
<th>TRAINING SCHOOLS</th>
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<tr>
<td>LEARN MODERN THEATRE MANAGEMENT Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Evanston, New York.</td>
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<tr>
<th>SOUND EQUIPMENT</th>
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<tr>
<td>&quot;YOU'VE FINALLY ACHIEVED PERFECTION&quot; six mails Teatro Guochocha, Lima, Peru, &quot;Wide Fidelity exceeds expectations,&quot; Complete systems, $179.75 up. S. O. S. CORP., 1600 Broadway, New York.</td>
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<th>POSITIONS WANTED</th>
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<tr>
<td>EXPERIENCED IN THEATRE MANAGING, advertising, exploitation. Young, personality, can produce, Wire or write, CLINTON RITENHOUSE, Elwood, Ind.</td>
</tr>
<tr>
<td>PROJECTIONIST WANTS STEADY POSITION—locate anywhere—5 years experience with sound—references. H. POPE, Dierks, Ark.</td>
</tr>
<tr>
<td>THEATRE MANAGER AT LIBERTY, ENERGETIC, live-wire showman, civic leader, expert publicist. Best references. HARRY L. MOLLER, Beloitontaine, O.</td>
</tr>
<tr>
<td>AVAILABLE OCTOBER 25th, EXPERIENCED projectionist and sound service man with complete equipment and tools. Anywhere. HERBERT C. SMITH, No. 584 Ridge Rd., West, Rochester, N. Y.</td>
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<tr>
<th>THEATRES WANTED</th>
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<tr>
<td>WANTED—LEASE THEATRE IN PENNSYLVANIA. BOX 438, MOTION PICTURE HERALD.</td>
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<tr>
<td>WANTED TO LEASE THEATRE, WITH IDEA OF PURCHASING. Town under 10,000. BOX 451, MOTION PICTURE HERALD.</td>
</tr>
<tr>
<td>WILL LEASE THEATRE, FULLY OR PARTIALLY EQUIPPED. Tell all first letter. Best references. DUESLER, 208 N. Park, Shawnee, Okla.</td>
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</table>
Any manufacturer who has won his way into the confidence of a great industry is under obligation to maintain the standards that have given his product preference. Eastman Super-Sensitive "Pan" is continually discharging such an obligation. On the lot... in the laboratory... on the screen... it is unfailingly delivering the same qualities that first made it a sensation in the motion-picture world. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
GET THIS!

Press book on "CLEOPATRA" now available at all Paramount Exchanges...

and GET READY for big business!
"THE CUTTING ROOM"

Information, not evaluations of product, for the special service of exhibitors requiring data on pictures in advance of the "Showmen's Reviews"...
"BARRETTS"
BLINDFOLD TEST!
Pick any city at random
and you’ll get a RAVE!
(and a NEW Box-office record!)
NEW YORK DAILY NEWS ★★★★ (Four Stars)—“Magnificently and sensitively portrayed by Norma Shearer, Fredric March, Charles Laughton. Stars of ‘Barretts of Wimpole Street’ in triple triumph!”

HARRISBURG TELEGRAPH “Already on our ‘Ten Best of 1934’ list. In all probability it will be voted THE BEST picture of the year...”

RICHMOND NEWS-LEADER—“Undoubtedly one of the outstanding screen productions of the year, both for sheer beauty and from the standpoint of individual performances...”

HOUSTON PRESS — “Picture is certain to enter all lists of the ‘best 10’ for 1934... one of the finest efforts yet made at a civilized use of the screen... is artistically thrilling and highly entertaining... a motion picture no lover of the movies can afford to miss...”

LOUISVILLE HERALD-POST — “A vivid, vital and perfect production...”

PROVIDENCE NEWS-TRIBUNE — “The Barretts’ a brilliant production — brilliantly conceived, written, acted and directed...”

ATLANTA JOURNAL — “An extraordinary success... direction conspicuously fine... Miss Shearer’s performance most appealing one...”

BOSTON POST — “A superb, inspired production... for memorable moments in a motion picture theatre we recommend ‘The Barretts’... Miss Shearer’s finest picture...”

INDIANAPOLIS STAR — “A film for everybody. A credit to the screen.”

WASHINGTON POST — “Takes rank virtually in a classification of its own...”

KANSAS CITY STAR — “Millions of people will see the movie and enjoy it... Literature’s loveliest romance...”

DALLAS MORNING NEWS — “An outstanding, even epochal, cinema achievement... Emphatically one of the best pictures of the talking period...”

MINNEAPOLIS JOURNAL (AAAAA—Extraordinary Rating)—“Film version of ‘Barretts’ a great, flawless entertainment... Miss Shearer must be considered for the 1934 award of the Academy of M. P. Arts and Sciences...”

(And it’s the same sweet story all over the map!)

—AND SEE PAGE 57

Ask your M-G-M Branch about this new accessory. A miniature billboard stand.

AND JUST WHEN YOU THOUGHT YOUR BOX-OFFICE RECORDS WERE “CHAINED” FOREVER—WHOOPEE! ALONG COMES ANOTHER HAPPY M-G-M HIT! HOORAY!
Love and Kisses
(photographically reproduced)
from DOLORES DEL RIO
and a thousand thanks for the
perfectly darling campaigns which
Warner Bros. tell me you are planning
for "MADAME DU BARRY"

With Reginald Owen, Verree Teasdale, Victor Jory.
MAX REINHARDT
WILL MAKE MOVIES
FOR WARNER BROS.

Beginning with his internationally famous production of Shakespeare's "A Midsummer Night's Dream"
Ketti Gallian

who appears with Spencer Tracy in "Marie Galante," a FOX picture
VALE JOHNSON!

It turns out that General Hugh Johnson, that noisy cracker-down of the NRA, is just an old Softy after all. The General, resigning at last, in sequel to some especially ill-aided speeches, kissed himself goodbye in a flood of self-shed tears and a torrent of self-appreciations in an amazingly showmanlike performance on the rostrum of the Department of Commerce auditorium in Washington before a capacity audience of two thousand.

In his usual modest manner the General inferred that his resignation was a sacrifice in behalf of the New Deal comparable with the Crucifixion. He quoted from various classics, including a few lines from "Madame Butterfly" and Alan Seeger's "Flanders Fields." It is to be noted that he did not sing or dance.

The New York Times reported that General Johnson had intended to close his speech with the benediction from the Episcopalian prayerbook, but was too overcome by his emotions. There are several other bits which the General overlooked, including the speech of Spartacus to the gladiators, the lament of Naturich in "The Squaw Man," Senator Vest's eulogy of the dog and "Uncle Tom's Cabin," all equally appropriate and in tempo. The General's farewell address may stand as the histrionic highlight of this administration.

After posing for the goodbye pictures, the General and "Robbie" returned to his office-with-kitchenette and lunched together under the spreading wings of a great Blue Eagle, so the press recorded in paragraphs of sunset sentimentality. It should have been shot in Technicolor.

OUR TWO ARTS

The New York Daily News, which is so especially picture conscious, shouted its ecstasy over "One Night of Love" for the distance of its whole editorial column the other day, giving it rank alongside that other News favorite, "Smilin', Through," as the best "of all time." Last Sunday the News filled another column to get "Cavalcade" into the list of the best.

In concluding, the News observed: "The movies and steel construction architecture are the two great American arts— the only two truly American arts. In the pursuit of other arts we borrowed heavily from the old world, but we created the movies and modern architecture." And it may be remarked that certain aspects of the depression era and the problems in sequel have convinced many that it would be just as well to keep those two arts quite well separated.

HIT AND RUN MORALITY

Some of his Hollywood contemporaries will read with a special interest a contribution in which Mr. Samuel Goldwyn presents ten minutes and fifteen seconds of observations concerning motion pictures and their morals in Liberty of October 13. Says Mr. Goldwyn:

Big sister may read a book that she'd rather not have her mother see. Brother may have his own sports and interests, beyond the understanding and sympathies of Ma and Pa. Ma may have her bridge matinees and Pa his golf.

But when they go to the movies they go together. They are a family, with family decency, self-respect, pride of home, with a high barrier around them to exclude the things not worthy of the home. It is a sacred inner circle. It is being shown to the producers of Hollywood that pictures are being made for that circle. And it wasn't a bad reminder at that, for the family nourished and built up the motion picture as an institution, fashioned our programs, and created our stars.

Mr. Goldwyn speaks of the policy of capitalizing on the shock quality of dirt as the work of "moral hit and run" drivers.

A NEW halftone screen laid in concentric circles, instead of the standard square dot pattern, is now available to engravers. We offer the customary 8 to 5 that one of these days Mr. J. J. McCarthy, advertising mentor of the Hays office, will be confronted with one centering on precisely the wrong spot.

The dollar watch is back with us again. One may wonder when the dollar will be back.

FORTUNE, the big bespangled prettybook of business, in a valiant endeavor to tell about color processes and the screen in an imposing special article, remarks: "Then—like the cowboy bursting into the cabin just as the heroine has thrown the last flower pot at the Mexican—came the three-color process to the rescue." Personally we prefer rescue by the marine. Also may we not inform Fortune that we do not have Mexican villains any more.

*Mr. Goldwyn did not illustrate his article with stills from "Nana."

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motograph, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1700 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quiglobus, New York." Martin Quigley, Editor-in-Chief and Publisher; Calvin H. Brown, Vice-President and General Manager; Terris Ramsay, Editor; Ernest A. Rovenstine, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Paul H. Union Life Building, Victor M. Shearing, manager; London Bureau, Remo House, 310 Bury 19, Rue de la Cour-des-Noyes, Paris 02, France, Pierre Auffe, representative; cable Auffe-LaChapelle, Paris; Rome Bureau, Viale di Porta Moca, 109, Rome, Italy; Vittorio Malgrassi, Mexico, James Lockhart, representative; Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and The Chicagoan.
POLICE COOPERATION
By a resolution adopted at its Washington convention last week the International Association of Police Chiefs will seek the cooperation of the film industry in stamping out crime. The move replaced a side-tracked motion condemning the industry for a glorification of gangsters. A committee of two will confer with film executives as to ways and means, the message to be directed at the youth of the nation. . . .

COLLEGE-TRAINED
A need of the motion picture is the college-trained writer, in the opinion of Adolph Zukor, recorded in an interview with Dan Thomas, for the NEA Service last week. Urging schools to offer special courses in screen writing, he pointed out that there are a certain number of talented people who would receive a hearing if they had college recommendation. . . .

EXAGGERATION
A target of criticism last week in New Orleans was motion picture advertising, on the basis of exaggeration, which has created public skepticism, declared Theodore W. Bethea, better business bureau attorney. His report to the advertising club noted that untruthful advertising has been eliminated without recourse to formal filing of charges. . . .

UNIQUE RECORD
Unique is the record of "he-man" Jack Holt, who, in "The Defense Rests," Columbia film, has appeared in his 168th picture for various companies since his first role years ago. Silent and the sound technique have found him equally at ease before the cameras. . . .

FIFTY YEARS
For years one of New York's best known theatre booking managers, and notably business manager for the late, great John Phillip Sousa, was Harry Askin, who last week, aged 67, died of heart disease. Fifty years in the theatre, starting as box office boy in Philadelphia, saw many famous names under the banner of Mr. Askin. . . .

ANNE SHIRLEY
Having used the name of her favorite fictional character, Anne Shirley, in her role in "Anne of Green Gables," RWJ Radio picture, Dawn O'Day, 16-year-old player, has obtained court permission to be Anne Shirley permanently. . . .

IOWA VETERAN
In Neola, Iowa, last week, R. W. Brown, local exhibitor, celebrated his 25th year as a showman, with little contest to his claim of longest in the show business in his state.

NO "PREVIEWS"
Finding a clever "out" after having been barred from press screenings at the RKO Mainstreet and Publix Newman, Kansas City, for alleged damaging comment, Lowell Lawrence, Journal-Post film editor, has announced he will review films here after only following actual performance in the theatre, to which he will pay his own admission. Thus, said he, will his reviews be "more trustworthy." . . .

BUSINESS BONUSES
Happy were employees of Fox West Coast theatres, from district managers down, last week when Charles Skouras, trustee of the circuit, presented bonus checks aggregating $15,000 in connection with the 13-week business drive recently concluded. Nick Turner, northern California district manager, wore the broadest smile as the awards were made at Hollywood's Ambassador Hotel. . . .

OLD ORPHEUM
To Henry Rosanfeld, by purchase, has gone the old Orpheum theatre in San Francisco, parent house of the once powerful Orpheum Circuit. In good times the property was valued at more than a million. The price: $122,500, with $35,000 back taxes due. . . .

MICKEY'S BIRTHDAY
On Monday of this week, October 1, perennially young Mickey Mouse, noted performer of the screen, celebrated his sixth birthday. To his brain-father, also young Walt Disney, has gone academic, industry, and incidentally financial achievement by reason of the creation of the internationally known—and enjoyed rodent.

WARDROBE MISTRESS
Styles and the passing fashions of many years, as they are reflected in the contemporary theatre, have slipped through the fingers of Mrs. Lizzie A. Perret, who last week died in Orange, N. J., at the age of 63. For many a year Mrs. Perret was wardrobe mistress for Earl Carroll Productions, and Paramount Publix theatres. . . .

PARENT-TEACHERS
Despite their avowed sympathetic attitude toward the Memphis Better Films Council, 30 Parent-Teacher associations of the city must shortly vote on the question of withdrawing from the film council, as requested by the national organization of Parent-Teacher groups. Local officers acknowledge inability to understand the instructions received. . . .

RATING PROTEST
Protesting in unique fashion against the two and one-half stars with which The Daily News rated "The Count of Monte Cristo," the Rivoli theatre in New York, playing the picture, ran a full-page ad offering an admission refund to any patron considering the picture unworthy of higher rating. . . .

CHINESE PROBLEM
Differences in spoken dialect in south and north China are proving a worrisome problem to Chinese producers with studios in Shanghai. The Nanking government has ruled only the mandarin or "national" language be used in talking films, has banned a Cantonese dialect film. The trouble comes when south China film patrons demand a language they can understand. . . .

MILWAUKEE REOPENING
Brightened immeasurably this week will be Milwaukee's main theatre street, with the reopening of Fox's Palace and Warner's Strand. Presentations plus the film will feature the Palace policy, while the Strand has not yet determined its policy. . . .

AIR RATES CUT
General Air Express has placed in effect rate reduction up to 57½ per cent, with 119 major cities involved. The minimum rate now effective is 85 cents on a package weighing three-quarters of a pound to any city. Distributors are large users. . . .
Mills Proposes 40 Cents a Seat Flat Rate; Compromise Some-where Between 20 and 40 Expected at Conference Oct. 8

Increases of from 20 to 1,000 per cent in the license fees charged motion picture exhibitors by the American Society of Composers, Authors and Publishers for the reproduction in theatres of copy righted music, which finally became effective at midnight Monday.

However—and of importance to every theatre owner—there appeared unexpectedly Wednesday the first indication of a possible readjustment of the new scale on a mutually satisfactory basis.

Subcommittee Meets Mills


Both sides refused to divulge the nature of the proposal, but it was learned that Mr. Mills suggested a flat rate of 40 cents per seat annually to take the place of the new graduated scale now in effect. One of the exhibitor delegates proposed on his own that 15 cents a seat would be more acceptable. In any event it is considered almost certain that the conferences will agree upon a rate somewhere between 20 and 40 cents, at a meeting Monday.

If such agreement is reached, the exhibitors will have gained ground. The new scale, which became effective October 1, levies on a typical first-run 2,000-seat theatre a license charge of $1.275, as against the old royalty of $300 paid on the flat rate of 10 cents a seat, whereas a compromise on, say, 30 cents a seat would cost the same theatre $600.

If the society accepts the proposal Monday, exhibitors will not give up any of their rights to testify against ASCAP in the Government’s pending anti-trust action against the society.

“Very substantial progress was made at our conference Wednesday,” Mr. Mills said.

Pending enactment of any modified schedule the higher scale will remain in force as of October 1.

Regardless of the advice volunteered by some exhibitor organization leaders to “sit tight,” the Society on Wednesday warned that any owner—whether circuit or independent—who refuses to pay the new license will have expired and who continues publicly to perform such copyright music without having obtained a license under the new rates, will be prosecuted in the civil courts under the copyright laws, which provide for a minimum fine of $250, plus court costs, for each violation, payable to the Society.

After having spent eight weeks in organizing legal proceedings to prevent ASCAP from effecting the increase as originally announced, and then abandoning the procedure, the Exhibitors’ Emergency Committee, headed by Walter Vincent and formed on August 1 to represent 8,000 theatres in the fight, had worked feverishly over the weekend and Tuesday to prepare the eleventh-hour proposal.

Turned to Government Suit

The Exhibitors’ Emergency Committee after having started a “penny-a-seat” war chest with which to finance a legal protest, and after having retained George Z. Medale, former United States attorney, to conduct the battle in the courts, suddenly abandoned the fight last week in the hope that the Government anti-trust suit pending against the Society and the multination of its present licenses and agreements, and eventually will bring relief.

The complex procedure in the federal courts, however, could possibly delay final disposition of the Government’s case for 18 months, the Society having warned that it will defend itself before the United States supreme court on an appeal, if necessary.

Both the MPTOA and Allied States have suggested to their exhibitor members that they pay the higher rate “under protest” in the hope of recovering it if the federal suit is won. Mr. Mills, in answer, said that exhibitors could not retrieve the difference in any case because the final decision would have no bearing on previous royalties.

Will Not Cancel Licenses

ASCAP will not cancel any existing licenses. Exhibitors will continue to pay the old flat rate of 10 cents a seat until their present agreements expire. The Society said this week that it will observe the existence of a new scale on each exhibitor 30 days before the expiration date of the old license. New licenses under the higher rates will be granted as the old ones expire after October 1.

The old flat rate of 10 cents a seat annually will not be raised for any theatre which seats 800 or less and charges 15 cents admission or less. Nor will the rate be changed for theatres giving less than seven performances weekly and operating more than three days a week. Rates are lowered from 10 cents to five cents a seat for all theatres seating more than 800 and operating three or less days a week. For all other theatres the new rate will be as follows (subject to whatever modifications are made by the Society up to 30 Cents a Seat Would Cost 2,000-Seat First-Run Theatre One-Half of Increased Scale Made Effective This Week

under the new proposals of the Exhibitors’ Emergency Committee which will be acted upon Monday:

I. The basic rate for annual license is an amount equal to that one filled capacity house at the highest rate charged for seats at any performance. Example:

<table>
<thead>
<tr>
<th>Capacity of Theatre at Highest Admission</th>
<th>Class</th>
<th>Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total value of one full capacity of ....</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$1,275.00</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. If the theatre presents 20 or more performances per week, the rate for annual license is an amount equal to one full capacity per above example.

III. If less than 20 performances per week are presented the rate for annual license is:

<table>
<thead>
<tr>
<th>Number of performances per week</th>
<th>Rate for Annual License</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 7 (operating more than 3 days per week)</td>
<td>$10 cents per seat</td>
</tr>
<tr>
<td>Less than 7 (operating 3 or less days per week)</td>
<td>5 cents per seat</td>
</tr>
</tbody>
</table>

The minimum rate for annual license in any case is fixed at 10 cents per seat, except if theatre operates three or less days per week, in which case five cents per seat is the rate.

IV. For theatres which operate irregularly, or are operated for terms of less than a full year period, the rate is 1/12 of the above for each month or fraction thereof actually operated.

V. By theatres regularly operated the fee is payable quarterly (every three months) in advance. Irregularly operated theatres (road shows, etc.) monthly in advance.

VI. The above schedule of rates is effective on and after Oct. 1, 1934. They cover, and licenses issued by ASCAP relate to and authorize, the non-dramatic public performance of all musical compositions copyrighted by the members of ASCAP and of all foreign similar societies with which ASCAP has reciprocal relations. A list of members and affiliated societies will be sent by ASCAP on request.

VII. If for any reason any section of seats is closed off and sale of tickets thereto is discontinued, such seats may be deducted from the “capacity” of the theatre. If the price or performance policy of the theatre changes during the license year ASCAP should be promptly notified so that license fee rates may be accorded readjustments.
KATZ JOINS EXECUTIVE STAFF AT MGM STUDIO

Enters Company's Production Division as "Added Arm of Management" to Mayer

Sam Katz contracted this week with Metro-Goldwyn-Mayer Pictures Corporation, Nicholas M. Schenck, president, to become a member of the executive production staff presided over by Louis B. Mayer, vice-president, at the Culver City studios in California.

Official explanation of the exact nature of Mr. Katz's duties—variously reported during the week as ranging from motion picture producer, to business manager of the studio, to assistant to Mr. Mayer—had been witheld pending the return of Mr. Mayer from Europe. The steamer Paris brought Mr. Mayer to New York last Wednesday afternoon, when he indicated Mr. Katz would now assume the position of general studio manager.

From the home office came word, unofficially, that Mr. Katz had entered the employ of the Metro production division as an "added arm of management," and upon the specific request of both Mr. Mayer and Mr. Mannix.

In answering reports that negotiations with Mr. Katz had been conducted without the knowledge of studio executives, Metro said the fact was that Mr. Mayer had started the preliminary discussions before he had sailed for Europe some weeks ago, and that he had cabled his satisfaction of the consummation of the deal last Friday.

No Realignment Expected

In film circles it appeared then that there would be no realignment in the Culver City executive force, which, without giving effect to Mr. Katz's position, stands as follows, in the order of authority: Louis B. Mayer, Irving G. Thalberg, David O. Selznick, Edward J. Mannix, Harry Rapf, Hunt Stromberg.

Mr. Katz returned to New York Monday from a weekend spent in his native Chicago. He probably will travel to the studio with Mr. Mayer in about a week.

Sam Katz abruptly punctuated a rather spectacular career in exhibition at the crest of a rocket rise to power when, on November 7, 1932, he resigned as executive over all Paramount-Publix theatre properties and as vice president of the corporation, in which capacity he also had participated prominently in production and distribution.

Left After Hertz Dispute

His resignation was written after John Hertz, Chicagoan of Yellow Cab fame, insisted as chairman of the Paramount finance committee, that the corporation effect a direct reversal of its national policy and engage in complete decentralization of theatre control, taking the power of operation away from the home office and placing it in the hands of operators in the field. Mr. Katz had disagreed with such a policy.

Since that winter of 1932 little has been heard of the co-founder of the pioneering Balaban and Katz theatre circuit in Chicago. At first he turned an eye toward independent production, having conducted negotiations for his entrance into that branch with a Marx Brothers comedy. His idea did not develop, and subsequently he participated with Milton Feld and Dave Chatkin, former executive colleagues at Publix, in Monarch Theatres, a modest enterprise operating in Ohio and Indiana. At no time, however, did he hold office in Monarch.

Played Piano for Laemmle

Mr. Katz was born in Russia in 1892. He was 3 years old when the Katz family migrated to America as the family was raised.

In 1905, when only 13, he got a job playing the piano in Carl Laemmle's first five-cent motion picture house in Chicago's Halsted Street, while continuing his school work. At 19 he had his own theatre with 144 folding chairs, which he later increased to 275, and installed an orchestra. Next year he bought two more theatres. His main ambition was to become an attorney and he entered Northwestern University, where he attended night school while continuing his business activities. In 1914 he acquired a theatre seating 800 and soon afterwards formed Amalgamated Theatre Corporation.

About this time he met Barney Balaban, and the meeting bore fruit in erection of the Central Park theatre, the first really fine theatre in Chicago devoted exclusively to films. Their venture aroused the interest and backing of financial circles and, before long, the Riviera was built, which was followed by the circuit of deluxe houses which all Chicago now knows as Balaban & Katz. Impressed by the success of this firm, directors of Paramount Famous-Lasky Corporation in 1925 prevailed upon the Chicago concern to take over management of its houses and Sam Katz took executive charge.

Mayer, Home, To Confer On British Situation

Louis B. Mayer, vice-president in charge of Metro-Goldwyn-Mayer production, arrived in New York late Wednesday on the SS Paris from Europe. He will go to the Coast after ten days in New York.

Several other film and theatrical personalities arrived on the same steamer, including Constance Bennett, with her husband, the Marquis Henry de la Falaise de Courdray; Benita Hume, British star, who made the trip to attend the premiere of "Power" at Radio City Music Hall; Phil Reisman, RKO foreign department executive; Leon Garganoff, head of Lianoofilm, Paris; Howard Stringham, MGM studio publicity head; and Edward V. Darling, producer.

Mr. Mayer said his company had no plans to produce in England but that he would confer immediately on the situation with the New York executives.

Mr. Reisman said his company will open five offices in Spain, and that it did not intend to produce overseas.

Quigley, Guest Chairman, Introduces Oster at AMPA

Executives of Gaumont British Pictures Corporation were to be guests Thursday of the Associated Motion Picture Advertisers at their weekly luncheon meeting at the Motion Picture Club in New York. Martin Quigley will be guest chairman and he will introduce Mark Oster, chairman of the board of Gaumont British; Michael Bacon, Gaumont production head in London; Arthur Lee, vice-president of Gaumont in America; Nova Pilbeam, child player; Berthold Viertel, Gaumont director; Robert Flaherty, producer, whose "Man of Aran" will be distributed by Gaumont, and Jack Hubert, Gaumont star.

The program will be supplemented by Jeanette MacDonald; Donald Sawyer, European dancer; Harry Hershfield, cartoonist; Eddie Peabody, noted banjoist; Tony Marconi, protege of Gus Edwards; Bernard and Henri, vaudevillians, and others.

Supreme Court Acts In Tri-Ergon Proceeding

The United States supreme court in Washington on Tuesday refused an application of Columbia Pictures for leave as amicus curiae to file briefs in the pending appeal action of Paramount Publix, Atoona Publix Theatres, and Wilmer & Vincent against the American Tri-Ergon Corporation.

The case is an application for permission to file an appeal from a decision won by American Tri-Ergon in the circuit court of appeals in New York upholding the Tri-Ergon flywheel patents on reproducers.

Comerford Bidding for Two Houses in Rochester

Comerford interests are bidding against Seeline in Rochester for the Madison and Monroe, first and second largest neighborhood houses in the city. Comerford has all but one downtown theatre under its control. The Fennvessy Brothers own the Madison and Monroe.
SAYING FAREWELL TO ONE “GONE HOLLYWOOD.” Just before he went, friends, associates of Robert F. Sisk, former director of advertising and publicity for RKO, as they gave him a “Gone Hollywood” party at the Hotel St. Moritz in New York, prior to his departure for the Coast, where he will be assistant to J. R. McDonough, president of RKO Radio Pictures. Shown at the speakers’ table are Jack Connolly, A. J. Van Beuren, Courtland Smith, Isroy Norr, S. Barret McCormick, A. H. McCausland, Jules Levy, Ned E. Depinet, Mr. Sisk, M. H. Aylesworth, Herbert Bayard Swope, Major L. E. Thompson and N. J. Blumberg.

ENGLISH ACTRESS SIGNED. Valerie Hobson, who has been added to the Universal roster and assigned an important role in Eugene Frenke’s “Life Returns,” with Onslow Stevens. She recently completed a part in “Great Expectations.”

HONORED IN ROME. A. H. Giannini, prominent West Coast banker, at a reception in the Italian capital. With him is Mario Lupolini of the United Artists Rome office, while standing (center) is Vittorio Malpassuti of Motion Picture Herald.
EN FAMILLE. (Above) The Cantors—including the Five Daughters—being re-introduced to Broadway by Eddie himself following a personally conducted tour from the Coast following completion of Mr. Cantor’s latest Goldwyn-United Artists production, “Kid Millions,” which will be released soon.

IN SONG SERIES. (Right) Sylvia Froos, radio performer who has been signed by Educational.

TO FILM WESTERN ABROAD. (Above) Leaving on the Ile de France for England where sequences for “The Cowboy Millionaire,” Atherton production, will be shot—Mrs. George O’Brien, Sol Lesser, the producer; Mrs. Lesser, George O’Brien, the star; Edward F. Cline, the director; and Mrs. Cline.

GIVEN CONTRACT. (Left) Julia Laird, whom MGM has signed for a term following screen tests.

TO PRODUCE SPECTACLES. As Max Reinhardt, famed for extraordinary stage creations here and abroad, and J. L. Warner, production chief of Warner Brothers, signed an agreement under which Reinhardt will film “Midsummer Night’s Dream.” Also shown is Hal B. Wallis, associate production executive.

ON EASTERN SET. Reading from George M. Cohan to Harold B. Franklin unto Rowland V. Lee, are pictured, conferring, as it were, the star, producer and director of “Gambling,” an adaptation, for Fox release, at the Eastern Service Studios in Astoria, L. I. Mr. Franklin also has stage interests.
TELEVISION NOT A COMPETITOR FOR YEARS, EXHIBITORS ASSURED

Facsimile Radio Broadcasting, Newer Development, Still in Laboratory Stages; Wide Frequency Channel Obstacle

By FRED AYER

Television—that enigma baffling radio engineers for a decade or more, and the oft-repeated notion of the motion picture and the legitimate theatre—is not, contrary to preponderant and often vacuous announcements of recent months, "just around the corner." Exhibitors need no fear of television as a competitor, need not worry about having to change over their equipment to meet television's requirements, for many years to come.

Serious obstacles, economic and otherwise, still confront the commercialization of television for home use despite the many apparently successful operations of experimental stations. What was regarded a few years ago to be coming as a more or less natural adjunct of ordinary radio broadcasting today appears to be a problem which is a giant in proportions.

Much has been said of transmission of motion pictures into the home by television—a phase of its future operation which might seriously affect motion picture box office receipts. These motion pictures, according to the plans of the would-be television "producers," would be photographed in the ordinary manner and reproduced via the air-waves by television.

Only on Experimental Circuits

The fact remains, however, that at this time it is not considered practicable to transmit such motion pictures on other than experimental circuits over extremely short distances. Engineers still are more or less in the laboratory stages with facsimile radio broadcasting—a development currently being heralded simply as "the gateway to television."

Recent developments in the facsimile and television transmission fields which have been brought to the public's attention include:

1. A new type of cathode tube, termed an "electron multiplier," which differs from all previous tubes used in radio oscillator work in that it has no grid or filament.
2. Ability to obtain outdoor pictures.
3. Placement of synchronization on a sound basis.
4. Discovery of the micro-wave which permits of greater operating speed in facsimile transmission than heretofore.

One of the greatest obstacles to practical television is that for faithful reproduction each individual transmitter must use an exceptionally wide frequency channel. Today broadcasting stations are not allowed, by the Federal Communications Commission, which now applies the license laws of the

NEW DEVELOPMENTS IN TELEVISION FIELD

Recent developments in the television field include:

1. Tests of television car for transmission of sound film were demonstrated in Germany. Shots, taken by camera from roof of car, were shown by television 75 seconds later in nearby pavilion.
2. U. A. Sanabria demonstrated in Chicago new television service for home use—rental: $4 monthly, plus $50 installation—which transmits a 150-line image, full length figures, still, however, only one foot square.
3. Radio station WOR plans broadcasting of pictures along with regular programs, starting late this fall. This is not television, the station sending out only line drawings requiring three to five minutes transmission. Those interested say the receiving equipment for this may be added to ordinary radio for $10.

Projection of Picture Equalizing Size of Image on Theatre Screen Found Another Big Problem, Also Sets Required

On the other hand, if the transmitting station cannot be received over a distance greater than the average metropolitan area—approximately 20 miles—via ultra-high frequencies, which according to today's radio laws are the only practical frequencies obtainable for this service, only a very limited area could be served. Thus, says Mr. Morse, whichever way transmission is accomplished, many persons are certain to be dissatisfied. This is based upon the presumption that sufficiently high electrical impulses to broaden near moving pictures in their entirety would be obtainable.

New Type Cathode Tube

Insofar as public announcement is concerned, the newest development in the television field is the facsimile tube, or electron multipler. Invented by Philo T. Farnsworth, 28-year-old head of Television Laboratories, Ltd., the new tube is said to have been used successfully in tests on its complete laboratory in San Francisco to New York, Honolulu and Manila. Having no grid or filament, two plates at either end of a glass enclosure are coated with cesium, a photosensitive element. When light rays strike these plates, electrons are discharged, forming high frequency waves suitable for television broadcasting.

The new tube's potentiality is said to be 9,000 times greater in amplification power than any other type which has yet been developed.

The fundamental difference between television and facsimile broadcasting directly involves this scanning process, that difference being the element of time. In television, scanning must be accomplished in so short a space of time that the eye receives the impression—as with the projected motion picture in a theatre—that it sees the entire image at once. In other words it is not conscious of scanning. With facsimile, however, the picture forms in front of the eye through a series of lines, scanned necessarily over a considerably longer period of time.

Facsimile radio broadcasting—the sending of stationary images by means of infinitesimal impulses measured in inches from "crest-to-crest," a medium more commonly known as the micro-wave, generally is regarded by radio engineers as the direct forerunner of television. This wave is static-free and not influenced by fading.

At the present time it takes approximately 40 minutes to take a photograph between New York and Chicago by the normal short wave route. It is expected that the facsimile method of transmission (Continued on following page)
by means of the micro-wave will cut this time down appreciably.

The micro-wave seemingly is optical and man "saw" by and as a result of it. In this manner 2 pictures a second can be sent across the invisible channel at the speed of sunlight, but the many booster stations required—operated at terrific expense—will be necessary to carry the pictures to their ultimate reception because these micro-waves disappear, under present usage, at the horizon. The "seeing" will, however, travel as far as a "theoretical horizon." Thus, if they are released from the top of a skyscraper like the Empire State building in New York they will travel as far as a person can see from his vantage point on a clear day.

Orrin E. Dunlap, Jr., radio editor of the New York Times, explained recently that despite this apparent limitation there is, fortunately, a decided advantage in communication.

"There are no reflections, no shadows, no double images or 'ghosts' as in the case of the normal short waves, which go sky-high only to be reflected from the 'radio roof,' causing a variety of 'shadows,'" Mr. Dunlap said.

Sarnoff's "Faith in Facsimile"

"My faith in the future of radio science is geared to facsimile," said David Sarnoff, RCA president. "Since Morse invented the telegraph there has been no radical improvement in telegraphy. Morse, a poet as well as an inventor, created the Morse code of dots and dashes. His alphabet has been in international use ever since, but now we are on the threshold of the first great advance in the art of telegraphy. We are sending pictures rather than matter through the air and have found the key to speed the traffic.

"No longer must the message be broken down into individual dots and dashes. It is reproduced by light 'brushes' that 'paint' it line for line. The next step is to flash the complete picture. That is a great step forward."

The first logical step, it has been explained by engineers, is the transmission of still pictures and print—the essence of facsimile radio. The next step will be to send moving pictures. This is television.

The micro-wave, however, had to be discovered before even facsimile transmission proved satisfactory, and this discovery is accredited to Guglielmo Marconi, the man who has done more for radio than any other living person.

Fires excess Radioing of Mail

"I believe the day is not so far distant when radio will go into the mail bag," Mr. Sarnoff says. "If a letter is worth the time required for dictation, for the stenographer to write, for re-reading by the sender, then the stamp and, let us say, a month for arrival in Australia, then it is worth 50 cents or even a dollar to flash it across the world for quick delivery and an answer. I believe thousands of letters and messages will fly from city to city, from country to country by facsimile radio. That is a real advance from the telegraph's dots and dashes."

The domestic facsimile service now being extended on the normal short wave channels—between 15 and 100 meters—is utilizing new instruments designed greatly to improve the texture of the illustration. An explanation of the actual function of such transmission is provided by Mr. Dunlap, as follows:

"A pin-point beam of light is made to play through lenses on a photograph or printed matter wrapped around a slowly revolving cylinder. The light beam strikes the paper like a tiny star, each twinkle of which assists in 'painting' the picture being flashed far away from some distant city. A photo-electric cell closely adjacent to the light beam is instantly affected by the gradations of light from pure white through grays to inky black reflected from the revolving picture. As the star moves across the face of the picture being transmitted the variations of light intensity picked up by the photo-electric cell are greatly strengthened by an amplifier and made to modulate the transmitting aerial. That puts the picture on the air.

Reversed at Receiving End

"At the receiving end," Mr. Dunlap explains, "the process is practically reversed. A small flickering pin-point beam of light plays across another slowly revolving drum upon which is wrapped either a piece of photographic bromide paper or a photographic film. As rapidly as the picture is completed it is passed through a hole in the wall of the operating room into a dark-room for development by standard photographic methods. It is then ready for delivery by messenger."

To date, no commercial vision—television—broadcasting station has been granted a license by the Federal Communications Commission, and the reason for this, according to R. V. Newcomb, technical engineer of Television Picture Productions, is that the commission feels that certain standards must be adopted first by the visual broadcasting industry.

It is believed, he says, that the very high frequencies make it possible to transmit a better quality picture and, therefore, equipment to broadcast the future commercial television program probably will transmit on a high frequency band at the rate of 24 pictures per second with 300-line scanning. At this time, Mr. Newcomb explains, the mechanical or scanning disc transmitter on an average has been scanning 40 to 80 lines at rates of 20 to 15 per second. The electrical, or cathode transmitter—considered by most engineers, he says, to be superior to the mechanical—on an average has been scanning 120 to 180 lines a second at speeds of 24 to 20 pictures a second.

Speed Not Limiting Factor

"In research work with the cathode-ray tube," says Mr. Newcomb, "it was found that the tiny beam of light could be bent or deflected by a magnetic force. Since a stream of electrons has very little inertia it consists of free electrons from the cathode body, this beam of light can be moved or bent at a high rate of speed by changing the magnetic controlling forces. Speed, therefore, is not a limiting factor. Cathode-ray limitations concern sensitivity of the fluorescent material and length of life of the tube."

"Entertainment value, rather than mere novelty, will be required of television programs if the public is to become interested," Mr. Newcomb declares.

Late last spring, at the annual meeting of the Institute of Radio Engineers at Philadelphia, W. R. G. Baker, vice-president and general manager of RCA Victor Company, told the assembled technicians that home television on a commercial scale is at least five years distant. Dr. Baker's views were expressed directly in the face of the fact that RCA has developed a complete experimental television system. Invention of the "iconoscope," or electric eye, regarded as a fundamental feature of the system, was accomplished last year by Dr. Vladimir K. Zworykin of the RCA laboratories and hailed then as making television in the home practicable.

Huge Expense Cited

"Enormous expense is involved," said Dr. Baker at Philadelphia. "If 700,000 persons should spend $100 a piece to equip their homes with television apparatus that would require a total expenditure of $210,-000,000. To serve that many persons about 80 transmitting stations would have to be provided at a cost of, say, $40,000,000, and another $40,000,000 would have to be spent to develop an interconnecting network. It would take $58,000,000 a year for costs of transmitter operation and for depreciation."

The longest television broadcast accomplished by RCA covers 90 miles—the distance from the top of the Empire State building to Camden, N. J.—and the program had to be picked up by a booster station about two-thirds of the distance between the two points.

In any case, the very fact that there still is a "gateway" to be passed through gives some indication of the remoteness of television as a practicable working method of entertainment or educational and social force. It is still, the engineers say, a problem whose possibilities are not completely digested, a problem, which will not be ironed out for many years.
Although RKO-Radio is still receiving medals for last year’s achievements we won’t speak of them here. That’s past. Today’s accomplishments are so fine that they do not need the glamour of yesterday. With the new season but a month on its way, RKO-Radio has plenty of which to be proud. First, “The Fountain”, an audience picture of electrifying power that brought to the screen a new realization of Ann Harding’s consummate artistry and terrific box-office magnetism. Then along came Miriam Hopkins in “The Richest Girl in the World”, as delightful a piece of entertainment as ever commanded unlimited mass appeal and gladdened the hearts of showmen. Today it’s the talk of the country, with critics tumbling over dictionaries to find suitable words of praise. From our studios came that glorious creation in New Technicolor, “La Cucaracha”, a short feature that proved to be so great an attraction that it is being held over on bills, so insistent is the public’s demand to see it again and again. In our new season
announcements we said, "Great Properties Make Great Pictures." We prove it with Edith Wharton's world-loved, Pulitzer prize novel "The Age of Innocence", co-starring Irene Dunne and John Boles, re-united for the first time since "Back Street". Drama, comedy, romance, color . . . four hits out of four! Wait! . . . make it five hits out of five! . . . for here comes Melody, Gaiety, Beauty, in the most sumptuous rhythmic hit of all seasons. Showmen, we give you THE GAY DIVORCEE!"
FRED ASTAIRE and GINGER ROGERS

The stars of "Flying Down to Rio" in

"THE GAY DIVORCEE"
TEN TIMES AS GORGEOUS ON THE SCREEN

Right Now The Whole United States Is Whistling Its Gay Enchanting Tunes! "Don't Let It Bother You," "Looking For a Needle In a Haystack," "Let's Knock-K-neeze," "The Continental!" and The Stage Show's Big Hit "Night and Day".

with ALICE BRADY

EDWARD EVERETT HORTON
A GRAND CAST, HALF THE BEAUTIES OF HOLLYWOOD.

Directed By MARK SANDRICH
Dances Directed By DAVE GOULD

RKO-RADIO PICTURE
PANDRO S. BERMAN PRODUCTION
"You Kiss While You're Dancing"
that's "THE CONTINENTAL"
the new dance craze that will
sweep the land into a new
"Carioca" Frenzy! in

"THE GAY DIVORCEE"

HALF-PAGE ADS IN
YOUR LOCAL NEWS-
PAPERS ON YOUR
OPENING DAY! . . .

Ask your RKO Branch
Manager to set one of
these National Advertising
Campaigns in your city!

Get the great Press Book crammed and crowd-
ed with ideas, see the posters, lobby displays
and other accessories . . . and GET SET FOR
YOUR SEASON'S BIGGEST SHOW!
All over America the Laugh Panic is on! Audiences that used to sit on their hands are now blistering them with applause! They laugh till they cry, then cry for more! There never was anything like it! DUMB-BELL LETTERS, that dippy-daffy-delirious collection of guaranteed genuine bottled in the booby-hatch nut mail, is one reel of concentrated howls that is stealing the show everywhere.

**PANIC IN PORTLAND!**

"Thought you would be interested to learn that the audience reaction to DUMB-BELL LETTERS has been excellent. This subject can be used to advantage on any program as it will brighten up any show."
A. Goodside, Empire Theatre, Portland, Maine.

**BELLY LAUGHS ON BROADWAY!**

"DUMB-BELL LETTERS is a riot. Our audiences laugh at every one of them and invariably applaud. This is so rare with a short that I am happy to call it to your attention."

**MADHOUSE IN MEMPHIS!**

"Have just had the pleasure of running two of your DUMB-BELL LETTERS Subjects. They are Marvelous entertainment and I have never seen a short that pleased the audience more. In fact the audience applauded for a full minute after each subject was shown. Congratulations in producing this series."
Charles Menzing, Manager Orpheum Theatre, Memphis, Tenn.

**ROARS IN RADIO CITY!**

"The audiences in the Music Hall enjoyed the DUMB-BELL LETTER picture in extraordinary fashion. There were more of laughter, which are always good to hear in an audience."
W. G. Van Schmus, Managing Director, Radio City Music Hall.

**APPLAUSE IN ATLANTIC CITY!**

"Please be advised that the audience's reaction to the DUMB-BELL LETTER series has been very, very favorable. In fact the audience has been applauded at the end of the first series. Would appreciate your letting me know when the next of these series will be released."
Herbert Copelan, Seaside Theatres, Inc., Atlantic City, N. J.

**LAUGHTER IN LOUISIANA!**

"Audience convulsed at showing of first of DUMB-BELL LETTERS and applauded at finish which was very unusual for short subject."
—AND JUST IN TIME FOR YOU!... A
THRILLING ROUSING MUSICAL FEATURE IN THE COLLEGE
SPIRIT WHEN THE WHOLE COUNTRY IS IN FEVER-HEAT
PLAYING, PRACTISING AND TALKING FOOTBALL!

SONGS
OF THE
COLLEGES

TWO REELS
OF SOUL-STIRRING
BLOOD-POUNDING ENTERTAIN-
MENT YOUR AUDIENCES WILL
STAND UP AND CHEER!

Featuring
HAL ROBERTS
And his Famous
TROJAN BAND

East, West, North and South... there's a thrill for every Old Grad
and his son and daughter as the
band swings by and the songs they
love ring out! They'll be singing
them too as the scenes flash
by... thrilling scenes
from gridiron, track
and every field of college
sports, with good fun,
spine-singing music and a
GLORIOUS NEW THRILL
FOR YOUR SCREEN!

Produced by
Lee Marcus
Ostrer Silent on Report B.I.P. Is Seeking Gaumont

Cable advices received in New York this week from London to the effect that British International Pictures had been reported moving for a purchase of control of Gaumont-British Pictures, Ltd., were dismissed late Wednesday by Mr. Ostrer, chairman and joint managing director of Gaumont, who is now in New York conducting his company's invasion of the American market, with the remark that "we know nothing about financial dealings on the other side."

"I can say nothing about these reports," said Mr. Ostrer. "I cannot imagine where they started. All I am interested in right now is selling pictures here."

Last week cable reports from London had indicated that Gaumont was attempting to gain the control of B.I.P. Mr. Ostrer, however, has nothing to say in regard to that matter.

This week's dispatch from London indicated that negotiations either have been concluded or are near conclusion between John E. Breen, president of the Gaumont, and C. M. Wood, representing the Ostrer interests in Gaumont, whereby Mr. Maxwell will purchase the Ostrer stock as well as the Fox shares in Gaumont, for about $17,500,000, embracing 25 per cent of the ordinary shares.

Sidney R. Kent's office in New York denied that phase of the report which tied in the sale of the Fox shares in Gaumont British. Sidney R. Kent, in connection with such a purchase, the three Ostrers—Isadore, Mark and Maurice—would withdraw from Gaumont and the amalgamated companies, it was said in London. The chief remaining difficulty, it was said, is not so much a question of terms, which are reputed to have been arranged, but the cost of buying up directors' and personal service contracts.

Distribution Only For Gaumont Here

The position of Gaumont British in its invasion of the American market was definitely established last Friday afternoon when Michael Balcon, production head in London, arrived in New York with word that the corporation has no intention of producing here. On the steamship pier to meet Mr. Balcon was Mark Ostrer, chairman of the board of Gaumont in England who had been here for the purpose of conducting the expansion. He verified Mr. Balcon's declaration and added that neither will the company acquire theatres on its own in this country.

Arriving with Mr. Balcon, who is here to study motion picture trends, were Nova Pilbeam, young Gaumont star, and Jack Hubert, both of whom will make personal appearances on Broadway in connection with the company's releases showing at the Roxy, Criterion and, possibly, the Music Hall.

While Mr. Balcon and Mr. Ostrer, together with Jeffrey Bernard and Arthur Lee, were in executive session discussing product and the construction of a distribution structure in this country, George Weeks, general sales manager, was touring the eastern exchange centers and engaging field sales representatives. They will work out of the Fox branches, through which physical distribution will be handled.

Joe Vergesich, who recently resigned as New York branch manager for Majestic, has assumed Gaumont as head of the New York exchange.

George Scully, former Fox salesman in New England, was selected sales manager for Boston and New Haven, with Ben Rogers and Merle Shearer and Lester Wolff. Buffalo and Albany will be charge of Tony Ryan, with James Sper and Lester Wolfe assisting. Mr. Sper stationed in Buffalo and Mr. Wolfe in Albany.

Herb Given, formerly with Paramount, was selected as Philadelphia sales manager, and Joe Singer, salesman, for that district.

Alec Fischer arrived in Chicago from New York to take over that territory.

Mr. Weeks will appoint managers and salesmen on immediate visits to Washington, Pittsburgh, Cincinnati, Cleveland and Detroit, returning to New York over the weekend.

Further expansion of the publicity and advertising departments at the home office resulted in the appointment of Arnold Van Leer, Clara Weiss, Joe Fiedler and Leo Pilot. Mr. Van Leer has been associated variously with Morris Gest, Warners, Radio and Columbia.

The company arranged during the week for the showing of its product at a third Broadway theatre, having taken over the Criterion at Times Square for an engagement of Robert Flaherty's "Man of Aran," opening on October 19th. Booking arrangements are now in force with the Roxy and Music Hall theatres.

From England came word Monday that Gaumont British had declared a four per cent quarterly dividend on its common stock.

Independents Cooperate With Breen Administration

Hollywood's independent motion picture producers are cooperating in the Production Code Administration making efforts to improve the standards of films, according to I. E. Chadwick, who represents the independents in their relations with the administration, of which Joseph L. Breen is director.

All independent pictures submitted to date to Mr. Breen have received a certificate of approval, Mr. Chadwick told Will H. Hays, Gabriel L. Hess and Vincent Hart, at a meeting of MPPDA headquarters in New York on Tuesday. Some 20 features have been submitted by the independents since August 13, he added.

Mr. Chadwick produce six features for 1934-35, one of which will be "In My Old Kentucky Home." He said that the independents are improving their standard of production.

Pickford Starts Radio Series

Mary Pickford made her initial radio broadcast for Standard Brands on Wednesday. The first program was an adaptation of "The Church Mouse," with Gale Gordon, Jeannette Nolan, Theodore Osborn, Crawford Kent and James Eagles in Miss Pickford's supporting cast.

As a result of the refusal of the United States circuit court of appeals in New York on Tuesday to permit reopening of the agreement by which large Paramount Publix chain against Fox West Coast were settled, reorganization of FWC will get under way within the next two weeks. This reorganization has been held in abeyance pending the circuit court's action to reopen the Paramount claims' settlement, which was brought in August by Samuel Z. Zinn, attorney for a small group of Paramount bondholders. The settlement plan had been approved earlier by the United States district court in New York.

Currently, plans are being made for a sale of FWC assets at foreclosure, and a new company, controlled by Chase National Bank and Fox Film—FWC's largest creditor—will bid in the assets at the foreclosure sale.

The reorganization plan, itself, scheduled to go into effect immediately thereafter, will not interfere with the Fox West Coast operating setup. The election of Sidney R. Kent, Fox president, to the FWC presidency, as provided in the plan, is regarded as one of its vital provisions.

The circuit court of appeals' refusal to entertain Mr. Zinn's petition on the settlement permits Paramount to proceed with its FWC agreement. The claims arose out of alleged defaults by FWC of 1930 leases on several Pacific Coast theatres which it subleased from Paramount.

Kuykendall Sees Reopening Of Film Code As Necessary

Charging that "certain interests" which were involved in the writing of the motion picture code are not keeping faith, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this week forecast an early reopening of the entire code. Such action, he said, will be necessary unless these certain interests have the vision "to see without realizing what is coming about, and play fair."

The MPTOA president charged that various persons and interests are using every possible method to evade issues which were accepted by them in Washington. "I cannot help but believe it will be necessary to reopen the entire code unless these interests swing along with the rest of the boys and play a fair game," he said.

London Reports Quota Requirements Will Stay

No increase in the amount of British film footage which exhibitors are required to show under the quota law is called for during the coming year under the exhibitors' quota schedule, according to reports from London this week.

The annual schedule expires each October, up to and including 1938. Under the quota law a minimum of 15 per cent of the total footage exhibited in British theatres last year was required to be of British origin. After September 30, 1935, this percentage increases to 20 and remains at that level until expiration of the Films Act in 1938.
PLAQUE PRESENTED BY
NEW JERSEY GOVERNOR

Quigley Award for Best Exploitation Presented at State House to Edward M. Hart

With high ranking members of New Jersey officialdom looking on, Governor A. Harry Moore last week presented the Martin Quigley Award to Edward M. Hart, manager of the Rode Theatres, Plainfield, N. J., for the best exploitation campaign made in August, in the opinion of the judges of the monthly nationwide competition sponsored by the Managers' Round Table Club of Motion Picture Herald. Mr. Hart's campaign on First National's "The Circus Clown" prepared the way for the showing of that production at the Oxford Theatre in Plainfield.

Presented in Woodrow Wilson Room

The award ceremonies took place in the historic reception room in the governor's suite at the State House where Woodrow Wilson at one time guided the destinies of New Jersey. A picture of the presentation appears in the Round Table department of this issue.

The executive, legislative and military branches of the state government were all represented in the group which assembled to honor Mr. Hart.

"I congratulate you upon winning this distinction," Governor Moore declared as he made the presentation to the Plainfield showman.

"You have been chosen to receive this recognition by the Managers' Round Table Club through its Committee of Judges," declared Mr. Moore. "The award comes to you from the Motion Picture Herald and you are the first theatre manager in New Jersey to be so honored."

State Officials Attend

A delegation of Mr. Hart's friends from Union County came down to Trenton to witness the ceremonies. They included State Senator Charles E. Loizeaux, Freeholder Richard Harrigan and Joseph G. Carty, who is active in civic affairs.

Others surrounding Mr. Hart when the honor was bestowed were Secretary of State Thomas A. Mathis, of Toms River; Quan- termaster General and Mrs. Stephen H. Barlow, Trenton; Adjutant General William A. Higgins, Jersey City; Assemblyman James B. Bowers, of Somerset County, and Commander Thomas B. Mulroy, of Jersey City, naval aid to the Governor and executive clerk.

Zohbel Is Named Radio Comptroller

Herman Zohbel, former treasurer of RKO, has been transferred to Hollywood as Comptroller of the Radio studios. No successor has been named as yet for the RKO treasurer's post. Robert F. Sisk, former director of advertising and publicity for RKO, who was appointed recently as assistant to J. R. McDonough, president of RKO Radio, the motion picture subsidiary, arrived on the Coast Monday of this week to assume his new duties.

Mr. Zohbel, prior to his connection with Radio-Keith-Orpheum, was associated with Hiram S. Brown in operation of the United States Leather Corporation.

"Nell Gwyn" Sets Record in London

"Nell Gwyn," British & Dominions production, equaled a long standing week-end record in its gross at the Leicester Square theatre, London, during its recent run. The theatre seats 2,000 and during the first four days slightly in excess of £0,000 paid admissions were recorded at the box office. The picture is distributed throughout the world by United Artists, but has not yet been released in this country.

Warner Signs Max Reinhardt

Max Reinhardt, famed European stage director, has been signed by Warner Brothers to an exclusive long term contract as a director, with his first production to be Shakespeare's "Midsummer Night's Dream," and utilizing Felix Mendelssohn's music as background. (Picture in Report Section.)

Mr. Reinhardt is in Los Angeles, where he recently staged the Shakespearean play out of doors in the Hollywood Bowl. Production on the film version is expected to begin November 15.

Jack L. Warner, in charge of Warner production, expressed the belief that there is a definite place for Shakespeare on the screen. Professor Reinhardt, long a figure in European theatre and at the establishment of the Festival Playhouse in Salzburg, Austria, he controlled seven theatres in Berlin and two in Vienna at one time.

Prominent men in exhibition circles, as well as motion picture newspaper editors over the country, were lavish in their praise of the signing of the great director.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, said, "...outstanding appreciation from the countless millions who look to us continuously for higher quality entertainment."

The tenor of the reactions of motion picture editors is in the statement of Henry Murdock, of the Philadelphia Ledger, who said, "...This is a definite sign that the cinema is accepting the full responsibility and dignity of a true dramatic and poetic medium..." Ray Budwin, of the Spokane Chronicle, said, "...the signing of Reinhardt is an important step forward in cinema production and one which will put the industry on the threshold of a new era in entertainment."

Extensive roadshow campaigns are planned for four "specials" which Jack Warner has ordered into immediate production, and for which a production budget of nearly $3,000,000 has been set aside. The four are "Gold Diggers of 1935," "Sweet Music," "Casino de Paree" and "Devil Dogs of the Air."

Montague Says Columbia Sales Are 25%, Higher

Columbia Pictures' sales this year are running 25 per cent ahead of last year, it was said by Abe Montague, sales manager, in Kansas City last week, en route to New York. He was scheduled to stop over in Chicago to make ready for the opening of "One Night of Love," at the Chicago theatre, October 19.

He declared opposition to dual features seemed to be petering out on the Coast, and expressed the opinion that the Legion of Decency influence seemed to be strong in the Midwest but not on the Coast.
NEWSREEL SCENE CHANGES, WITH NEW COMPANIES AND NEW FACES

Fox Movietone and Hearst Metrotone Become Separate Entities, Add Commentators; Ford New Universal Editor

The motion picture newsreel underwent a reconstruction this week, with new policies and methods of operation adopted by some and changes in executive personnel effected by others, as follows:

1. The joint production arrangement between Fox Movietone and Hearst Metrotone was physically terminated and each became a separate identity. Movietone to be produced by Truman H. Talley and edited by Laurence Stallings; Metrotone to be edited by M. D. Clofine.


3. Allyn Butterfield resigned as editor of Universal Newsreel and was succeeded by Charles E. Ford. Mr. Butterfield immediately joined Hearst Metrotone in an "editorial advisory" capacity. Hearst also announced the complete personnel of its new and independent staff.

4. All the newsreel management immediately set about to engage in spirited competition in "covering" the World's Series at Detroit and St. Louis.

5. Final stages of "improving the technique" of Time Magazine's "Dramatized Newsreel" have been reached at the laboratory, its sponsors said. It was confirmed that "major offers" for distribution had been made and that a decision would be announced within a week.

The Hearst reel had been produced by Fox Movietone since October 2, 1929, although it always had been physically distributed by Metro-Goldwyn-Mayer. From now on Metrotone will be produced exclusively by a newly-created Hearst force stationed throughout the world.

The new Hearst reel, featuring as commentator Edwin C. Hill, noted for his "Human Side of the News," made its initial appearance Tuesday simultaneously with the first issue of the reorganized Fox Movietone News, which employs an equally well-known commentator in the person of Lowell Thomas, Mr. Hill and Mr. Thomas, in addition to being newsreel competitors, also are radio competitors. Hill appearing over the Columbia network and Thomas on the National Broadcasting Company's hook-up nightly.

Thus, with two of the country's foremost newspapermen in their employ, Hearst and Fox Movietone have embarked upon one of the most aggressive merchandising campaigns engaged in by newsreel companies in many years. All the newsreels appear to have gone in for a program of heavy exploitation for their separate mediums, some selling their "box office commentators" and others relying upon quality of product.

Edgar B. Hatrick remains as general manager of Hearst Metrotone and M. D. "Mike" Clofine as editor. Mr. Butterfield, who will vacation for two weeks before taking up his Hearst duties, has not, according to Mr. Hatrick, been assigned any definite position in the executive or editorial structure. His relations with the organization will be of an editorial advisory nature.

Mr. Butterfield has been identified with the motion picture industry for many years. In 1915 he started as a Vitagraph actor, and in the succeeding eight years he was identified in production, editing features and serials for practically all the larger companies of the day. In 1923 he turned to the newsreel, joining International's editing staff. When Carl Laemmle started the Universal Newsreel again in 1929, Mr. Butterfield joined him as associate editor, later being given complete charge of the reel.

Charles E. Ford, the new Universal editor, was editor of the independent newsreel produced by The Chicago Daily News from 1925 to 1929. He came to New York last (Continued on following page)
MOTION PICTURE HERALD

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REELS VIE ON SERIES

(Continued from preceding page)

year in charge of the compilation of newsreel photographic material.

Themotion picture news and radio commentators such as Edwin C. Hill and Lowell Thomas into the newsreels took place in 1929, at which time Graham McNamne, well known radio sports announcer, became Universal's "Talking Reporter." Mr. McNamne has been with Universal ever since, and not until the Fox-Hearst split-up this week has any other newsreel employed a "big-name" commentator as a box office attraction.

There had been speculation over the possibility that the two remaining reels—Paramount and Pathe—might also employ a well-known commentator, but this was denied by both Paramoount and Pathe.

The new Hearst organization has established offices in every principal territory in the world, with two in the Far East—Shanghai and Tokyo; five in Europe, one in England and main offices in New York, Washington, Boston, Chicago, Los Angeles, San Francisco, Seattle and Atlanta. In addition, Hearst has the usual complement of camera and sound men in every key locality.

In addition to Hatrick, Cloine, Hill and Butterfield, the staff of Hearst Metrotone consists of C. L. Mathieu, news editor; Walter Brelin, assistant news editor; Har- bert Hancock, foreign editor; Ariel Vargas, in charge of the Far East bureaus; Frank Shubert, Berlin; Umberto Romagnoli, Rome; Henri Cabiere, Paris, and Leslie Wynn, London.

Gaumont-Hearst Arrangement

Gaumont British News will produce the Hearst reel in England under an arrangement similar to the recent Fox-Hearst set-up.

In the United States, C. J. Hubbel will be in charge of west coast operations; Norman Alley, Midwest manager, and J. C. Chadwick, Jr., D. D. C. The main office of Hearst Metrotone is at 1540 Broadway, New York, while its editorial office and laboratory are at 450 West 56th St., the same building in which Fox Movietone News is produced. Hearst, however, is merely renting space there, maintaining its own separate laboratory and editorial office.

Among Hearst's "ace" cameramen are Joe Gibson, former Universal Newsreel man who was wounded during the insurrection in Cuba last winter while at his post; U. K. Whipple and John Bookhorst.

In addition to Lowell Thomas and Mr. Stallings, the Fox Movietone staff included Truman H. Talley, producer; E. I. Spoh- nable, technical director; Edwin Harvey, make-up editor, and Edmund Reek, news editor. The Mr. Thomas' reporting staff include Louise Vance, reporter-announcer; Ed Thorgersen, sports editor and announcer; Vyvan Donner, fashion editor; Jack Kulne, aviation editor, and Loi Lehr, reporter-announcer.

The five newsreels this week were preparing to engage in another spirited contest on coverage following the competition to cover the Morro Castle fire at sea and the Lindbergh case, with all available camera crews and quick transportation mediums centered on the World's Series baseball games at Detroit and St. Louis.

Universal established its own laboratories within three's tent of Movietone Field in Detroit. Universal's best camera and sound men were called in from their regular assignments to cover the series. Universal also hired Hal Totten, baseball expert of the National Broadcasting Company, to give a play-by-play description on the spot. Laboratory workers are developing the newsreel in a way that each game is in progress and those prints not needed in Detroit are flown by first plane to key cities.

Fox Movietone sent its sports editor, Ed Thorgersen, to Detroit to do the narration on the ball games, in addition two sound men and three camera crews from Pathe, Paramount and Hearst each sent three complete crews. All had fast express airplane facilities for delivery.

Union Disagreement Settled

In Chicago this week a union disagreement which for a time threatened to tie up all newsreel production in that city was settled at a meeting between George W. Pack, the owner, and Jack Connolly, E. Richards, and Edmund Reek, of Pathe, Paramount and Fox respectively. The dispute is reported to have arisen over employment by the news reels of sound men belonging to the camera operators' union, which also includes sound engineers. Local 476, almost exclusively for sound men, said all newsreel men must belong to it. A compromise was reached whereby five sound men belonging to Local 660 also have joined Local 476.

Unemployed stagehands in Chicago this week were reported to be planning a coup whereby they would take over the newsreel studios for themselves through elaboration of sound newsreel crews to include a stage hand as a member of each unit.

Newsreel men in New York, while refus- ing openly to discuss the report, pointed out that insofar as outdoor work is concerned, the crews need consist only of a cameraman and the sound man. Little equipment is required in most instances and they can stage themselves if they must other than a help, they said. In the case of studio production work by the newsreels, stage- hands are employed in all circumstances.

Securities Commission Refuses Saenger Listing

The Securities Exchange Commission at Washington, in one of its first moves in taking over supervision of stock exchanges, has refused registration and listing privileges to Saenger Theatres, Inc., certificates for deposit for first mortgage and collateral trust sinking fund 6 per cent gold bonds. The application is understood to have been in line with reorganization plans.

Refusal of the Washington commission to authorize registration of the Saenger stock will not affect the pending reorganization of those companies, according to counsel for Paramount Publix trustees who are factors in the reorganization.

Authority Must Decide Lease Case

The Code Authority this week was presented with a problem, the decision on which will determine whether or not theatre opera- tions will continue in Jefferson City, Mo. The problem involved is the Code Authori- ty's legal status in connection with questions of the industry, in connection with the con- tinued possession of a theatre.

This precedent-setting ruling expected from the Authority will determine a case that arose by the Jefferson City grievance board. The chief point is whether or not Harry Sodini, a former southern Illinois ex- hibitor, is engaged in the business because he has engaged to remove all the "Un-American" executives in Jefferson from W. H. Mueller before Dubinsky Brothers could conclude a purchase transaction with the owner, and then negoti- ated a deal with Dubinsky whereby the lat- ter would either sell the unexpired lease or take over Sodini's.

At the original grievance hearing, Dubinsky charged Sodini was a "trader" and testimony brought out that Sodini paid $3,000 for the unexpired term of the current lease and, according to Dubinsky, offered to assign his lease to Dubinsky Brothers at a bonus of $20,000 for the two houses.

It was brought out that Sodini had had no connection with the industry for 13 years prior to the importation of the negotiations but it was indicated that his Jefferson City activi- ties and his dealings with Dubinsky in Kansas City might be construed as playing him in the business. The grievance board, in passing the case to the Code Authority, decided it was bound to find both Sodini and Mueller industry men and that the board had deliber- ately designed to prevent consummation of the transaction between Dubinsky and Mueller.

A recommendation for removal of Art. V, Section E, Part 6, dealing with interference with leases of theatres was made last week by the Code Authority's legal committee.

Hollywood independent producers Wednesday were lined up before the Code Authority in New York in a solid majority against repeated efforts of the Los Angeles grievance board to put into its schedule a direct prohibition of double fea- tures. I. E. Chadwick said the Los Angeles board had "banhammered" the graphic, but it still is in the schedule, though the Code Au- thority has ordered all references to the prac- tice withdrawn from it.

An important decision was made during the week in Kansas City when it was ruled by the grievance board that seven changes weekly are too many for an exhibitor to use if his opposi- tion is short of product.

Also of importance to exhibitors was the rul- ing this week of the Detroit grievance board that from exhibitors filing within 2 weeks to an established theatre is prohibited, thereby set- ting a national precedent.

The Code Authority this week issued a state- ment to all distributors in which it stated its attention had been brought to a practice on the part of certain film exchanges' managers "who have been thoughtlessly participating in viola- tions of the code."

"Complaints filed by exhibitors alleging viola- tion of Art. V, Section E, Part 3 (1-J), that competitors 'fail at all times to maintain the minimum price of admission specified in any contract licensing the exhibition of any motion picture film,'" the report con- tains, "has revealed that numerous respondents upon notice of a complaint filed against them, have obtained from distributors a reduction in ad- mission prices subsequent to the filing of the complaint or subsequent to the order issued by the local grievance board," the state- ment said.
Press agentry or not, the Indiana papers made much of Guy Hammit's story about a cat named Bub, which, by a flap for the一头, having wandered into his Strand theatre at Crawfordsville, the other evening. On the same line, the quotations George Arliss' "House of Rothschild," in which the five sons of the famous old Mayer Rothschild employed carrier pigeons extensively to profit in their far-flung Empire, are a laurel chapter. Probably Mr. Hammit's bird visitor desired to witness at first hand how his forebears carried on around the turn of the 18th century.

Two of the many unusual furnishings in the unusual Beverly Hills home of Warnerfactor and wartime member of the Romanian-born son of Morris Goldenberg, are: (1) a pure white, thick-as-a-cushion carpet on the bedroom-floor; and (2) a solid gold tea set which once met the lips of Napoleon the Great. Mr. Robinson, a specialist on eight-lane roadways, including Hallswoodese, and an admirer of Napoleon, keeps his gold tea set carefully guarded in a cabin which also was once a Napoleon possession. There are many relics of Napoleon about the house.

"Little Caesar." Robinson delights in showing them to visitors, but only on special occasions, and then he explains their fine points much in the same manner as the guides who conduct the inquisitive through the inwards of the Statue of Liberty in New York Harbor.

The Salvation Army in New York is pepping up its street shows with a modern musical combination: A small organ and two crooners. The crooners are singing the familiar march-song about eating a meaghaup. We heard 'em croon the other night under our 14th-floor editorial window overlooking Columbus Circle. They mix up George Gershwin's "Rhapsody in Blue" with the claim, "The devil was no musician—the only tune he ever wrote was the spitton!"

Director Cecil Blount DeMille maintains that he has done as much for humanity as Lewis Carroll by purifying the bathroom.

"For some reason or other," says Hollywood's "Knight of the Bath," the subject was taboo. No one seemed to care about what happened to the bathroom. And so I decided to make it the most beautiful in the house, since it really is the most useful.

Forty years ago the bathroom was the summer resort for all the bugs in captivity. We had old tin tubs with permanent wooden foundations where the cockroaches held court. Now meetings for years. So, when I started making pictures I decided to make the world bathroom-conscious.

"Yes," mused the director, "bathtubs and I have been friends for a long time. I've even talked long times with showerheads.

"Confidentially" (for publication), he added, "in my own home the bathrooms are in no way unusual, but they are big and spacious enough for comfortable occupancy."

Robert Foster Slim is now in California, having returned last weekend from the office of advertising director of RKO in New York to that of assistant to J. R. McDonough at the company's studio in Hollywood. He followed the advice of Benjamin B. Kaye, studio president, his luggage will contain a substantial assortment of bright purple turtleneck sweaters, an armful of loud checkered scarfs, a pair of bonnets and berets of rainbow tints. "These are the essentials to success in Hollywood," advised Mr. Kahane in a telegram to Mr. Slim on the eve of Bob's departure for the West.

By JAMES CUNNINGHAM

NEXT WEEK:

"EAST LYNE"

Always on the watch for tried-and-proven exploitation material to pass on to theatre owners through the "Managers' Round Table" column of Motion Picture Herald, A-Mike Vogel, chairman-editor of that depart ment, stumbled across the following program which was circulated in a newspaper some time ago in Bombay, India—mistakes and all:

THE MOHM CINEMA
NEAR BOAT BRIDGE, NOWHISA, CANTONMENT
A GREAT INTERNATIONAL EXHIBIT
The Most Up to date and Perfect
Picture Palace in India

Undocumented Scenes will be shown TO NIGHT

1. Three heartless girls into a city; a General falls in love with one of them, and tries to give her a letter Secretary by following them.

First up to their lodge. The girl reads her superior letter and flees away to his house and promises to marry him. After a period. Second she becomes a mother of a child. Her parents are in search of her and they seize General's elephant driver in the Jungle and force him to describe about the matter but he da not confess. They threaten him and placing him before the floor at last he confess length to his father goes to the General in true of a moment. After facing through an inexhaustible vision he enjoys his last days calmly and blissful with his beloved wife.


4. Interval.

5. Man of mistery.

6. Fall of Time Parts 1 and 2.

NOTE: MANAGER IS AUTHORIZED TO CHANGE THE PROGRAM

Seventy-nine years ago this month P. T. Barnum started baby show, in his lovely New York museum of the "Wonders of the World." They still echo in every other sequence of the world.

Back in '55 the usual giants, geckos, physical and nential monstrities of the Barnum showplace gave way to a flock of beautiful mountain goats of circumtional parents. It was the first "Great Baby Show." There were fat babies and lean babies, twin babies and triplets, babies in mothers' arms and babies outside, small babies, smallest babies and bald babies. The show was a sellout from the start and lasted until the contemplates who held some of the "world's $1,000 in cash prize" revolved and bundled their offspring homec.

Newspaper advertising for a dual bill at the RKO Albee theatre in Cincinnati told this story:

CHAINED I CAN'T ESCAPE

The Legion of Decency has had its effect. Mae West will finally come forth in "I'm a Lady," leaving behind her her "I'm No Angel." "She Done Him and Wrong.""}

S. Bernard Joffe, who, at 25, holds a seven-year record as the youngest manager of a de luxe first-run theatre in these United States, believes that his patrons ought to hear only new stories and gags from the performers appearing on the stage of his Tower theatre in downtown Kansas City. He has posted backstage a list of "dons'" for vaude villians. It contains some 20000000s, sayings and jokes that will be used new when Grant took Richmond, facetious song titles such as "Father Cut Your Tear, You're Crying All The Sheets," or "When It's Khubarm Time in Russia, Will You Bowskhaln It?".

For every infraction of the index expurgatorium, Barney assesses a fine against the act. But, the trouble is, he says, that the identical list was originally hung in the old Globe, once an outstanding theatre in Kansas City, and is at least 20 years old. As a result, by the inexorable workings of the repetitive cycle, old jokes eventually become new ones again. It is hard to collect the fines from performers who use the old gags that are new to the present generation of theatregoers. It looks as if Barney will have to depend on his box-office for receipts.

Only four of the presidents of the eight large motion picture corporations are listed in the New York telephone book. This is contrary to all the rules of motion picture press agency.

The directory contains no Merlin Hall Aylesworth (RKO), Sidney K. Fox (FOX), Carl Laemmle (Universal) or Harry Morrisson.

Listed are: Jack Cohn (Columbia), Bryant 9-7900; Joseph M. Schenck (United Artists), Bryant 9-7300; Nicholas M. Schenck (M-G-M), brother of Joseph, Bryant 9-7800; Adolph Zukor (Paramount), Chickering 4-7050.

This is a hectic week for the townshfolk down New Orleans way, with "The Return of the Terror" and its four murders holding forth at the St. Charles theatre; "Death on the Diamond" showing the usual number of takeoffs at Low's State; "Murder on the Blackboard" at the Liberty with more sudden journeys; it has been the places unkown; "The Man from Hell" established at the St. Maurice; six United States warships in the harbor and 2,500 sailors on leave; 1,000 visiting druggists in con vention; one dozen ministers preparing for a fresh onslaught on films; others fighting local vice from their pulpits; Huey Long and Mayor Walmley making up (temporarily), and, last, but not least, the unfashionable decision of the Mayor to crack down on picture houses with a two per cent gross tax while he declared football contests exempt because "they are educational."

Add to Hollywood's idiosyncrasies, Dan Thomas' story about Betty Furness, who, when under contract to RKO, was not considered by studio officials to have such great value as an actress. When her agent was looking for a fresh break for Betty, MGM signed her for a long term. But as yet she hadn't had a chance to make a picture for M.G.M.; having been kept back in three outside productions—for RKO.

As Anna Steen sees it, a woman is better able to work when her clothes are not intended to attract attention to her figure. Men and women should work beside each other, but they should think only of their work, according to Mr. Goldwyn's Russian importation.

We could assume that the sleepy cut of Anna's clothes in "Nana," her first characterization in this country, had some effect on the exploiters.
50,000 Children March in Legion Parade in Chicago

The Legion of Decency in Chicago last week sent 50,000 school children parading down Michigan Avenue through the city's business districts in the first public demonstration of its kind in behalf of the Legion's campaign for better motion pictures.

Marching between thousands lining both curbs were students from all of the upper grades of Chicago's parochial schools, from the elementary and high schools, the six Chicago colleges and two universities under Catholic direction; nurses from all local Catholic hospitals, members of the Catholic Youth Organization and divisions of Boy Scouts of America affiliated with the various parishes.

They carried banners with inscriptions of which the following were typical:

"We Want Decent Movies."
"Wholesome Sport Makes Wholesome Men."
"The Legion of Decency — To Preserve Our Ideals."
"Our Campaign: For Decent Movies."
"Our Aim: To Reform — Not to Destroy — The Movies."
"Our Pledge: To Stay Away from Indecent Motion Pictures."
"Films We Must See, but Clean They Must Be."
"Decency, the Deathknell of Decracy."
"Chicago Youth Shall Boycott Evil Films."

Directed by the Most Reverend Bernard J. Shell, senior auxiliary bishop, the demonstration was reviewed by many Catholic prelates, among them the Most Reverend John Timothy McNicholas, Archbishop of Cincinnati, chairman of the bishops' committee in charge of the campaign. On the reviewing stand were state and city officials.

At the same time that Chicago's school children were parading, Bishop John C. Cantwell of Los Angeles, was in Rome informing Pope Pius XI that for several weeks there has been a notable improvement seen in Hollywood motion pictures.

Movements in England and Spain

Cable advices in New York from London and Madrid indicated a movement to raise motion picture standards had been launched in England and Spain, with the Spanish government directing the drive especially against literature. In England it was said 250,000,000, pledging to have been signed in a campaign with 10,000,000 as the goal.

The Motion Picture Theatre Owners of America, from headquarters in New York, sent to exhibitors a suggestion that "because many fine pictures now coming through are doing much to convince the public that the situation is being adjusted," they should adopt affirmative policies in merchandising and publicize the existence of the new standard.

Howard E. Jameson, Fox Midwest district manager at Wichita, Kan., urged fairness in judging the annual Missouri conference of the Methodist Episcopal Church at Carthage, Mo.

Mr. Jameson's plea "not to condemn the medium" because of the detractions of a few, was in rebuttal to a paper read by Mrs. A. E. Peterson, of Springfield, Mo., a delegate, in which she asserted "the majority of the pictures are nothing less than a menace to the future of our children."

In New York, premature reports were heard that the Interfaith Committee, formed during the summer at the height of the church crusade, would find favorably for the industry in a review to be made next week of the efforts of Hollywood to improve pictures. The Right Reverend Monsignor Michael J. Lavelle, vicar general of the New York diocese, is chairman of the committee, which is composed of Protestant and Catholic clergymen.

The American Civil Liberties Union this week wrote letters to sponsors asking them to define their aims and the methods of attaining them. The letter was written, it was explained, to find out just how the Legion stood on the question of "bureaucratic censorship," which the union opposes. Legion spokesmen repeatedly have declared they do not favor censorship.

Women Extend Cooperation

Extension of cooperation between national women's groups and theatres became evident. The San Francisco County Federation of Women's Clubs advised its members to visit theatres showing pictures selected by the Federation. Mrs. Walter McGunn, Federation leader, asked San Francisco exhibitors to feature children's programs on Saturdays. She promised the support of her organization.

The California Congress of Parents and Teachers also decided to patronize selected films and ignore the others.

Mrs. Charles Holton, state chairman of motion pictures for the Illinois Federation of Women's Clubs, urged her groups to "make the public motion picture conscious; urge families to attend in groups; arrange weekend 'family' bookings and discourage children from attending in midweek."

Spectrum, a New Company, Formed

Spectrum Pictures Corporation, a new producing-distributing company, has been formed by Mr. Minor, former president of Showman's Pictures and Richmount Pictures, as general sales manager and co-producer with A.I. Alt. Mr. Alt will be in charge of production at the Talbot Studio in Hollywood, Calif.

Mr. Mountain will handle sales and distribution of the first eight pictures under a production schedule of one picture a month, with the first release planned for November 15. Announcement of the entire program will be made shortly. The company has taken space at 729 Seventh Avenue in New York.

Incorporation papers were filed by H. William Fielson, legal representative of L. M. Whitney, financing the new company.

Bill Cody will appear in eight westerns to be made by Almoutn Pictures.

Stuart Assumes Columbia Post; Brown Is Honored

Herschel Stuart has assumed his new duties as director of advertising and publicity and exploitation for Columbia Pictures. George Brown, who preceded Mr. Stuart, has taken up his new executive position with the Biow Company, advertising agency, of Buffalo, N. Y.

Members of the Columbia advertising staff tendered Mr. Brown a farewell luncheon at the Motion Picture Club this week.

National Coverage First Division Aim

Thomas Tells Staff

The first annual convention of First Division pictures got under way at the Park Central Hotel in New York on Saturday morning and executives and salesmen immediately set to work on the problem of future sales policies, new production, exchange and exchange expansion. Complete national coverage with First Division exchanges in every key center within the next few months, was the goal set by Harry Thomas, president, who opened the meeting.

At the opening session Mr. Thomas also introduced to the assembled branch managers, salesmen and bookers, Nicholas Laddington and William M. L. Fiske, Jr., who entered the motion picture business together two weeks ago when they purchased a substantial block of First Division's outstanding stock. The entrance of Mr. Laddington and Mr. Fiske into the First Division fold is expected to hasten the expansion of the company's distribution facilities. In addition to such expansion, the company plans to enter active production, Mr. Thomas told the convention, with the first picture of Class A calibre for the 1934-35 season, these to supplement product already set.

Among those addressing the opening day's session, in addition to Mr. Thomas, were Mr. Laddington and Mr. Fiske, I. Sedgman, Al Friedlander and Julius Chapman. Bud Rogers, general sales manager of Liberty Pictures, whose product First Division is releasing in a number of territories, spoke on the 12 pictures his company is producing this season. Louis Hyman, executive of Sol Lesser's company, spoke on "Return of Chandu."

On Saturday afternoon several Audio sound pictures were featured. These included "Mexican Idol" of the Musical Moods series, and "Old Faithful Speaks," of the Thrilling Journeys series. Features shown were "Schools for Girls," "The Curtain Falls at 9:00." "Return of Chandu.

The convention adjourned on Sunday after Mr. Thomas had delivered a final talk on the aims and ideals of the company. He stated that the four special features will be made with first class directors and directors. About 60 branch managers, salesmen, bookers and home office representatives attended the sessions.

First Division has signed for International distribution of four Host Gibson and six Rex Bell westerns, to be produced respectively by Gibson and Alfred Mannon.

Al Friedlander will leave immediately to open exchanges on the Coast. Mr. John Howard was appointed division manager of New Orleans, Charlotte and Atlanta exchanges.

Mississippi Owners Meet October 28-29

The Theatre Owners of Mississippi will hold their semi-annual meeting in Jackson, at the Robert E. Lee Hotel, October 28-29. Officers are: R. C. Williams, Jr., Oxford, president; J. E. Alford, Sr., McComb, first vice-president; J. A. West, Louisville, second vice-president; W. E. Elkin, Aberdeen, secretary-treasurer.
Urges Cooperation By India Producers

Leon Garganoff, producer and manager of Lianofilm in India, recently returned to New York from a world tour. He discussed "Film Production in Asia and the Far East." Mr. Christie pointed out the advantages to be gained by the entire industry in this country as a result of the operation of the Academy of Motion Picture Arts and Sciences and the Motion Picture Producers and Distributors of America, and suggested the value in duplication of that type of co-operation on the part of the production interests of India.

He indicated as his opinion that the film situation in India and Japan are similar, since both have a highly limited market because of language, and urged that Indian studios produce only for the home market. Variety of programs, faster tempo in individual pictures, and short length, were pointed out by Mr. Christie as needs of the moment.

Jayant Desai, director of Ranjit Film Company, Bombay, another producer, insisted that productions in India are far too long, that reduced length would add to the effectiveness of pictures in speeding action and relieving the monotony now a characteristic of the domestic product.

Philadelphia Golf Tournament October 12

The annual handicap golf tournament and dinner dance sponsored by The Philadelphia Exhibitor will be held at the LuLu Temple Country Club in Philadelphia October 12. The entrance fee is $10. The committee on arrangements includes John Bachman, Jim Drake, Jack Ewing, Simon Rosenthal, Leonard Schlesinger, Harry Wiener, Charles Zagrars and Jack Greenberg, chairman.

Louie Nizer Honored At New York Luncheon

Industry leaders early this week paid tribute to Louis Nizer at a luncheon at the Motion Picture Club. Among the speakers were Will Hays, Dr. A. H. Giannini, Harry M. Warner, Al Lichtman, Felix Feist, Hal Horne, Phil Baker and Mr. Nizer. Jack Alicante, publisher of Film Daily, was toastmaster. About 200 attended, with Jules E. Brubatour, David Bernstein, Albert Warner and Jack Cohn also among the guests.

Cohn Due in New York For Columbia Meeting

Harry Cohn, president, left Hollywood this week for New York to attend a meeting of Columbia Pictures stockholders in New York, October 9. At that time seven directors, Will Hays, James A. Baedsch, Harry M. Warner, Al Lichtman, Felix Feist, Hal Horne, Phil Baker and Mr. Nizer, will be present. There are three years to run as of July 1, 1934.

MOTION PICTURE HERALD

IN THE NEWS

Warner Denies He Bought Theatres

Harry M. Warner, president of Warner Bros., late Tuesday denied reports published in the news press that he personally had purchased four theatres in Philadelphia—central point of Warner theatre control—for the reputed sum of $1,645,000, from the estates of William Freihofer and Frederick G. Nixon-Nirdlinger. Said Mr. Warner: "I wish to deny emphatically the dispatch from Philadelphia published in Tuesday's New York Times to the effect that I have purchased four theatres in Philadelphia. The statement in the dispatch and also, I understand, in Philadelphia newspapers, to the effect that 'it was said that Mr. Warner bought the theatres for himself rather than for Warner Bros., and that he would operate them independently of the Warner chain,' is utterly untrue," his statement said. "Neither I, nor either of my brothers, nor any executive of our organization, has bought or will buy any theatre for personal operation independently of the theatre operations of Warner Bros. or its subsidiaries."

The theatres named are the Tower, at 69th St., Upper Darby, the Frankford and Humboldt theatres, Frankford, and the Nixon theatre in West Philadelphia.

Declaring that Mr. Warner did not participate in any such deal in his personal interests, the Warner home office dismissed a query whether the Warner Brothers corporation had acquired the properties, with the explanation that "it would be foolish inasmuch as Paramount still has 16 years to run on its leases of all four theatres." However, Paramount theatre executives in New York said later that there had been discussion with Warner Bros., who, under Warner Bros., would take over the properties as part of a deal which later was abandoned.

Blumenthal To Make Five; U. A. May Distribute Them

A. C. Blumenthal, New York financier, will enter production, making approximately five features annually which he said will be released by a large company. United Artists has been mentioned in Broadway reports as the possible distributor.

MPTOA Demands More Rejection Privileges

Increased rejection privileges for exhibitors on block motion picture contracts, of from 10 per cent, as at present provided in the code, to 15 per cent, was demanded this week by the MPTOA.

Charge "Bad Faith"

Fox Metropolitan Playhouses creditors will ask Federal Judge Martin Manton on Tuesday to dismiss the petition for a reorganization of Fox Theatres Corporation on the ground of "bad faith," charging that the reorganization petition was instituted to realize on Fox Theatres ownership of Fox Metropolitan's common stock.

Martin at Code Sessions

Lester Martin, Midwestern exhibitor leader, is in New York attending Code Authority discussions.
'SUPERBLY ENTERTAINING' FOR A FILM

Says DeCasseres of 20th Century-Al Woods' "Red Cat"; Sees Broadway Destined to Be Preview Alley

By BENJAMIN DE CASSERES

"Chin up!" "Cheerio!"—the scene this time being dear old Oxford, where, it seems, they have necking parties, gambling soirées and lispig epiphenes who are as shy as a pound note in the Orkney Islands. But the handling and rinsing of some naughty spots and scabrous words, there's a picture in "College Sinners," a comedy by Terence Rattigan and Philip Heimann (the Shuberts producing). This thing gave me a kind of nausea in the chest, especially some of the homosexual implications, which must, of course, be dissolved into "manly friendship" when (and if) it ever reaches the screen.

The authors also with bare English bravado pulled a line as their own that I first saw in the Saturday Evening Post more than twenty years ago. It is by Sam Blythe in his "Little Wagner"—"Work is the curse of the drinking classes." (Ah! I have a memory as long as an elephant's.)

Open on the rooms of two Oxford chums, Tony Woodhouse and David Lister, Tony is jelly-weak. He is in debt to Dave. They can call one another off-color names with a smile. Dave is a cynic. Woman is his love—betrayers—all believe in—lots of clever lines.

In blows Margot Gresham, famous actress, from London. She's going to do amateur theatricals with the boys. Margot is Really, some of the male characters in this thing belongs to the screen.

Tony falls in love with her. Here the theme comes out of the fog. David hates Margot—she's going to break up the bond between him and Tony.

Derby Day. The boys have staked all on a horse.


Final curtain: Tony and Dave still good friends. Women are out of their lives—temporarily.

Picture value, 50 per cent.

ERRANT LADY

Nat Dorman, publicity man-in-extraordinary to the theatre, has taken to writing a play; and he swang an amusing (in spots) comedy in "Errant Lady" (H. A. Berg and David Lederman producing).

Now the versatile Nat had no other notion in this plan than to amuse the audience, which he did, here and there; but not as often as should be. And if he had his eye on a Hollywood customer, he will probably be in the money there, for "Errant Lady" is as sure a picture candidate as has come along this season for the season opened, which, I regret to say, isn't saying much.

The place is up in Westchester, Clara Jessup runs the Jessup family on a code that the White House knows nothing about. She is Matriarch-Pulverizer, a mother and wife who moves swiftly in domestic matters and like the roar of many waters.

For twenty years she's been gradually reducing her husband to a cross between a petrified mollusc and an ossified jellyfish.

He can't go duck-hunting. He can't smoke anywhere in the house, and as to golf, well, Clara allows him that—it's a little exercise in the rifle range. Clara Jessup is a specimen of divorces, as she's again everything.

There is a shindy in which Sylvia's husband threatens to shoot the Snow-White Russian with an empty revolver over the drinks. Just wanted to seem him.

Clara gets plugged on the jaw in the course of the fracas. And to save the situation she announces to the son-in-law that the Rinso-Cleansed Russian is really in love with her. Lady Mussolini is weakening perceptibly.

This "revelation" sets the old man all a-twitter. Just what he wanted. He also toys with the idea of divorce, and meanwhile sneaks off to ping some ducks—at last.

Mamma has learned her lesson—literally on the chin. The young couple are recon- ciled, all is well, as you suspected.

Joanna Powers was more than grand as Clara. In fact, all of them were good. The dialogue is snappy. The pace is fast, I can see Mary Boland and Roland Young, maybe, raking away with this.

Picture value, 60 per cent.

THE MIKADO

With a $1.30 top in one of the largest theatres in New York, the Martin Beck, the house was not only solid out for all first three performances of "The Mikado" but the strenuous ordered the cessation of the sale of standing-room-only tickets when the Battling crowd threatened to carry away the box-office.

And you—and you—and you—tell me that this opera wouldn't make money in pictures, I've often heard this piece to illustrate the songs, with the choruses moving off into the sound strip and the singer moving into the action! Verily I say unto you, bah! and Pooh-bah!

The D'Oyly Carte "Mikado" is a new opera. You've never heard this masterpiece of lyrical chuckling and prancing frivolity until you've seen this production.

A scenario and a director with a genius for the comic—they're all that are necessary. Let the loud-mouths who are bawling about the "stench of the screen" dig down and produce "The Mikado." Put up or shut up.

Picture value, 100 per cent.
Look forward with Pleasure to October
November
December

Already this season, FOX has given you such hits as “The Cat’s Paw”...“Servants’ Entrance”...“Judge Priest.” For the coming three months FOX is producing hits just as great...and more of them! Analyze the new pictures on the following pages. Compare them with other offerings. And prepare to make next quarter’s business an even greater pleasure...

with these FOX Pictures
MUSIC IN THE AIR
Music by Jerome Kern
Lyric and libretto by Oscar Hammerstein, 2nd
with
GLORIA SWANSON
and JOHN BOLES
DOUGLASS MONTGOMERY
JUNE LANG
Al Shean, Reginald Owen, Joseph Cawthorn
An Erich Pommer Production
Directed by Joe May

365 NIGHTS IN HOLLYWOOD
with
JAMES DUNN
ALICE FAYE
Mitchell and Durant
John Bradford
A Sol M. Wurtzel Production
Directed by George Marshall

24 HOURS A DAY
with
CLAIRE TREVOR
GILBERT ROLAND
HERBERT MUNDIN
A Sol M. Wurtzel Production
Directed by Hamilton MacFadden

LOTTERY LOVER
starring
LEW AYRES
"PAT" PATERSON
Peggy Fears  Ned Sparks
An Al Rockett Production
Directed by William Thiele

WARNER BAXTER
in
HELL IN THE HEAVENS
with
CONCHITA MONTENEGRO
RUSSELL HARDIE
Herbert Mundin  Andy Devine
Ralph Morgan
Produced by Al Rockett
Directed by John Blystone

THE FIRST WORLD WAR
Secret Films from Nations’ Archives
Edited by LAURENCE-STALLINGS
Produced by Truman Talley
Your Feature Program for DECEMBER

SHIRLEY Temple
in BRIGHT EYES
with JAMES DUNN
A Sol M. Wurtzel Production
Directed by David Butler

THE WHITE PARADE
with
LORETTA YOUNG
JOHN BOLES
Muriel Kirkland Dorothy Wilson
Joyce Compton Astrid Allwyn
Polly Ann Young
A Jesse L. Lasky Production
Directed by Irving Cummings

EAST RIVER
with
EDMUND LOWE
VICTOR McLAGLEN
Marjorie Rambeau
Charles Bickford
Grace Bradley
A Robert T. Kane Production
Directed by Raoul Walsh

Again FOX takes the prizes for a line-up solid with successes!

HELLESDRADO
with
Richard Arlen
Ralph Bellamy
Henry B. Walthall
and Stepin Fetchit
A Jesse L. Lasky Production
Directed by James Cruze

Harold Bell Wright's
WHEN A MAN'S A MAN
starring
GEORGE O'BRIEN
Produced by Sol Lesser
Directed by Edward F. Cline
YOU'LL NEED A ZIPPER TO PULL YOURSELF TOGETHER...

...after you've split your sides laughing at the mad antics that go on inside this fake movie school... where two adagio ice men pick a small-town beauty for a star.

365 NIGHTS IN HOLLYWOOD

JAMES DUNN
ALICE FAYE

Mitchell and Durant
John Bradford

Produced by Sol M. Wurtzel
Directed by George Marshall

Based on a book of short stories by Jimmy Starr
Screen play by William Conselman and Henry Johnson
CAN TRULY FEEL THE JOY AND
THRILL AND HEARTACHE...

of this plucky youngster . . . as he fights for his
father's love . . . . against his scheming aunt
and his sly, sniveling cousin!

Jackie Cooper
in
PECK'S BAD BOY

THOMAS MEIGHAN
JACKIE SEARL
O. P. HEGGIE
DOROTHY PETERSON

A Sol Lesser Production
Directed by Edward F. Cline
Screen play by Bernard Schubert and Marguerite Roberts
THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

HOOEY by the carload has, does and probably will continue to emanate from Hollywood. Nevertheless, the film capital merits its reputation as one of the three greatest sources of legitimate news interest on the continent, only Washington and New York compare with it.

Here are a few bits of illuminating data, compiled by the analytically minded and statistically inclined Jack Lewis, who during the past three years with the enthusiastic cooperation of his boss, Joseph L. Breen, has devoted much time and effort to putting Hollywood's new Public Relations house in some semblance of order.

Daily, by wire and mail, 250 accredited correspondents release to 13,500 newspapers and hundreds of magazines the amazing total of 250,000 words. The importance which the three great wire services attach to Hollywood is seen in the following figures. Altogether they carry more than 10,500 words every day from Hollywood to every nook and corner of the land. Associated Press handles 5,000 words a day, United Press 3,000 and International News Service 2,500 to 2,700 from their own reporters.

Columnists and special writers add to this total, principally via air mail, an average of 33,000 words a day. Yet their combined figures are only a little more than half of the 80,000 that special representatives send to their publications.

This total of 123,500 words of daily spot news is still but half of the regular daily output. Every working day, contributors to publications, both related and unrelated to the motion picture industry, click off the astounding number of 126,500 words for fan magazines, Sunday supplements and special assignments.

The 250,000 words a day makes a million and a half words per six-day working week, or the astronomical total of 78,000,000 words a year accepted by editors, publishers and readers as legitimate and authentic Hollywood news. That the three wire services think so much of Hollywood as a news center as to load their wires with 3,650,000 words of spot news each year gives a graphic clue to the importance which the news reading public attaches to the picture industry.

News Flashes . . .

Spencer Tracy again failed to show up for work on the starting date of Fox's "Hellorado" and continued A. W. O. L. the second day, necessitating the engaging of Richard Arlen to take his place. Tracy's salary has been suspended awaiting the return of Winfield Sheehan.

C. C. Pettijohn, counsel of the Motion Picture Producers and Distributors of America, addresses delegates to the annual convention of the California Municipalities League in Pasadena. In his speech he defended block booking and upheld the moral standards of personnel in the industry in which he said: "Niney-five per cent of the people in the film industry are decent and clean minded, the other five per cent do not belong."

To accommodate the company's most pretentious production schedule, J. L. Warner has authorized construction of four huge sound stages and additional studio operating buildings. Construction will begin at once giving employment to more than 2,000 additional workmen for the next four months.
Paramount Claims Are $154,047,735

Claims filed against the Paramount Publix Corporation on September 15 stood at $154,047,735, according to a statement issued this week by the trustees in bankruptcy. On June 18, the trustees had listed claims against the corporation as $50,600,000. "The total claims filed in the Paramount bankruptcy proceeding and deemed filed under Section 77-B of the bankruptcy act and the new Claims filed in the latter proceeding, exclusive of duplications, up to September 15, 1934, according to a recent calculation made by counsel for the Paramount trustees, is $154,047,735," the trustees' statement said. "This figure includes a large number of claims which have been filed in amounts believed to be considerably higher than those at which such claims will finally be liquidated.

No federal action on the Paramount bankruptcy reorganization plan is expected as a result of the scrutiny given the plan last week by the Congressional committee investigating protective committee set up to represent holders of defaulted mortgage bonds, it was indicated last week.

A plan for formation of a subsidiary of Famous Theatres Corporation, to operate the Paramount theatres in Middletown and Hamilton, Ohio, was approved by Federal Judge Cox in New York Monday.

Rosenblatt Will Address the AFL

Division Administrator Sol A. Rosenblatt left Washington early Wednesday by airplane for San Francisco where, on Friday, he plans to address the annual convention of the Motion Picture screen.

Developments in the labor and union situation throughout the field during the week included a 20 per cent increase in pay for union operators in six second run Canton, Ohio, theatres, as of September 1.

In Cincinnati injunction suit charging violation of the code were filed against eight local theatres by Motion Picture Operators' Union, Local 327, on the ground that operators are being paid less than the code's minimum scale.

In New York, Mrs. Elinore M. Herrick, vice-chairman of the Regional Labor Board, was named regional director.

"Peck's Bad Boy" Is Seen at Fox Preview

Fox and Sol Lesser last week gave a preview of "Peck's Bad Boy." Lesser production for Fox release, in New York for trade and daily paper reviewers and educational organizations. A dinner preceded the showing at the Waldorf Astoria. Among the guests were Thomas Meighan, Jackie Cooper, George Jessel, Norma Talmadge, Arturo Lee, Carlos Israels, Dr. A. H. Giannini, Harry Arthur, Howard S. Cullinan.

Rosenblatt, Hays to Be Guests of Variety Club

Sol A. Rosenblatt, NRA division administrator; John B. Kennedy, NBC radio star, and Joe E. Brown, Warner comedian, will be among the guests at the Sixth Annual Variety Club banquet, at the Hotel William Penn in Pittsburgh, October 14. John H. Harris is chairman of the banquet committee.

Participating will be Variety Club chapters from Cleveland, Columbus, Washington, Detroit, St. Louis, Kansas City, Indianapolis, Chicago, Milwaukee, Cincinnati and Albany. Approximately 1,000 are expected to be in attendance. Will H. Hays is among the executives who have signified their intention of being present. The banquet is to be a testimonial to outgoing officers. Among those who are expected are: J. R. Granger, Joe Bernhard, George Schaefer, Governor White of Ohio, Mayor Couzens of Detroit, Former Governor Conley of West Virginia, Felix Feist, Jules Levy, Frank McCarthy, Sig Wittman, Eddie Granger, Clayton Bond, Johnny Payette, Harry C. Bridge, Eddie McEvoy, Fred Quimby, Abe Montague, Jim McConville, Willard Patterson, C. W. Bum, Jack Skiboll, George Skouras, Pat Garry, Fred Warren, Mort Shea, Louis K. Sidney, Marvin Schenck, Wm. Scully, A-Mike Vogel.

Paper's Ad Rates Further Explained

Further explanation of the schedule of motion picture advertising rates charged by the Baltimore Sun was made this week by the publishers, following publication in MOTION PICTURE HERALD on September 22 of a national survey of newspaper charges for theatre and film advertising.

The Sun, which has not changed motion picture advertising rates for a number of years, has a rate of 50 cents per agate line for advertisements of all Baltimore theatres, whether they are motion picture theatres or houses with vaudeville or stage show policies. This rate is applicable to ads inserted in the amusement column, either in the morning or evening issues. If an out-of-town theatre, for instance a Washington. D. C. house, wishes to compete with Baltimore theatres by running an advertisement in the Sun's amusement columns, the rate to this out-of-town advertiser would be $1.25 per agate line, covering both morning and evening editions.

The Sun publishers said that run-of-paper advertisement of film producers is billed at 50 cents per line on the 1,000-line basis, and not 65 cents. This rate covers insertion of ads in both morning and evening issues, and is the general ad rate.

The publishers of the Boston Post, another newspaper which has not increased rates for motion picture advertising, explained that the rate was 25 cents per agate line, and not 80 cents as stated in the Herald article—is in effect for general advertising, national motion picture and local theatres advertising.

A. H. Marchant, advertising director of the Boston Post, declared that the publication has a policy of not "socking the theatres" by charging them higher rates than those charged the general run of advertisers.

Academy Names Board Members

The recently elected members of the board of governors, representative of the various branches of the Academy of Motion Picture Arts and Sciences in Hollywood, and of the several branch executive committees, who will serve for one year, are as follows:


Directors: Frank Capra, C. B. deMille, Frank Lloyd, governors; Frank Borzage, Mr. Capra, John Cromwell, William K. Howard, Ernst Lubitsch, Lewis Milestone, W. S. Van Dyke, committee.


Technicians: Nathan Levinson, chairman; Robert W. Firestone, Max Parker, governors; John Arnold, Harold Leopold, Fred Hope, Mr. Levinson, Wesley C. Miller, Loren Ryder, Van Nest Polglase, committee.

Writers: Howard J. Green, Grover Jones, Waldern Young, governors; Bartlett Cornell, Jack Cunningham, Howard Estabrook, Mr. Green, Jane Murfin, Robert Riskin, Mr. Young, committee.

A joint meeting of the governors and committees has been set tentatively for October 9, when the officers of the Academy will be selected.

MG M Shows First Quarter Short Subjects

Metro-Goldwyn-Mayer on Wednesday previewed for the trade in New York for its short subject releases for the first quarter of the 1934-35 season. Attending the showing were MGM executives and representatives of the trade and fan press.


GFTA Holds Two-Day Convention at Atlanta

The GFTA (Georgia, Florida, Alabama) Independent Theatres' Association, opened a two-day session at the Robert Falcon Hotel in Atlanta, with Ike Katz, Montgomery, Ala., president, presiding. Sidney Samuelson addressed the convention. A dinner dance was a feature of the meeting.

The association late Tuesday voted to affiliate with Allied States.
Proposed Levy Would Raise Several Distributors' Tax Payments Up to 3,000 Per Cent

By JAMES LOCKHART
Mexico City Correspondent

Now that all signs point to Mexico City becoming a world capital without a single playhouse, an inquiry after theatre here is going cinema, there is also the probability that not only the Mexican metropolis but all Mexico as well may become a land without either stage or screen entertainment. Of speculations, these considered, are crying so loudly about the cinema seizing their little all will dry those tears and rejoice at a sudden turn of fate they didn't expect.

The closure of practically every cinema in Mexico to by every one, unless the national government changes its mind about putting into effect a new tax, is that what the National Association of Motion Picture Distributors threatens. The Association, mentioned to the Isabel American and two European producers who are represented in this territory. The tax looks little, but it is plenty big, says the Association. It is a proposed tax of 10% of the gross on every article that is rented in this land—radios, piano, and things like that. The Government wants the impost applied to motion picture films, discs and such that are distributed. And there rises the rub.

Urged Films Be Exempted

The Association urged the Government to lay off the levy as far as the motion picture industry is concerned, asserting that the impost would raise its members' tax payments up to around 3,000 per cent. This, the petition said, would oblige every foreign country to quit this territory, and automatically shut down every picture house in the country, as Mexican cinemas get most of their programs from beyond the national borders. Mexican producers are not yet prepared regularly to supply the country's 750 film theatres.

It is learned in Mexico City's film row that these gentlemen have had their taxes raised in the following proportions the last three years:

Discs, 1,200 per cent; duties on films, etc., 450 per cent; imposition on sums they credit $New York, 60 to 250 per cent; municipal levies, 150 per cent.

The Government instructed its ministry of finance to look into the matter. The ministry put a committee of experts to work to see whether films, discs and what not that are rented in the cinematographic industry can be left out of the statute's provisions.

American companies distributing here are Paramount, MGM, United Artists, Warner-First National, Universal, Fox, Pathé, Columbia and RKO. UA and Gamus are the two European houses represented here.

Metro's Leo is smiling expansively in Mexico City, now that he has triumphed over a whole row of obstacles that arose when production of "Viva Villa!" began in this interesting land last autumn and popped up in Hollywood this week, a link had dried on publicity announcing that the production was going to be shown in the Mexican capital.

Exhibitors were not surprised when they learned that the Union of Cinematographic Employees of the Federal District, which includes Mexico City, had decreed a boycott against "Viva Villa!" on the ground that it makes fun of Mexico and slurs the Mexican revolution, the moving spirits of the great social revolution that began in 1910 with Pancho Villa very much a figure. But the exhibitors, and in fact the whole industry here, raised eyebrows when the Union decided not to act on its own accord in banning Metro's ace Mexican production, as it did in the case of "Thunder Over Mexico," but to put the matter up to the National Confederation of Workers and Peasants. The eyebrows went up further when the Confederation announced, in newspaper advertisements, that it had decided against backing the Union's boycott, inasmuch as both the picture and its exhibitions had been officially approved. The Confederation added that it is with the Union in what it says against the production but it prefers to leave responsibility for exhibits of the picture to the Government.

Own Congress Opposes Inquiry

"Viva Villa!" is doing capacity business at the Cine Regis. Whether by design or mere chance, this cinema is directly under the balcony of the hotel that Lee Tracy made known far and wide last November, during filming of the first version of "Viva," getting himself shipped back to Hollywood at the expense of the Mexican Government. However, exhibitors have their doubts, but not been all smooth. During a full house attendance, two little bombs, about the size and caliber of those that were popular during oldtime Fourth of July celebrations, were exploded. A woman and a girl were slightly injured and many patrons hastened out of the cinema, though there was no panic. No arrests were made, but the police were seeking the bombers, who believe they are red exiles with a curious sense of patriotism. The cinema was closely guarded by policemen and detectives.

Congress laughed down a suggestion by one of its members that there might be made into the picture. Those overruling this proposal contended that it is up to Congress to attend to more weighty matters than going to see whether or not a moving picture of deep national sensibilities and that it would be better to leave well enough alone, since the Government has found the production all right.

Mexico City press picture critics have high wall for "Viva Villa!" and the Government's organ is according it much laudable publicity.

Mexican history and a certain displeasure with "Juarez Maximiliano" ("Juarez and Maximilian"), claimed to be most elaborately made-in-Mexico production, a Columbia release, has inspired organization of a cooperative society headed by Lawyer Alberto M. Saavedra, to make a series of outstanding episodes of this land's story from the conquest.

This organization holds that "Juarez and Maximiliano" is too sympathetic with government France imposed upon Mexico in 1867, and intends to produce pictures which will depict Mexico from a purely Mexican viewpoint. The first picture, a taker, will be "El Cerro de las Campanas" ("The Hill of the Bells"), named for the place where Maximilian was executed.

Cameramen Restricted

Cameramen who desire to shoot motion pictures or stills in museums or archaeological and colonial monumental edifices that are controlled by the Mexican Ministry of public education, find themselves confronted by the following new regulations:

No pictures of any kind can be taken of archaeological and colonial monumental works undergoing repairs, conservation, and so on. Special permits are necessary to use cameras in museums, and only objects therein that government photographers have treated can be shot. Permits are also necessary to picture archaeological and colonial monumental edifices that are not being repaired. Makers of museum and monumental edifice pictures must pledge sales not to dealers, and this picturing is allowed only to publicize the museums and edifices or for scientific purposes.

Cameramen who desire to shoot these described subjects for commercial purposes are required to pay a fee fixed by the ministry. All must provide copies at cost price to the ministry whenever desired. This camera activity is also regulated by the state department.

Francis Realigns RCA Photophone Sales Areas

District sales representatives of the Photophone division of RCA Victor have been re-designated under an order of James E. Francis, recently named manager of the division, succeeding E. O. Heyl, resigned. Realigning sales territories, Mr. Francis assigned Bernard Sholtz to handle northern New Jersey, Staten Island, Connecticut and eastern New York State, in addition to New York City. M. S. England has been assigned to central and western New York State; J. B. Dumes tre to Georgia, Florida, Alabama and part of Tennessee, and C. W. Sawin to the entire New England territory, with the exception of Connecticut.

Barton Kreuzer, long with Photophone, has been named technical consultant to RCA Victor high fidelity recording licensees. Mr. Kreuzer's headquarters will be at the Camden, N. J., laboratories.

Cobina Wright Sponsors Film

Cobina Wright, socially prominent patron of the arts, has entered into a motion picture field with her sponsorship of "Blue Light," film produced in the Italian Alps and playing at the 55th Street Playhouse in New York. American rights are owned by Gil Boga and DuWorld Pictures is distributing.
October

6,

19

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MOTION PICTURE HERALD

4

41

REGULATION OF AGENT-CLIENT
RELATION ASKED IN REPORT TO NRA

RIGID

Commissions, Gifts to Get
Business of Producers and
Entice Employees Are Prohibited in Proposed Rules

Split

Rules governing the relations between
producers and agents, writers, actors, direc-

and technicians are recommended in a
report filed last week with the National Recovery Administration, on which a hearing
will be held October 17, at the Willard hotel
tors

in

Washington.

The relations between agent and client
are to be rigidly regulated under the committee's 14 proposals, which are designed to
eliminate "sharp" practices of which there
Split commishas been much complaint.
sions would be barred.

A
who

is to be kept upon agents,
be required to file reports with

close check
will

Full

Producer

the agency committee disclosing the identity of all owners and of all persons having

Where

publicity" to that fact.
number of practices, such as the making of gifts to obtain the business of a producer, enticement of employees, are pro-

A

hibited.

Producers are to be forbidden to transact
any business with any agent not in good
standing, and are prohibited from attempting to induce any person to employ or refrain from employing a particular agent.
Signed contracts between agents and clients
will

required

be

for

recognition

former as a representative of the

of

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latter.

Is

Where
Shown To Have

Required

Agency; Washington Hearing Set October 17
Interest

a producer is
shown to have any interest in an agency,
the committee will be required to give "full
a financial interest.

Publicity

in

The general condition and standards of the mopicture industry at the time.
a client is in the State of California, he shall be
considered available for employment if he is able and
willing to report for work within 48 hours of notification, and under no legal obligation which prevents
his so doing. If a client is absent from the State of
California, he shall be considered available if he is
able and willing to report for work within ten days
of notification, and under no legal obligation which
prevents his so doing.
(6) If at any time while the client shall be unemployed the client shall, by notice in writing sent to
the agent, request the agent to furnish the client
written statements of the activity of the agent, the
agent shall at least once during every two weeks of
the client's unemployment, mail to the client a statement showing in reasonable detail the following activities of the agent to procure the client employment;
(a) what efforts have been made to obtain employment for the client; (b) with what studios the agent
(c)

tion
If

negotiated for such employment and (c) what
if any,
for the client's employment have been
by the agent.
breach of the provisions
of this paragraph of the contract shall entitle the
client to cancel the contract.
(7) If the agent shall, in connection with the client's
business or in connection with the business of other
clients: (a) make a salary rebate or money payment
of any sort to a motion picture producer, or anyone
employed by a motion picture producer except the
agent's client, in connection with employment or purchase of story material; (b) make any secret or collusive agreement or manipulation between agent and
agent and/or agent and producer, the objective of
which is to reduce or restrict the compensation of the
client; (c) split commissions with or pay to anyone
other than a recognized motion picture, theatrical, or
literary agent any part of the compensation received
from a client for procuring engagements or employment for such client, directly or indirectly; (d) be
guilty of misrepresenting to a prospective client the
clientele or connections of the agent to induce the
client to employ or continue to employ the agent;
(e) be guilty of any act of business dishonesty in
connection with the agency business; the client shall
within a reasonable time after discovery of said act,
or acts, be entitled to cancel his contract by notice
in writing to the agent.
(8) The agent shall promptly inform the client of
all definite offers received from responsible employers
for the client's services. If the client files a request
in writing with the agent that such information shall
be in writing, the agent shall comply therewith. The
breach hereof shall entitle the client to cancel his

has

offers,

Text of Proposed Regulations
Qoverning Agent-Client Relation
SCHEDULE "A"

the following provisions in substantially the following

Pursuant to Article V, Division B, Part 4, Section
the following rules governing relations between
writers,
directors
and
producers,
agents,
actors,
technicians have been submitted by the Agency Committee of the Code Authority of the Motion Picture
4,

Industry.

ARTICLE FIRST

An agent shall be considered an agent in good
standing when he is not suspended or disbarred as
hereinafter provided.
ARTICLE SECOND
Every agent shall forthwith file with the Agency
Committee a true and accurate statement setting
forth the names and addresses of all persons connected with the agency as owners, partners, stockholders, or who have any financial interest in the

Whenever changes
agency, directly or indirectly.
occur, or other persons become connected with or
financially interested in the agency, a supplemental
statement must be filed within five days after the
occurrence of such change.
The Agency Committee shall give full publicity to
the fact that a producer is interested in the agent's
business, naming the agent and the producer.

ARTICLE THIRD
It shall be an unfair trade practice and a violation
of this code for any agent (a) to give, offer, or promise to any employee of any producer any gift or
gratuity to influence the action of such employee in
(b) to
relation to the business of such producer
alienate or entice, or to attempt to alienate or entice,
any employee under written contract of employment,
from such employment, or to induce or advise without justification any employee to do any act or thing
in conflict with such employee's obligation to perform in good faith any contract of employment
;

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whether oral or written; (c) knowingly to make any
materially false representation to any producer in
negotiations with such producer for or affecting the
employment or contemplated employment of any person represented by such agent; (d) to foment dissension, discord, or strife between any employee of
any producer and his employer with the intent or
effect of securing the employee's release of employment or a change in the terms of any contract under
which the employee is engaged or of causing the employee to be or become dissatisfied with his subsisting contract; (e) to induce or advise without justification the breach by a client of a valid existing
contract with another agent, or to alienate or entice,
or to attempt to alienate or entice a client from
another agent having a written contract with such
client;

(f)

reasonable
in

writing,

without

justification

to

fail

to

take_ all

to transmit promptly to a client,
any written communication from a prothe client sent through the agent; (g)

means

ducer to
without justification to fail to take all reasonable
means to transmit promptly to a producer._ in writing, any written communication from a client to a
producer, sent through the agent.

ARTICLE FOURTH
Every contract hereafter entered
agent and

a

client

shall

be void

into between an
unless it contains

language and no subsequent or concurrent waivers or
modifications

thereof:

The agent

in his relation to the client acts as a
subject to all the duties of a fiduciary.
the following persons (not more than
four), and the following persons only (here insert
names) shall at all reasonable times handle the
client's business except as to secretarial, bookkeeping
and publicity matters. No other person or persons
shall handle the client's business unless the client
gives his written consent to their so doing, and the
failure of the persons so designated to give diligent
attention to the client's business shall be a breach of
contract by the agent, entitling the client to cancel
the contract.
Notwithstanding the foregoing, if an
agent maintains a full-time responsible representative
at any studio, such representative may handle the
client's business with such studio.
In case of unreasonable refusal of the client to agree to a substitution of another person for a person named in
the contract to handle his business, such substitution may, nevertheless, be made with the approval
of the
Agency Committee after notice and hearing under such rules as the
Agency Committee
may from time to time prescribe. The decision of the
Committee on such subject shall be conclusive and
there shall be no right of appeal.
Such rules shall
be subject to approval by the Deputy Administrator
Picture
of the
Motion
Code, and may delegate
the power to a deputy or Board.
(3) Upon request by the client, one of the persons
above specified shall confer with the client within 48
hours.
Two violations of this clause by the agent
shall be a breach entitling the client to cancellation
of the contract, if the requests were in writing.
(4) In the event the client fails to obtain a bona
fide offer of employment from a responsible employer
during a period of time in excess of four (4) consecutive months, either the client or the agent shall
have the right to terminate the contract, providing,
however, that the client shall at all times during
such period of four (4) consecutive months, or longer,
be ready, willing, able and available to accept employment and to render the services required in connection with said employment.
Notice of intention
of either the agent or the client to terminate this
agreement for the reasons specified in this paragraph
must be given in writing to the other.
In the event the client has not secured em(5)
ployment for at least four weeks during any six consecutive months, the client shall have the right to
terminate the contract upon written notice; provided, however, that no such privilege of termination
shall exist if, during such six (6) months' period the
client has received and refused bona fide offer or
employment in good faith from a reoffers of
sponsible employer or at least four weeks' work on
fair terms and at fair compensation, and provided
further, that the client shall, during said six consecutive months' period be available for employment.
(1)

fiduciary and
(2)

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Fair terms and fair compensation mean terms and
compensation which are fair considering the following factors:

The
The

standing and previous experience;
previous compensation and terms
picture
industry;
in the motion
(a)
(b)

client's

client's

received

A

contract.

The agent
employment

shall use reasonable efforts to profor the client.
The breach hereof
entitle the client to cancel his contract.
(10) The client shall have the right to demand the
agent's representation of the client in all dealings
with the client's employer, even after the client is
under a term contract to the employer, and the agent
shall diligently perform this service for the client as
an essential part of his duties to the client, and the
refusal to perform such duties shall entitle the client
to cancel this contract.
(11) If an agent is disbarred under the National Recovery Act Agency Code, the client shall have the
right to cancel this contract, but, in the event that
the client has entered into a contract with a producer while his contract is in force, the client shall,
(9)

cure

shall

nevertheless, pay to agent one-half and one-half only
of the compensation specified in this contract in relation, and in relation only, to said contract with said
producer, but in no event shall said compensation
exceed the sum of five per cent of the compensation
paid the client under said contract with the producer.
(12) If an agent is suspended under the National
Recovery Act Agency Code, the client shall have the
right to suspend this contract without extending the
final expiration date thereof, but in the event that
the client has entered into a contract with a producer while this contract is in force and unsuspended,
during the period of the suspension, the client shall,
nevertheless, pay to the agent one-half and one-half
only of the compensation specified in this contract in
relation, and in relation only, to said contract with
said producer, but in no event shall said compensation exceed the sum of five per cent of the compensation paid to the client under said contract with the
producer.
(13) The agent represents that no producer is interested in the business or commissions of the agent,
directly, or indirectly, except (here insert names).
If the foregoing representation is untrue, the client
may cancel this contract and recover from the agent
all money heretofore paid the agent by
the client.
The agent shall promptly notify the client in writing
of any change in this respect; if the foregoing agree(Continued on following page)


MOTION PICTURE HERALD

October 6, 1934

AGE OF CLIENT RULES

(Continued from preceding page)

ment is hereby declared to be fair or deceptive, the client may cancel this contract and recover from the agent any money paid the agent by the client after the day on which the contract was executed in the business of the agent, and the client is notified in writing, the agent may not thereafter make or renew any claim against the client for the recovery of any money paid to the agent by the client after the day on which the contract was executed in the business of the agent, and the client is notified in writing.

The agent shall be responsible for any controversy arising out of this contract or the refusal to perform the whole or any part of the contract. Any judgment against the agent awarding damages to the client shall be paid by the agent to the client, as recovered from the contractor, if any, or otherwise.

MOTION ALTERNATIVE FIFTH

It shall be an unfair trade practice for any producer, directly or indirectly, to transact any business related to the production of motion pictures with any agent who is not in good standing.

It shall be an unfair trade practice for any producer, directly or indirectly, to transact any business related to the production of motion pictures with any agent who is not in good standing.

MOTION ALTERNATIVE SIXTH

The agent or any employee of the agent who is a member of any organization of motion picture producers against which a complaint has been filed, shall be held in contempt of court.

The agent or any employee of the agent who is a member of any organization of motion picture producers against which a complaint has been filed, shall be held in contempt of court.

MOTION ALTERNATIVE SEVENTH

MOTION ALTERNATIVE NINTH

No contract between an agent and client shall be valid or binding unless the agent has been recognized and accepted by the client as an agent, according to the terms of the contract.

No contract between an agent and client shall be valid or binding unless the agent has been recognized and accepted by the client as an agent, according to the terms of the contract.

Photoplay Honors

Little Women

"Little Women," RKO Radio screen version of the Louisa May Alcott classic, starring Katharine Hepburn, has been awarded the Photoplay award of the best film produced during 1933.

The announcement was made in the November issue of the Photoplay, and the Academy of Motion Picture Arts and Sciences, won the award by a large majority of the vote cast, it was said. The award was instituted by the late James Quinn, publisher of Photoplay in 1920, and "D'Artagnan" was voted the best.

Hearing on Pathe Meeting Postponed

The court hearing on the application of Pathe Exchange for permission to hold an extraordinary stockholders' meeting to pass on reorganization plans was postponed from October 14 to November 3 at New York.

The postponement was allowed for the filing of additional information.

Robert Flaherty, who will be remembered well for his unusual productions of "Nanook" (Pathe, 1922), "Moana" (Paramount, 1926) and "Tabu" (Paramount, 1931), has made another such picture, "Man of Aran," a Gaumont-British production, to be shown at the Criterion theatre on Broadway on October 19, for a two-a-day run.

Mr. Flaherty went to the barren island of Aran, which rests 30 miles off Galway and the rocky coast of Ireland, to make his picture. A native cast, recruited from among the 2,000 inhabitants of the island, were his players.

The film, which has had a five-month engagement in London, was awarded the Mussolini Cup in Venice at the recent international film exposition. On his return to New York for the run here, Mr. Flaherty brought back three of the players, Mike, Michael, the lad in the film; "Tiger" King, the "Man of Aran," and Maggie Dirrane.

British Admissions Were $192,156,000 During 1933

During 1933 a total of $192,156,000 was paid in Great Britain for motion picture theatre admissions, according to a report to the department of commerce at Washington from the American consulate-general in London. The entertainment tax on the admission of 2,000 British theatres during the current year was approximately $20. During 1933, 476 films were imported into Great Britain, of which 330 were registered by nine American-owned companies, American imports representing more than 90 per cent of the total imports.

Hammons Guest Speaker At Weekly AMPA Luncheon

E. W. Hammons, president of Educational, was the guest speaker of last week's meeting of the AMPA in New York. Ed Pinney, former producer, acted as guest chairman. Other personalities in attendance included Ernest Trues, Tom Howard, George Shelton, Yorke and King, the Mountain Melodiers, Jackie Cooper, PercG Grofe, Harry Crist, John Myers, publicity director of London Films, was one of the guests of honor.

Efluft, Producer For Imperial, Changes Name

Clifford Efluft, producer, has changed his name to Clifford Sanforth. He is under contract to produce 14 features for Imperial Distributing Corporation. He has just re- signed with Imperial from New York, where he produced "Broadway Virgin." His new company, known as Imperial Productions, will function at the Talisman studios, on the Coast, where he will maintain a permanent contract, four pictures with the American producer, Bigelow's "Phantom Mystery" will be the first to go into production, about October 15.
Lyric by MORT DIXON  
Pop! Goes Your Heart  
Music by ALLIE WRÜBEL

Quite un-ex-pect-ed-ly a love-ly face you see and sud-den-ly, "Pop!" goes your heart.

Try these 5 SWELL SONG HITS

Then

on your piano (or your pianist)
Sweetheart, there must be happiness ahead,

I'm sure we'll spend a day of cheer for every little tear we've shed.

Sweetheart, I see our happiness ahead and there's a

then imagine DICK POWELL singing them to a gorgeous new screen star
Beauty Must Be Loved

Each garden, each flower lives to be kissed by an
April shower, Give me your lips, Beauty must be loved.

Your charm, dear, Your grace, dear, Let me applaud you with

my embrace, dear, Give me your arms, Beauty must be

...JOSEPHINE HUTCHINSON, direct from her triumphs with the famous N. Y. Repertory Theatre
They flirted on Friday and married on Monday,

All on account of a strawberry sundae. They

built a house for two,

believe it or not, that's what a sundae can do. If they had

.. using an entirely new technique of song direction developed by MERVYN LeROY ...
The Window Cleaners

Words and Music by
BERT KALMAR
and HARRY RUBY

Every morning we begin
On the outside looking in.
You bet we see a lot
While we massage the window pane.
Out the window we would go
If we told the things we know,
But we're too wise to scandalize, From

and surrounded by a cast-full of stars including
John Halliday, Frank McHugh, Ruth Donnelly, Allen Jenkins, Dorothy Dare
**Happiness Ahead**

Familiar in story, "Happiness Ahead" becomes excellent entertainment through dialogue and directorial treatment. Picture has speed and novelty, should land in the good grocers. Noteworthy is the cinematic debut of Josephine Hutchinson. Despite the lightness of her part, Miss Hutchinson gives evidence of becoming a stellar screen bet. With a quality similar to that of Helen Hayes, she will be a future favorite.

As an heiress who is tired of the pomp of her surroundings and a domineering mother, Miss Hutchinson amplees off, becomes acquainted with Dick Powell, a window-washer. She finds Powell and his friends genuine. In an effort to help him better himself, she borrows money from her indulgent father. Powell, not knowing she is wealthy and believing the father to be her boy friend, gives her the air. She squares things in time to save herself from marrying a man her mother has chosen.

Mervyn LeRoy has given the story a freshness that was necessary to lift it above commonplace. His fast direction keeps the yarn from dragging. Dialogue is above par, giving all the characters a naturalness often missing.

Powell is himself as the window washer. He sings four numbers, none of them sissy. "Pop Goes the Weasel" will get a good reception, "Window Pane," a new number, has excellent harmonies.

Mr. LeRoy now has ex-

**VARIETY**

**MOTION PICTURE HERALD**

**FILM DAILY**

**Happiness Ahead**

**WARNER**

**Romance**

This picture is composed of popular entertainment and showmanship elements. It's a love story, checkful of human interest. The Cinderella theme is nobly reversed; a rich girl falls in love with a regular fellow poor boy. A spirit of gay romantic adventure motivates. Yet supplementing that quality there's plenty of comedy in dialogue and situations. There's action enough to give the show a tinge of realism. Occasionally comes a pulse-quickening thrill. Logical is the touching tinge of contrasting drama, made more potent by smartly controlled suspense. Music, both in song and accompaniment, fulfills a different function than in previous Dick Powell pictures. While it is a feature by itself, its primary purpose is to accentuate the romantic quality of the theme.

In addition to its entertainment quality, it uncovers Dick Powell as a star not entirely dependent upon his singing ability. Also it introduces a new personality, Josephine Hutchinson, not an electric beauty but an actress of ability with the earmarks of potential popularity.

While it covers much that is colorful and interesting, the story is simple and natural. Wealthy Joan finds no interest in the sham and fable of high society. New Year Eve, on an adventurous quest, she lands in a Chinese restaurant. The people there thrill her; she is made one of a party, window-washers and shop girls. Romance comes, quick, clean and appealing, for her and Bob Lane. To shield her identity, she rents a walk-up flat.

All goes well until ambitious Dick, desiring to go into the window-washing game for himself, but not having the necessary dough, sees Joan get the money from her father. Not knowing the relationship, but accepting the check, he thinks he is being two-timed and then sets to end the romance, his. a charming picture unabashed with the elements they most appreciate, should

and you'll understand why the folks about Warner Bros. "HAPPINESS AHEAD"

Release date advanced to October 20th, so you can bring this big money-maker in without delay!
BRITISH SEE RETURNS
BY RECIPROCITY NOW

Instead of Films It's Talent;
Financial Balance Predicted
Earlier Than Expected

By BRUCE ALLAN
London Correspondent

Reciprocity is taking on a new meaning these days. There was a time when, as a theory, it postulated the exchange of so many American films for so many British. It remained a theory.

As a fact, it seems to amount to this: Hollywood sends us a star or director, or the promise of one at an average rate of one a day, and London sends back its executives in nearly the same numbers.

All Good for Business

It's all good for business, even though the visitors from your side are assured of good ready money, while the British visitors to New York are to a large extent still living on hope. The financial balance also may become an even one very much sooner than many persons imagine. It's a matter of some significance that the money which London will be sending to New York is likely to be the most important factor in bringing good American dollars back to London in due course.

Take the Toepitz contract with Lubitsch. If there is a better directorial investment for a British company which wants to break into America while establishing itself at home, I would like to know of it.

There is a typical Toepitz touch about the Lubitsch signing. The managing director of this company has the simplest possible production theory; he wants the best and he buys it. He can afford to, with a board of directors which includes as chairman Sir Harry Cassie Holden of the Midland Bank and such associates as Giuseppe Toepitz, for 20 years managing director of the Banca Commerciale Italiana; Major Walter Williams, who represented Schroeder's in Paris for 15 years, and Richard Barrow Hirsch, the stockbroker and bank director.

Lubitsch To Make Third Film

Lubitsch will make the third film on the Toepitz program. The second is to be directed by Kurt Bernhardt, the company's production manager, who made "The Last Company," a 1930 Ufa production with Conrad Veidt which at that time seemed to be the finest combination of sound and real pictorial values I had seen.

Also this week came the news that Alexander Korda had signed up John Barrymore, that Lupe Velez had put her name to a Twickenham contract and that Nils Asther had arrived for his B. I. P. part in "Abdul Hamid." The fire last week brought you Michael Balcon, the Gaumont production chief; Nova Pilbeam, star of "Little Friend," and the film itself. Nova is making a personal appearance on the Exhibitors' Convention opening.

The Overbuilding Problem

Mails these weeks seem to be made up in 50-50 proportions by news of more Cen-"matograph Exhibitors' Association action against overbuilding and by invitations to sumptuous openings of sumptuous new super-theatres. A resolution a day certainly doesn't seem to keep the Odeons at bay.

Up at Sheffield the C. E. A. branch, in place of organizing individual opposition to new theatres, has come out officially against the grant of a license to the Paragon, which is practically completed and will certainly get its license. The branch's action can, in fact, be regarded as a declaration of policy rather than effective step in this case. What it is significant is that the promoter of the Paragon is none other than Vice President McDonald of the nearby Sheffield branch.

Churchill as Film Editor

Alexander Korda has just issued particulars of another film enterprise which offers all sorts of interesting possibilities. He has signed a contract with Winston Churchill to edit a British film which is best described as a series of educational topicalies.

The titles already announced suggest that these films will consist of discursive and possibly controversial treatment of current problems in the form of a commentary, plus illustrated scenes. Just how far Mr. Churchill will be seen in them I am not quite sure, but I gather that the introduction at least will be spoken by him personally.

Following are the titles of topics already scheduled: "Will Monarchies Return?" "The Rise of Japan," "Marriage Laws and Customs," "Unemployment" and "Gold."

There would be curious if the educative powers of the screen are first demonstrated by films of this type, in the ordinary cinema rather than in the schools. If it can be done, it seems that Mr. Churchill is the forceful personality needed to attract the public, while Korda certainly can be relied upon to see that the film side realizes the author's ideas.

United Artists will handle these original releases in America, where I imagine they will create as much curiosity as over here.

Well Heads Special Campaign


Fire Destroys Theatre

The Wolverine, 600-seat neighborhood theatre in Detroit, was destroyed by fire last week. A carelessly discarded cigarette was the cause. Edward Pascal, owner and operator, said he would rebuild immediately.

Frankwyn Takes New Dietz Play

The play producing company of Frankwyn Productions, composed of Arch Selwyn and Harold B. Franklin, has acquired a new musical play, written by Arthur Schwartz and Howard Dietz, director of advertising for Metro-Goldwyn-Mayer, and titled "Revenge with Music." It is expected to open on Broadway at the New Amsterdam theatre in November.

Mr. Dietz and Mr. Schwartz, librettist and composer, respectively, are the authors of several musical successes in recent seasons, among them "Three's a Crowd," "The Band Wagon," "Flying Colors." Their latest, "Revenge with Music," is the first musical comedy drama they have written, being rather a romantic play with music than a musical comedy. It is expected to be somewhat unique in form and treatment.

Libby Holman and Charles Winninger will be featured in the new play.

First Paramount Film Set for Music Hall

The premiere of the Paramount picture, "The Pursuit of Happiness," is scheduled for the Radio City Music Hall in New York, October 25, this being the first Paramount film to play the theatre. The film is an adaptation of the stage play of last season of the same title, with Francis Lederer and Joan Bennett in the leading roles.
WICKED WOMAN

MGM

The outstanding showmanship angle in this production is that in Mady Christians it presents a new star. In looks, ability and personality, she seems to have those elusive qualities that mark a person for immediate popular favor. Supplementing that asset is the story quality, a character drama of heroism, sacrifice, tragedy, happiness and fear, the kind of entertainment usually powerfully appealing to feminine the-a-tre-goers.

For Mady Christians' American screen debut, knowing that she is one of the foremost Continental legitimate stage stars, MGM chose Ann Austin's widely read novel. The screen play is by Florence Ryerson, who did "This Side of Heaven," and Maurice R. Tabard, a top-flight dramatic artist, on "Search for Beauty," and Zella Sears, who worked with Miss Ryerson on "This Side of Heaven" and on her own is noted for many successful pictures, including "Flagboat Annie," and "Operator 13." The importance of emphasizing the woman appeal is made more evident by the particular of these woman writers in the screen play. Direction is by Charles Bradbin, maker of the well-remembered "Driven," also "Secret of Madame Blanche," "Stage Mother," and "Day of Reckoning."

Principal supporting actors are Otto Kruger, Jean Parker, Paul Harvey, Betty Furness, Robert Taylor, and Sterling Holloway. Others included are Zella Sears, Jackie Searl, Betty Graham, Marilyn Harris and George Billings.

The story, with southern locale, is that of a woman who killed. Fleeing with her children, she raises them to maturity. Living under a shadow, she knows all the disappointments and tragedies and some of the joys—that are every mother's. When the family is grown up she returns to the scene of her crime to confess her guilt. One of the children saves her by testifying she killed her husband in self-defense. Acquitted, true romance comes to her in the time of life when it is best understood and appreciated.

LIVES OF A BENGAL LANCER

Paramount

Established by the title as an adventure drama, many features in this story recommend themselves to the mind inclined toward novel showmanship. Semi-modernly timed, the locale is India in the vicinity of the famous Khyber Pass, something different. The story is of the same quality. It concerns three British army officers, whose friendship in arms is of the "Three Musketeers" idea. Its vivid drama centers about two deep human interest features. One concerns a cavalry officer and another from the cavalry, invades a tribesman stronghold and is killed. The survivor, knowing his own failures, heroically gets his pal and himself by refusing to accept a medal that rightfully belongs to the other.

As a gripping romance runs through the drama, the story captures the weird, dangerous and primitive color of northwest India and all its fact, fable and fiction.

Gary Cooper, Franchot Tone and Richard Cromwell are the three brothers in arms. In support are Katharine Burke, the "Panther Woman," Sir Guy Standing, C. Aubrey Smith, Colin Tapley, Monte Blue, Douglas Dumbrille, Lamman Ralfe and J. Carrol Naish. Minor roles are assigned to Akim Tamiroff, Jameson Thomas, James Warwick, Rollo Lloyd, Charles Stevens and Noble Johnson.

The story is an original by Francis Yeats-Brown, the screen play by Waldemar Young, a collaborator on the recent "Cleopatra," and Akhmed Abdulrah. It was adapted by Grover Jones and William Slavens McNutt, who singly and as a team have contributed to many Paramount successes. Direction is by Henry Hathaway, maker of "Now and Forever" and remembered for "Come on, Marines" and "Witching Hour."

The production has much for unique showmanship.

HELL IN THE HEAVENS

Fox

As the title graphically indicates, this is a story of war and war aces. In making a serious effort to get away from the beaten track of such entertainment, it is a gripping story of imaginative and impressionable men, who to forget their ever-present fears turn to the thrilling and danger of loving and being loved. Building to strong emotion stirring romance, it does not ignore the thrill of realism or forget contrasting comedy.

This picture is based on a play, "The Ace," which ran for many months in London. The screen play is by Byron Morgan, who has specialized in adventure-romance dramas, and Ted Parsons, himself a member of the Lafayette Escadrille, who in many combat sequences fictioned the adventures that were actually his. Direction is by John Blystone, maker of "The Sky Hawk," "My Lips Betray" and "Change of Heart."


On the surface it is indicated that this story is red blooded and adventurous romance and drama. Its showmanship is that which experience with previous similar pictures has proved effective, plus a knowledge of what will make audiences respond to an old but proved idea, presented in a different mood.

WEST OF THE PECOS

Radio

This is one of Zane Grey's most popular western stories. It returns Richard Dix to the type of character in which he has scored many of his best successes. An adventure story, its drama, romance, comedy, excitement and scene spectacle are backgrounded against a period that has a definite historical interest. Similar to all Grey stories, it is an action picture, with cross-country wagon trek, encounters with Indians, bad men and cattle rustlers, and man-to-man duels.

Phil Rosen has the direction. Cliff Reid, who produced "The Lost Patrol," is credited as the producer. The screen play is by Milton Kirms, who wrote "The Westerner" and "The Wix危".

The cast supporting Dix features Martha Sleeper, Louis Mason, Louis Beavers, Fred Kohler, Martin Allas, Otis Apps, Margaret Whiting, William Frey, Russell Simpson and Maurice Black.

Timed to the period following the close of the Civil War, the yarn deals with the pioneer people, good and bad, who settled the New West. It concerns the legendary character, Pecos Smith (Dix) and the part he played in the development and destinies of the Lambeth family. Adventure throughout, it has the natural romantic twist, presented in a novel manner. While following the typical historical western formula, of danger from Indians and unfriendly and conquering whites, it builds to heroic romance. Naturally there is a continuous comedy vein.

On the surface, the appearance of Richard Dix again in a fast moving adventure western appears to be the most logical interest stimulating element.

THE MAN WHO RECLAIMED HIS HEAD

Universal

This story is close to an attack upon munitions makers, international bankers and diplomats who foster war under the guise of national security. That widely discussed subject both motivates the story's dramatic romance and serves as its background. As a play by Jean Bart, it was presented in New York recently with John Barrymore in the lead roles.

This screen play is by the author, previously associated with light comedy romance such as "Let's Be Racy" and "They Just Had to Get Married."

Rains, Joan Bennett and Lionel Atwill are the leading players. They are principally sup-

(Continued on page 51, column 3)
TRAVELERS

Benita Hume, British screen actress, arrived in New York from England for the premiere of "Power," in which she is co-starred with Fredric March.

Jeanette MacDonald is vacationing in New York.

Edward Small, vice-president and production head of Reliance Pictures, is visiting in New York.

Sam Benjamin, Amity Exchange manager in Oklahoma City, arrived in New York to attend his daughter's wedding.


William Gargan returned to New York en route to Hollywood after spending the summer in England with his wife, Leslie, and their two children.

Constance Bennett returned to America after a trip to Europe.

J. A. Jaffe, Paramount's 17-year-old star, sailed from New York for an English holiday.

Morris Halbrooks, head of the Paramount Hollywood studio editorial department, arrived in New York from the Coast.

John Boles, Fox star, arrived in New York yesterday after four weeks' vacation in Hollywood.

Robert F. Sisk, former advertising chief for RKO in New York, reached Hollywood by plane from New York to assume new duties at studio as assistant to J. R. McDonough.

Marion Gerling, Paramount director, arrived in New York from Hollywood by plane, en route to Los Angeles.


Guy Kimmer, Warrier, player, arrived in New York from Burbank studio.

Carl Laemmle, Jr., Universal's studio director, accompanied by Harry Zelmer, is due in New York to sail on October 15 for Europe.

Anna May Wong, having finished work in a picture for Paramount, arrived in New York from Hollywood and will sail in two weeks for Europe.

Richard Bonelli, operatic baritone, returned to the Chaplin Crag in New York from Paramount's Coast studio.

Dr. A. H. Giannini, motion picture financier; Louis Nizer, New York Film Board counsel, and Charles W. Alcock, publisher of Film Daily, returned to New York from Europe.

Joseph M. Schenck and Douglas Fairbanks were on route by plane from Hollywood to Mexico City, Havana, Florida and New York.

Hal Roach, Metro producer, flew from New York to Culver City.


Louis B. Mayer, MGM production chief at Culver City, accompanied by his wife, returned to New York from Europe and departed immediately for California.

Harry G. Lloyd, Fox comedian, returned to Hollywood from New York, accompanied by his wife, Mildred Davis Lloyd.

Leonard Sagan, director of the German "Magazine Uniform," arrived in New York from Europe en route to Culver City to work for Metro.

Will Embry, Boston district manager: Harry Goldstein, district manager in Cleveland, and Al Kane, Paramount branch manager in New Haven, were in New York for sales conferences.

J. J. Unger, division manager in the East.

Douglas MacLean, Paramount, arrived in New York from Hollywood to acquire a story.

Arthur B. Poole, Pathe vice-president and treasurer, will leave New York for Hollywood shortly.

George Brown, president of the IATSE, left Chicago for Hollywood after adjusting local newsmen's difficulties.

Sailing for Europe aboard the Ile de France were: Jack Pearl and Mrs. Pearl, Johnny Weissmuller, Lupe Velez; George O'Brien and his wife, Marguerite Churchill; Sol Lesser and Mrs. Lesser, Eude and Mrs. Cline, Robert Ritchie, manager of Jeanette MacDonald and Herman Timberg.

Richard De Rochemont, formerly in charge of Fox's Paris branch, and brother of Louis De Rochemont, executive of Timesnewsp, arrived in New York from France.

Howard Spreckling, MGM, returned to New York from Europe, en route to the Culver City studio.

Samuel Cunnine, head of Eureka Productions, arrived in New York from Europe with new project.

Louis Dent, circuit operator in Colorado, was in New York.

Jack Cosman returned to New York from London.

Joe E. Brown arrived in New York from Warner's' studio.

John and Barney Balaran, theatre operators in Chicago, were in New York.

Michael Barde, Paramount, player, both of Gaumont British, arrived in New York from London.

Norman Krasna, writer, flew from New York to Hollywood to work for Darryl Zanuck.

E. V. Richards, head of Saenger Theatres in the South, was in New York.

Harry Rapf, Metro producer, returned to Culver City from New York by plane.

Sam Smith, of British Lion, is due in New York from London to sell to Paramount U. S. distribution rights to Sophie Tucker's new British feature.

Julian Johnson, Fox story editor, arrived in New York by plane from Movietone City.

Murray Named by GFTA

W. T. Murray, manager of the Rialto theatre, Atlanta, has been elected to the board of directors of the theatre association of Georgia, Florida, Tennessee and Alabama, known as the GFTA, to succeed J. H. Wink, resigned.

SHORT PRODUCT PLAYING BROADWAY

Week of September 29

MAYFAIR

Chris Columbo, Jr. Universal Blasted Event RKO Radio

PARAMOUNT

Three on a Match Paramount Rhythm on the Roof Paramount
A Dream Walking Paramount

RIALTO

Dumbell Letters No. 2 RKO Radio Red Republic RKO Radio

RIVOLI

Mickey Plays Papa United Artists

RKO MUSIC HALL

Mice in Council Educational Railing Rhythm Columbia

ROXY

Strong to the Finich Paramount

STRAND

Phil Spitalny and His Musi-
cal Queens Vitaphone
Why Do Those Dreams? Vitaphone
East Indies Vitaphone

CUTTING ROOM

(Continued from preceding page)

ported by Wallace Ford, Lawrence Grant, William Chaw, Margaret and Hume. Green names include Purnell Pratt, Walter Walker, Cranford Kent, Edward Van Sloan and Montague Shaw.

In Paris and the war front, time 1915 and the immediate preceding years, the story is the drama of a man and his participation in cataclysmic events. What are the high aspirations are those of the masses, under a pen name he writes anti-war and anti-political pamphlets which elevate his publisher to political prestige. War is a war. Hoare, Foster, and their business, capitalize on the Sarajevo tragedy. Torn from the love of wife and child, the man goes into the trenches. Meanwhile, his publisher, reveling in wealth as a war-fury propagandist, makes love to the wife. Coming to Paris, a w.o., during an air raid, Rains kills the man who has made his life a bloody thing. The story is told in retrospect as he tells it to the lawyer who will defend him in court.

First of the "motion-makers" pictures, this story opens the doors wide to a new and different kind of interest-creatingexploitation.

LIGHTNING STRIKES TWICE

Radio

What the title only barely suggests, the cast in this production graphically indicates. With Ben Lyon and Thelma Todd as the stars and Pert Kelton, Skees Gallagher, Chick Chandler, Laura Hope Crews, Walter Catlett and Gregory Ratoff included in the support, the simplest deduction is that "Lightning Strikes Twice" is comedy. To be more explicit, it's comedy-mystery-melodrama.

The original story is by Marion Dix, who did "Mr. Belvedere" and "Den Holmes, author of "Melody Cruise." So this is "Harry's" and "Cockeyed Cavaliers." Holmes also is directing. The screen play is by John Grey and Joseph A. Fields.

The story is complicated mystery, quickly taking on a broad comedy flair moving in related sequence from grins to chills. Introduction of romance serving to heighten the motivating qualities further, the yarn calls for so much to happen that keeping track of the basic story will test any one's ingenuity. All ways, however, comedy is the thing that counts.

While there are cast names of more than usual merit, the real showmanship is pegged on the story. As it unfolds, it suggests ideas for stunts and gags that have fallen into disuse. Tricky exploitation having for its purpose the arousing of curiosity in what the title means and what happens to the persons in the story, which goes to the point of almost absurdity, seems to be right in line.

RKO Closes Bermuda Deal

RKO Export Corporation has closed a distribution deal for RKO Radio pictures in Bermuda with the Reid Hall, Ltd., and includes the entire 1933-34 feature and short lineup.

New Local Boards' Secretary

Miss Elvira O'Hare has been named secretory of the Local Grievance and Clear ance Boards at Des Moines, succeeding Dallas Daily, now assistant booker for RKO there.

15 Brooklyn Houses Merged

Sam Strassberg, with nine theatres in Brooklyn, has merged with Nelson and Renner, operating six. Interboro Circuit, Inc., has been formed.
75 STORIES AND PLAYS BOUGHT IN SEPTEMBER

Forty of Purchases to Round Out 1934-35 Schedules Are Best Sellers; Radio Leads, 15

Four independent producers and the eight large companies and their affiliates purchased in September 75 books, plays and original stories with which to round out uncompleted parts of 1934-35 schedules of feature releases.

Forty of the purchases, representing 53½ per cent of the total, were from the best seller class. Original stories, some written on assignment and others unpublished manuscripts, ranked second in the number of vehicles among those being sold in this group, as against only seven plays, or 37½ and 9 per cent, respectively.

September purchases indicated the continuance of the trend away from stage plays and toward published books as the predominating source of material.

Thirty-four properties were acquired in the first week of the month, and 16, 8 and 17 in the respective weeks that followed. A half dozen were magazine stories.

Radio Pictures led all in the month’s purchases, making 15, as against 11 made by Warners, 10 by Metro and 10 by Paramount. September purchases were as follows:

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>SOURCE OF MATERIAL</th>
<th>TOTAL FOR SEPTEMBER</th>
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<tbody>
<tr>
<td>eliminar</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Columbia</td>
<td>ORIGINAL BOOK</td>
<td>3</td>
</tr>
<tr>
<td>Fox</td>
<td>PLAY MTH</td>
<td>5</td>
</tr>
<tr>
<td>Goldwyn</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>London Films (UA)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Mascot</td>
<td></td>
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<tr>
<td>Metro</td>
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<td>Paramount</td>
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<tr>
<td>Radio</td>
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<tr>
<td>Select</td>
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<td>5</td>
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<tr>
<td>Supreme</td>
<td></td>
<td>5</td>
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<tr>
<td>20th Century (UA)</td>
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<td>3</td>
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<tr>
<td>United Artists</td>
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<td>1</td>
</tr>
<tr>
<td>Universal</td>
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<td>Warners</td>
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<tr>
<td>Totals</td>
<td></td>
<td>28</td>
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<tr>
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<td>40</td>
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<td>7</td>
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<td>75</td>
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</table>

New story and play acquisitions made by producers have a direct interest for exhibitors, representing as they do, in almost all cases, the basis of feature productions unannounced in 1934-35 product announcements which appeared during the first months of the sales season in the summer. All companies leave room in such product announcements for the purchase of books and plays as the season progresses, this in order to keep their programs abreast of the times and the trends in public tastes.

Cleveland Warner Club Elects Lew Wasserman

The Cleveland Warner Club has chosen as president Lew Wasserman, First the local publicity department. He represented the Ohio zone at a meeting of ‘Warner clubs’ presidents in New York last week. Other Cleveland officers are: Allan Shapiro, vice-

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>ORIGINAL BOOK</th>
<th>PLAY WEEK</th>
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<tr>
<td>Burr</td>
<td>1</td>
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<tr>
<td>Columbia</td>
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<td>Fox</td>
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<tr>
<td>Mascot</td>
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<tr>
<td>Metro</td>
<td>3</td>
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</tr>
<tr>
<td>Paramount</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>20th Century</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Universal</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Warners</td>
<td>1</td>
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</tr>
</tbody>
</table>

TOTALS FOR SEPTEMBER 37 TOTAL FOR WEEK 5 TOTAL SINCE 28 SEP 7 17

Behind the Green Lights, original, by Captain Willens, purchased by Mascot.

Burnt Ranch, novel, by Walt Coburn, purchased by Columbia.

Carmen, novel, by Prosper Merimee, purchased by Paramount as possible vehicle for Claudette Colbert and Gary Cooper.

Car 99, novel, based on four Carl Detzler stories (A Still Small Voice, One Good Turn, Hie and Cry and He Also Serves), purchased by Paramount, for Lloyd Nolan and Fred MacMurray, with adaptation assigned to Mr. Detzler and C. Gardner Sullivan.

East End, West End, novel, by Llewellyn Hughes, purchased by Fox; to be produced by Al Rockefeller.

East River, novel, by Borden Chase and Edward Doherty, purchased by Fox.

Goose and the Gardner, novel, by Charles Kenyon, purchased by Fox; to be adapted by the author.

Hollywood Murder Mystery, novel, by Herb Crooker, purchased by C. C. Burr.

Joy of Living, novel, by Doris Anderson, purchased by Universal.

Love Song, original, by Rupert Hughes, purchased by Radio as possible vehicle for Irene Dunne.

On the Make, novel, by Dashiell Hammett, purchased by Universal (probably will be released as Mr. Dynamite). O’SHANNESSY’S WIFE, original, by Mike Boylan and Harvey Gates, purchased by Metro, for Wallace Beery.

Private Worlds, novel, by Phyllis Bottome, purchased by Paramount, for Walter Walker’s production, with adaptation by Chandler Sprague; to feature Charles Boyer.

Red Cat, play, purchased by 20th Century (United Artists).

Vampires of Prague, original, by Tod Brownine and Guy Endore, purchased by Metro.

Wise Guy, novel, by W. Scott Darling, purchased by Columbia.

Untitled original based on further adventures of Tarzan, purchased by Metro.

Eclipse Studio Opened

Eclipse Studio, renting scenario to Warner, RKO and burlesque theatres, has been opened in New York by Sidney Clifford, formerly in the production field, and Joseph Teichner.

Marie Dressler Left $280,847

The late Marie Dressler left an estate of $280,847, according to an appraisal filed in superior court, Los Angeles, last week. Of the total $101,092 is in cash.
**Vote Films Third As Leisure Pursuit**

The motion picture as entertainment rates third place in the leisure time activity of a representative portion of persons in 29 cities throughout the country, according to a survey recently released by the National Recreation Association of New York. Although they are not far ahead of the motion picture the survey showed a distinct preference for reading magazines and newspapers and listening to the radio.

The most common type of leisure time activity, based upon replies to a questionnaire sent out by the Association, are for the most part house activities, inexpensive, indoor, individual, quiet or passive. Except for reading or swimming, the survey reveals, the influence of community recreation or educational agencies is not employed. The ten activities in which the largest number of people take part, are also the ten in which frequent participation is recorded, although the rank order is not the same. Two items involving expense—the motion picture and swimming—drop in rank in the list of activities indulged in often.

Activities involving music, art and drama, and most games, sports and outdoor activities are, for the most part, low place in the list of 94 activities ranked in order of the number of people taking part in them.

"It could be assumed that people are already doing the things they most enjoy doing," the survey states, "it might seem that the recreational facilities and leadership service provided by public and private agencies are of relatively small importance."

A special analysis was made by the Association of free time activities and interests of people in Boston and Newark on the basis of their employment status. Four groups were studied—persons employed full time, part time, occasionally or not at all during the last year. The relative numbers of these four groups were 60 per cent, 22 per cent, nine and eight per cent respectively.

Little marked difference between the four groups in their total participation in home activities was reported, but in outside activities the part time and occasionally employed groups made the best showing and the unemployed again recorded the lowest participation.

Of 5,002 persons reporting, 3,977 preferred reading of newspapers and magazines, 2,955 listening to the radio, and 2,070 attending the motion picture theatre.

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**Valentino's Brother Signed**

Alberto Valentino, brother of the late Rudolph Valentino, has been signed for the role of an Italian opera singer in Paramount's "Enter Madame." He has been appearing in independent productions and foreign versions.

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**Roach Signs Taylor**

Sam Taylor, former director for Mary Pickford and Harold Lloyd, has been signed by Hal Roach to a long-term contract as a supervising director. Mr. Taylor began his screen career years ago as a writer on the Roach lot.

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**Universal To Feature "Baby Jane," Aged Three**

Carl Laemmle, Jr., in charge of Universal production, has signed Mary Boland to feature "Baby Jane," whose real name is Juanita Quigley, three-year-old child player, probably in "Straight from the Heart," which B. F. Zeidman will produce. The decision to feature the child resulted from her work in "Imitation of Life."

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**Robert Edmond Jones Returns**

Robert Edmond Jones, theatrical scenic designer, and designer for several recent RKO Radio color films, returned from Europe Thursday en route to Hollywood where he will start designing under his new contract with John Hay Whitney, president of Pioneer Pictures, maker of the new three-component process Technicolor pictures for RKO release.

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**Abeles Leaves Mundus**

Arthur Abeles, Mundus representative working out of the New York United Artists exchange, has resigned. No successor has been appointed as yet.

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**104 Millions Is U. S. Estimate Of 1933 Production Expenditure**

Standing out in sharp contrast to practically every other industry, where reductions in employment between the deflationary period of 1931 and 1933 were almost the universal rule, the production division of the motion picture business last year had nearly overlooked more employees on its payrolls than in 1931, despite the fact that a pronounced abandonment of activities by small enterprises reduced the number of establishments in production from 140 in 1931 to 92 last year.

There were 19,037 employed in production in 1933, as against 14,839 in 1931. However, salaries in the studios failed to keep pace with the advance in employment, the 19,037 workers receiving in wages some $71,343,941 in 1933, compared with $70,637,031 paid to 14,839 employees two years previous. Corporate officials were not included.

These observations, and others, were made by the United States Census Bureau in a nationwide survey of all industries, and were announced at Washington this week.

Production expenditures on completed product during the "off" year of 1933 totaled $104,762,409, considerably less than the $139,707,008 expended in 1931.

Print and distribution costs would add another 25 to 45 per cent to the negative charges.

The report of the Census Bureau's investigation of the production structure of 1933 as it compares with costs and payrolls in 1931 follows:

<table>
<thead>
<tr>
<th></th>
<th>1933</th>
<th>1931</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Establishments Engaged in Production</td>
<td>92</td>
<td>140</td>
</tr>
<tr>
<td>Cost of All Completed Production</td>
<td>$104,762,409</td>
<td>$139,707,008</td>
</tr>
<tr>
<td>Cost of Feature Production</td>
<td>$77,535,515</td>
<td>100,064,532</td>
</tr>
<tr>
<td>Cost of Short Subject Production</td>
<td>22,462,540</td>
<td>31,147,033</td>
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<tr>
<td>Cost of Sets and Advertising Film Production</td>
<td>4,576,421</td>
<td>8,085,946</td>
</tr>
<tr>
<td>Cost of Educational Film Production</td>
<td>167,933</td>
<td>409,497</td>
</tr>
<tr>
<td>Cost of Laboratory Work on Positives</td>
<td>7,624,761</td>
<td>12,556,231</td>
</tr>
<tr>
<td>Number of Employees, Not Including Corporation Officials (But Including Supervisors, Scenarists, Actors, Extras, Cameramen, Auditors, Clerical Staffs, Technicians)</td>
<td>19,037</td>
<td>14,839</td>
</tr>
<tr>
<td>Salaries of Employees as Specified Above (Not Including Corporation Officials)</td>
<td>71,343,941</td>
<td>70,637,031</td>
</tr>
<tr>
<td>Cost of Contract Construction Work</td>
<td>4,027,663</td>
<td>12,015,722</td>
</tr>
<tr>
<td>Cost of Studio Supplies, Raw Stock, Electricity, Fuel, etc.</td>
<td>26,153,298</td>
<td>32,222,404</td>
</tr>
</tbody>
</table>

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Robert Edmond Jones, theatrical scenic designer, and designer for several recent RKO Radio color films, returned from Europe Thursday en route to Hollywood where he will start designing under his new contract with John Hay Whitney, president of Pioneer Pictures, maker of the new three-component process Technicolor pictures for RKO release.

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**Abeles Leaves Mundus**

Arthur Abeles, Mundus representative working out of the New York United Artists exchange, has resigned. No successor has been appointed as yet.

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**Cincinnati Bank Asks Removal of Receiver**

The Provident Bank and Trust Company, Cincinnati, as trustee for the bondholders, has filed a motion in the local United States district court, to set aside the appointment of Ben L. Heidingsfeld as receiver for the Shubert-Cox Theatres Company. The motion charges the receiver was appointed through misrepresentation, and that the bank had not been informed of the receivership action.

Mr. Heidingsfeld had been appointed in August by Judge Benson W. Hough, on application of the Trehubs Realty Company, New York, as a creditor with claims totaling $13,065.44 on loans. The bank recently obtained judgment on a first mortgage trust indenture.

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**Adds to Exchange Force**

Jack Bellman of Hollywood Film Exchange has added to his staffs in Buffalo, Washington and Philadelphia. Frank Loftus, "Chet" Powell and Ray Smith have been assigned to John Golder at Philadelphia, and Bert Freese has gone to George H. Moeser's Buffalo organization.
PRODUCTIONS IN WORK

<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
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<tr>
<td>FOX</td>
<td>Based on novel, James Rian, Jesse L. Lasky, Jr.</td>
<td>Loretta Young, John Boles, Muriel Kirkland, Dorothy Wilson, Joyce Compton, Polly Ann Young.</td>
<td>Shooting</td>
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<tr>
<td>6 - When a Man Sees Red</td>
<td>Original, Libbie Block. Screen play, Kathryn Scola, Paul Gerard Smith. Director: Ralph Murphy.</td>
<td>Jackie Coogan, Randolph Scott, Evelyn Brent, Fuzzy Knight.</td>
<td>Shooting</td>
</tr>
<tr>
<td>8 - The Silver Streak</td>
<td>Stage play, screen play, Jean Hart. Dialogue, Sam Ornitz. Director: Edward Ludwig.</td>
<td>Paul Lukas, Gertrude Michael.</td>
<td>Shooting</td>
</tr>
<tr>
<td>22 - The Man Who Knew Too Much</td>
<td>James Cagney, Pat O'Brien, Margaret Lindsay.</td>
<td>No cast. Shooting background in Chicago.</td>
<td>Shooting</td>
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BLUEBOOK SCHOOL QUESTION NO. 242.—(A) Is it possible almost to duplicate d.c. results in screen illumination with a.c. at the arc? (B) Suppose you were employed as projectionist for a large theatre under construction and the exhibitors sought your advice as to taking current from d.c., 110-volt lines through rheostats, or whether it would be best to install two motor-generators at a total cost of, say, $1,200 (current rate to the theatre, six cents; hours of daily operation, including Sunday, ten). Exhibitor asks for detailed reasons for your recommendation. There will be an 80-ampere projector arc, and a 75-ampere spot. The latter is used one hour and 40 minutes, average, daily. Tell us what your answer would be and why. (Part of money to build with borrowed at rate of six per cent.) (C) What advantages have motor-generators over mercury arc rectifiers?

Answer to Question No. 236

Bluebook School Question No. 236 was:
(A) How would you add 1½ and 3¼? (B) How would you divide ¾ by ½? (C) How would you add .65 and 7/16, or multiply them or divide one by the other? (D) How would you calculate drop in any copper circuit? (E) How would you calculate increase in resistance caused by a known increase in temperature?

Pretty stiff, that mess, for men who have been out of school quite a spell. I'll bet a lot of you had to dig. The following made the grade:


(A) Danielson says that ½ equals 2/4 and 2/4 plus ¾ equals 5/4, or 1¼. Or ¾ equals .50, .50 equals 75′; .50 plus 25 equals 125, or 1¼.
(B) Rau and Evans answer thus: "To divide ¾ by ½ it is necessary to invert the divisor which makes it 2/1, and then multiply both numerators and denominators together and have, as a result, 6/4, or 1½."

(C) R. E. Doe says, "To add a decimal and common fraction it is necessary to reduce the common fraction to a decimal or the decimal to a common fraction. Usually the first named procedure is employed. In the case of the fractions cited in the question, the simpler method is: .65 is 65/100, and the least common denominator of 65/100 and 7/16, obtained by setting 100 and 16 down in a row and dividing them first by 2, and the result by 2 again, which gives as a final result, 25 and 4, which two cannot be divided by any number greater than 1; next multiply all the divisors and the two results, thus 2 x 2 x 25 x 4, which equals 400. Since 400 is four times as great as 100 it is evident our numerator must be multiplied by 4, which gives us the final fraction of 200/400.

For a common fraction, the process we obtain for the second fraction is:

\[
\frac{35}{16} = \frac{35 \times 8}{16 \times 8} = \frac{280}{128} = \frac{7}{4}
\]

(D) Rau and Evans answer thus: "As a matter of fact, there were hardly six answers out of all the mass that agreed exactly. The final fraction in the answer ran all the way from 1/10 to 7/80. Evidently, however, everyone had made a real effort to get the thing right, and came pretty close to it, anyhow; so I gave you credit. Doe, Question No. 236, page 179, column 5, line 7, I skipped all of the process, and that was what was really wanted. I might add that the final fraction was really 7/80, though 5/75 is very close indeed.

E. T. Van Vaulkenburg answers thus: "Disregarding temperature, which must be considered if absolutely accurate results are required, to ascertain the voltage drop of a circuit I would first turn to page 73 of my Bluebook (which I have studied—it is no shelf ornament!) and by the application of the rule there found, ascertain the resistance of the circuit. The rule is: Multiply the circuit length by 21 and divide the result by the cross-section area of the wire in circular mils. Having ascertained the resistance, the voltage drop may be found by multiplying the amperage flowing by the resistance of the circuit in ohms."

C. F. Danielson added, "Voltage drop, or I. R. drop, is equal to the amperes flowing in a circuit multiplied by the resistance of the circuit, if current be d.c.; or by the impedance if the current be a.c."

(E) Our old friends, Rau and Evans, say: "Increase in resistance caused by a known increase in temperature may be calculated by multiplying the temperature coefficient of the conducting material by the number of degrees change in temperature, and that product by the number of ohms resistance at normal temperature. The temperature coefficient is the fraction of an ohm change in resistance of the material used for each degree of change in temperature."

I have been flooded by kicks, protests and what-not concerning the answer to Section A of Question No. 233, page 64, September 7 issue. Evans and Rau, for example, say, "If that is right, we are all haywire."

Well, it is not right. The resistance of the rheostats was taken as that of rheostats intended to work on straight 110-volt current, instead of 110 less the arc voltage, and the queer part is that fact was emphasized.
THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NO. 73—ADMISSION PRICES, AND BANK NIGHTS UNDER CODE

QUESTION—Is it opening a new theatre in a town in which a theatre is already operating, and it appears that the operator of the other house and myself cannot get together on admission prices in order to compete?

The prices of the other theatre range from 10 cents for children and 25 cents for adults on Saturday, Sunday and Monday, to 20 admissions for $35 cents on Tuesday and Wednesday and the whole family admitted for a single $5-cent admission on Thursday and Friday.

I am also to charge 10 cents and 25 cents on six nights a week, with the entire family admitted for 35 cents on the seventh night. Please let me know what the code will do in regards to this.

Also, I would like to know about “Bank Nights” in my town—FLORIDA.

ANSWER—The Code Authority recently ruled that the copyrighted “Bank Nights” plan now in use as outlined in the contract agreement with the “Bank Nights” copyright owner is a lottery and as such is a violation of the code. The Local Grievance Board in the exchange city in any territory will supply additional details on this matter.

Regarding admissions, the code does not compel any exhibitor entering any agreement on prices when requested to do so by a competing exhibitor.

However, there is a clause in the code which says that no exhibitor shall fail at all times to maintain the minimum admission price specified in any contract. Also, this clause specifically says: “This section shall not be deemed to prohibit exhibitors from reducing or increasing their admissions as they see fit, except as may be prohibited by exhibitors’ contracts which specify a minimum admission, and, as previously stated, in no case shall the admission be lowered below such minimum price.”

This means that the various scales described by the inquiring exhibitor are permissible under the code if they are not lower than the minimum admission specified in any contract.

The same would hold true for the family night admission when the entire family attends for the single admission of 35 cents. For example, if there is a specified contractual minimum admission of 10 cents, then no three and one-half individual admissions would be permissible under the code for the $35-cent family ticket. If more individual admissions are permitted by the exhibitor with the 35-cent “family” ticket, such individual admissions would obviously lower the 10-cent minimum specified in the contract, which is a code violation.

NO. 74—PREMATURE ADVERTISING; THE RIGHT TO SELL FILM

QUESTION—Will you please advise what protection the code offers an independent exhibitor pertaining to premature advertising? Some of the motion producers deliberately refuse to sell to the independent exhibitor, in order to protect the chain theatres. Protection of the code alone does not seemingly cover this results are that the big circuits simply flood the country with advertising matter, thereby getting the cream of the business. This places the independent in the category of a subsequent run house, yet we pay first run rental, in most cases being ten times more in proportion to the population, than the big chains.

ANSWER—The motion picture code says that no exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor, which latter exhibitor has the right to the subsequent-run of the same picture, shall advertise such a picture by any means of advertising prior to or during its exhibition at the prior run theatre. However, in order to avoid work to hear such complaint, and after determination of the facts presented, shall fix and specify the time limit within which such exhibitor may advertise such motion picture code, provided, however, that should the subsequent-run exhibitor be granted permission to advertise before the completion of said prior run, he shall not advertise prior to the commencement of said prior run, nor shall he have the right to advertise in any way, shape, manner or form or issue any statement that the prior exhibitor is unable to compete or will be less than the admission prices charged by the exhibitor having the first or prior run of such motion pictures, We said further, however, that such subsequent-run exhibitor may be granted the right in cases where the run of such exhibitor follows the prior run or within a period of one week upon the screen of the exhibitor or to distribute within the exhibitor’s theatre a printed program, any handbills of the same character, a list of regular patrons, such programs to be limited to announcement of the motion pictures which will be there exhibited during the period of not more than seven days immediately following.

Nothing herein contained (in the code) shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures licensed for exhibition by such exhibitor as a group, but such general advertising shall not refer or allude directly to one of such motion pictures at any time prior to its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as hereinafter provided.

Regarding the second phase of the inquiry, the motion picture code cannot compel a distributor to sell his product to any exhibitor—unless, of course, another theatre has over-bought product for the purpose of depriving the complaining exhibitor of such product.

Otherwise the matter is entirely outside the limitations of the motion picture code. The United States Supreme Court has ruled that any distributor can refuse to sell his product to any exhibitor for any reason whatsoever, except when such distributor has made an agreement with another exhibitor or another distributor not to sell the distributor’s product to the complaining exhibitor, and in such a case there might be grounds for a federal conspiracy suit.

NO. 76—CODE AUTHORITY’S DECISION REGARDING BANK NIGHTS

QUESTION—What is the Code Authority’s decision relative to “Bank Nights” or a promotion whereby a single admission price is demanded and the participant is not required to be present in the theatre?—IOWA

ANSWER—The Code Authority has ruled basically that the copyrighted “Bank Nights” plan of promotion now in use as outlined in the contract agreement with the “Bank Nights” copyright owner is a lottery and as such is a violation of the code. A copy of the decision in full together with any other additional information that is desired may be obtained from the secretary of the Local Grievance Board located in the exchange city in any territory.

NO. 77—THE STATUS OF DIFFERENCES IN WAGES

QUESTION—If a case is decided in favor of an employee plaintiff, can he collect the difference between the code wage scale and the wages that had been received? If so, would the difference be decided on the basis of the amount of time actually worked or the maximum schedule of hours provided for in the code?

Where is the Code Compliance Board located?

NEW YORK.

ANSWER—The NRA's Code Compliance or Regional Labor Board in making a decision in a complaint over hours or wages involving an exhibitor and his employees would at the same time as it rendered a decision specifically mention whether or not the employee should be reimbursed for back wages claimed due to the violation of the code. The Code Compliance Board would decide exactly how much in such back wages were due the employee, and it would then order the employer to make such payment to the employee.

There is a Code Compliance Board or Regional Labor Board located in every large city. Their addresses may be obtained from the National Recovery Administration at Washington.

Chaplin Set for Next Production

Charles Chaplin has begun to assemble cast and technical crew for the production of the next picture, which will be a United Artists release. A special musical score, novel sound effects, but again no dialogue is understood to be the plan. It will be his first picture in more than three years. Taunting Goddard will cast the female roles. Willy Pogany, noted artist, will be art director; C. Danny Hall in charge of the technical work; Rollie Toth- eard, cameraman; and Alan Garcia, casting director. Chaplin will direct with Carter de Haven as assistant.
Somewhere in the literature of the world there is a story that flames with the fire that Garbo can portray. Somewhere lurks a narrative of power that Garbo can tell to your audience, of smouldering love, of high adventure and tenderness that yields tears. Metro-Goldwyn-Mayer has found that story. It is Somerset Maugham’s “The Painted Veil”, destined to pack theatres throughout the world, to enthral love-hungry hearts with its romance portrayed immortally by the one and only Garbo. Prepare for it as you have never prepared for a picture within your memory!
Lady By Choice

(Columbia)

Comedy

Rib-tickling comedy with a powerful heart interest is the entertainment and showmanship promise of "Lady by Choice" for audiences and exhibitors. Against those qualities, it tells a story that is warm with human interest. It minglees smiles and tears and offers induces an honest belly-laugh. It makes its drama a natural and stirring feature, and the comedy brought laugh after laugh from the preview audience. Hilarity is so well blended with seriousness that no one knows what to expect. It carries a thread of romance, subordinate yet effective in sustaining the motivating elements. It deals only in elements that have proved their merit as class and mass appeal. As such it is amusing but touching entertainment that can be offered any type audience, sophisticates or just plain folk, confident that they will understand and appreciate.

The story blossoms theatrical hold with realistic humanities. Patsy, a genial old soul, a regular feature in night court, lands there for the steenth time when she busts up a saloon because falling water rises upon singing "Mother." Before Judge Daly's bench also is Alabam', arrested for whatever fan dances are arrested for.

Through the Judge's kindness and the intervention of Johnny Mills, son of Patsy's old sweetheart, the old girl, despite vigorous protests, is paroled to an old ladies' home. Mother's Day rolls around and Alabam's press agent, O'Malley, conceives the idea of having her bequeath her mother as a publicity stunt. At the home, Alabam, recognizing Patsy, picks her out.

Installed in her job with much fanfare, Patsy shows garrulity. Temperamental seems herself, Alabam is just as much a tartar. However, they have a mutual respect for each other. The market for fan-dancing nose-dives. Patsy seeks the company of some of Alabam's. Pretty good with the galloping dominoes, she gets enough of a stake to hire dramatic, vocal and dance instructors to teach her volatile "daughter." Trying to foster romance between Alabam and Johnny, Patsy shows up manager Kendall as a chiseler. But instead of playing the game straight, Alabam goes after the boy's money, refusing to marry when she learns that his mother will cut him off without a penny. She goes back to Kendall for her old job. But Patsy doesn't quit. Learning that she is going to do her fan-dance again, she has the cabaret pinched and Alabam's booked before Judge Daly again. There's only one alternative, a year behind the bars, which sentence the judge suspended in the previous case, or marry Johnny.

She'll marry him, and everybody is happy. It's hardly to be doubted that "Lady by Choice" will be in the air long before it plays most theatres. However, that's no reason to get over-confident and trust that the show automatically will sell itself. The May Robson performance in "Lady for a Day" is going to be both well passed case. But they all should be told about it from the young modern to the mature adults. The Merriment-seekers, the drama lovers, highbrows and lowbrows, should know that it has all the comedy, the fun and laughter they want; that it has heart drama and romance they will enjoy.—McCarthey, Hollywood.


CAST

Alabam' Lee .... Carole Lombard
Johnny Mills .... May Robson
Judge Daly .... Walter Connolly
Arthur Black .... Arthur Hoyd
Front O'Malley .... Raymond Walburn
Sister Theresa .... Lucretia
Mariska Aldrich .... Lillian Harte
Mrs. Burke .... Everyone
Mose .... Snowflake

Ready for Love

(Paramount)

Comedy Romance

Comedy romance which tends towards farce is the outstanding entertainment feature of this picture. The fun-creating elements are emphasized in dialogue, action and situations, with a certain human interest. The love story is well handled and the farce and the maiden in which it is presented. For its punch sequences, it liberally satirizes small town snobbery.

Because of the inherent exploitation possibilities, which even the lack of cast strength should not hinder, it is the kind of attraction that intelligent showmen can do much with. It is right up in the lap of the average family trade audience.

Hopscootching around quite a bit, the yarn introduces its heroine, Marigold, making her exit from boarding school via a milk wagon. She is a beauty, but when at a Puritanic costume party, Goldy Tait, still is valiantly carrying on the glamour of the old vaudeville trouper, and there follows one of those mother-daughter battles with the missy winning and Marigold shunted off to a little Connecticut town.

Her arrival there is simultaneous with that of a late Mr. Burke, whose demise has lifted an awful omens from the minds of his survivors. Mistaken by editor Julian Barlow of the local sheet as one of the companions in gayety of the defunct Mr. Burke, Marigold is headed into locale fame immediately. His liberal use of printers' ink makes her the toast of all the men in town, the roast of all the women and the object of poetic and lovesick Joey's infatuation. Anyway, romance blossoms for Marigold and Julian, but when at a Puritanic costume party, Marigold gets herself into an embarrassing position with the willing-to-play Mr. Chester Burke, the stern visaged Mrs. Burke having learned the women of the town in an assault on the supposed menace to their domestic firesides. Given the old fashioned, "dilding stool" treatment, Marigold is headed into national fame by the ambitious newspaper man Julian.

Then the wolves descend. Goldy sees in this avalanche of publicity a chance to be in the big money again. While mother and daughter battle it out, the promoters and publicity men patiently wait. But Arlen has the final word. He loves Marigold; he made her famous. Who should cash in on her success more than he? He has a New York job and marriage is all he needs to inspire him to future greatness.

Sold as a good, wholesome fun, with plenty of laughs for everyone, using some of the clever dialogue for ad lines, "Ready for Love" should capture the interest of the ordinary everyday fun—McCarthey, Hollywood.


CAST

Marigold Tate .... Ida Lupino
Julian Barrow .... Richard Arlen
Goldy Tate .... Margerie Rambow
Joey Burke .... Vincent Dunn
Mrs. Burke .... Benita Bondi
Judge Pickett .... Henry Travers
Ann Ida .... Esther Howard
Village almanac, Sheets, and Ralph Royce
Sam Gardner .... Charles A. Arnt
Caleb Hooker .... Charles Schen
Patsy Porter .... Burr Caruth
Pulman Porter .... Dick Taggart
Pulman Conductor .... Russ Killen
Comm. Farrell .... Fred Santos
P. C. A. Director .... Eddy McFarlin
Skyraper .... David Loeng
Mr. Thompson .... Louis Casson
Mrs. Thompson .... Louise Carter
Police Warden .... Karl Schatz
Mr. Thompson .... Ralph Lewis
Mr. Hix .... Bernard Suss

By Your Leave

(Radio)

Comedy-Romance

Here's a picture with plenty of audience and showmanship value. Smart, clean and clever, full of comedy dialogues and situations, it's that kind of fun that seeps in style and, while it grows, holds its initial interest. The story seems simple, dealing with a familiar topic, but the surprise in which it is acted and directed gives it a newness that makes the use of the word "novel" in selling it. While mature persons are featured and do the interesting things in interesting ways that amuse the mature, there is also a spirit of youth about the show to capture the attention of the younger moderns and those above the juvenile stage.

The story has Henry Smith, near the dangerous age of the flaming forties, yearning for one more youthful fling. Rebuffed by maid Whiffen, who in motherly fashion dominates the Smith household, and wantered by his wife, Ellen, Henry finally makes a deal for a vacation. One little association with the flaming fox of the fifties, Margaret Burke, kindles the vital spark and he's off on a trail of hilarious experiences. His experiences with the drunken and enthusiastic Margaret is made the subject of the mad infatuation of McKenzie, world explorer. Scared rabbit Henry, still ambitious, and on the advice of his doting mother, takes counsel of this time with the professional hostess Andrea, who is more intriguing fun before Henry decides he's had enough to sneak back home, only to find his wife not there. All the horrible thoughts that a
Get Ready For A

It's bigger than "Back Street" — bigger than "Only Yesterday" — bigger than any other picture you've had for many, many weeks or are likely to get in many, many more!... The perfect BIG-CROWD attraction from star, story, author, director and every other possible standpoint... GO TO IT!

Starring
CLAUDETTE COLBERT

with WARREN
WILLIAM
ROCHELLE HUDSON
Ned Sparks  Henry Armetta
Presented by CARL LAEMMLE
Screen Sensation!

Even better than "BACK STREET"

Imitation of Life

A Novel by FANNIE HURST
One Exciting Adventure  
(Universal)  
Comedy Romance  
In this picture, a comedy romance, the customary plot elements are loosely but effectively wrapped up in a veil of psychological mystery. Essentially, it is a story of a world of romance, but one who stole for the thrill and pleasure of it and not for profit. The atmosphere is one of gayety and moving speedily it builds to several exciting situations.  
The title together with several of the situations and developments, suggests some effective interest creating exploitation, for both of the world of romance and the pleasure of it.

While much, embracing the range of regular comedy situations the story is comparatively simple. Rina steals because she cannot help it. An exotic perfume, giving some odd results, leads to stone with Stone for the protection of a foreigner Fussil and Kleinbarger ask him to identify it. Simultaneously, menace in the person of Lavassor, is introduced. In love, Stone tries both to cure and reform Rina. Much that is exciting and funny occurs, particularly Kleinbarger's search for the jewels and Fussil's musical duet with Rina. As Lavassor stands between love, Stone and Rina, the affair to the extent that Kleinbarger grants them the benefit of his name is not easy, but Stone will steal again, she goes to Lavassor. If not she is Stone's. Tempted, Rina sets the stage for the revival of the much wanted crook, an incident that elevates the demure Fussil to triumph over his.drawTextInfluence.
The Curtain Falls

(Chestfield)

Drama

Henrietta Crosman, decidedly able character actress, who has gained a certain popularity and prominence the past year or so, is dominantly the leading player in this independent motion picture, and some one thing of tragedy are elements of the story. It is virtually a one-woman picture, with Miss Crosman in the main role in a role for which she is well suited.

The title and theme are in themselves open to selling copy for women and women. An aging woman, once a great actress on the verge of complete poverty and living in the past, takes a last chance, grasps the bull by the horns and makes her way. It becomes her career in straightening out the troubled affairs of a family on the edge of collapse. The créature is a rather imperious woman, and tranquility is restored to the household.

Besides Miss Crosman are Dorothy Lee, Holmes Herbert, Natalie Moorehead, Jameson Thomas, all familiar names. The selling angle is the story and Miss Crosman in those situations where here's been a sufficiently strong man to have drawing power in itself. In any case, her performance cannot fail to be approved. It is amusing to note that Miss Crosman giving up, is forced to leave the hotel where she has spent much of her more or less penniless "re-" in the kindness of an elderly gentleman of a boarding house, she hopes for an answer to a cable she sent to an old fellow-actress, now one of the wealthiest men in England. An answer reveals that the English woman has disappeared in Africa, and that her next of kin are a nephew and his family on Long Island. 

The story, therefore, is the selling focus.

...and James Bush, whose performance is worthy of mention, are buddies and mechanics in an airplane factory selling planes to the Allies. Bush falls under a shadow by reason of his German origin, and name, and is fired. Lyon, incensed, quits with him, and the pair, because of Bush, are unable to obtain a position. Bush finally leaves, and she leaps into the German command of Stroheim, and meet Miss Maritza, ambulance driver. The serious minded and quiet Bush falls completely in love, for the first time in his life. A German woman, Miss Maritza, to enlist as a pilot. Unexpectedly Lyon goes with him, the United States not yet in the war.

The film is a success story, not a war story.

The film is a success story, not a war story, and is without the usual dullness that attends the handling of a war theme.
Topping

20th Century Marches On
HOUSE of ROTHCHILD BUSINESS EVERYWHERE!

JOSEPH M. SCHENCK presents

GEORGE ARLISS
in
The LAST Gentleman

with

EDNA MAY OLIVER
JANET BEECHER • CHARLOTTE HENRY
RALPH MORGAN
Directed by SIDNEY LANFIELD

WITH ITS DARRYL ZANUCK HITS

Released thru UNITED ARTISTS
The Spectacle Maker (MGM)

Excellent

Fantasy, whimsical and often ironical. "The Spectacle Maker" is worthy of individual exploitation on its own merit. Directed by John Villiers and produced by Frank Har- ris, the story in Technicolor tells of Hans Schmidt, the spectacle maker, and his crippled grandson. A nobleman informs Hans his fortune is about to be invaded by the state. Hans suddenly finds he will make everything beautiful to the eye. After a long search for beauty, Hans invents such a lens and fortune smiles upon him, but only for a while. For a Stranger seeks him out, tells him his lens makes for deceit and hypocrisy and advises Hans to make a lens which shows the truth. Hans, having accused himself of sorcery and Black Magic, for his lens of truth has revealed to the Grand Duke his own hypocrisy and greed. The Spectacle returns in time to defend Hans, the little cripple is cured and Truth triumphs.—Running time, 20 minutes.

Hearts Metrotone News (Hearts MGM)

Edwin Hill Commentates

The debut of the Hearts reel under its own production organization marks also the initial "appearance" of Edwin C. Hill, whose "Human Stories of the Newspaper" has made him a million, as the Hearts "Globe Trotter." Mr. Hill provides all the running commentary. This first reel is highlighted by President Roosevelt's fireside chat in a Sunday night; the opening of the football season, with the game between Navy and William and Mary; the British cruiser H. M. S. Norfolk off California salvation of a remodelled British frigate used in an MGM picture; and an appeal from Sing Sing prison by Warden Lawes for a plan for the youth's youth to help them from turning to crime. In this last sequence, aided by numerous process shots, Mr. Hill has an opportunity to demonstrate the colorful narration for which he is justly famous.

Gus Van and His Neighbors (Universal)

Entertaining

Gus Van, well known comedy singer of the vaudeville stage, acts in the capacity of master of ceremonies in this number, which is skillfully produced by Montecore. It may be said that Van, in several of his character songs, provides the best comical entertainment, although others are lively. Included are Arminda, the Mexican dancer; Gine, DeQuincey and Lewis, comedy adagio team; Jean, Ruth and Gail, tap dancers, and Danny Dare's Dancing Darlings, in an attractive routine. It is a generally entertaining subject.—Running time, 18 minutes.

Switzerland the Beautiful (MGM-FitzPatrick)

Good

In Technicolor, James A. FitzPatrick takes his audience to the peaceful climes of Switzerland. The film's pastoral beauty definitely is enhanced by the color employed. Throughglout, the Alps stand out in bold relief against an azure sky as soaring mountain streams crash down the green and fertile valleys. Mr. FitzPatrick's ladder shot into the Bernese Alps, Lucerne and Geneva in this tour, interspersing scenes of typical village life.—Running time, 10 minutes.

Pro Football (MGM-Pete Smith Oddity)

Excellent and Timely

The professional Chicago Bears are the actors, "Pro Football," and their appearance at this time provides seasonal material. Much of the action is in slow motion and is thereby explanatory of many of the intricacies of professional play. This reel is fundamentally different from the school and college game. Such stellar players as Red Grange, Bronko Nagurski, Carl Bronbaugh and Ookie Miller should help to sell this subject.—Running time, 10 minutes.

Tailspin Tommy (Universal)

Action Serial

There is plenty of action, thrill and appeal for the youngsters in this latest Universal serial, adapted from the cartoon strip of the same title by Hal Forrest, which has a considerably shorter running time and focuses on a definite selling point for the exhibitor. It is a yarn of the air mail and mail pilots, with a twist woven in and the usual and expected introduction of bandits of the air. The lengthy task is headed by Maurice Murphy, Patricia Faith and Noah Beery, Jr., with such familiar types as Grant Withers and William Desmond among the supporting players. The first three chapters of the 12 to be issued are titled "Death Flies the Mail," "The Mail Goes Through," "Sky Bandits," which indicates the type of action to be found in the film. In these chapters, Murphy, as young garage mechanic and an aviation "bug," gets his chance at the airport, saves an airmail contract, rescues air circus specta- tors by crashing a runway plane, and proceeds to fall in love with Miss Farr. There is considerable in the serial which should offer opportunity for active selling, directed, of course, to the juvenile trade, among the patrons. The first three chapters run, respect- tively, 27, 21 and 20 minutes.

Tale of the Vienna Woods (MGM-Harmon Ising)

Good

This Technicolor cartoon subject brings to the screen the old fairy tale of the deer and the pedestrian satyr. The deer persuades the satyr to gambol with him. In the midst of their play they are chased by hunting dogs and, hiding in bushes and trees, escape. The satyr returns to his pedestrian and the deer wanders off into the woods only to find the dogs lying in wait for him. Again he is chased and cornered on the edge of a cliff. He cries for help and the satyr rescues him.—Running time, 8 minutes.

Taking Care of Baby (MGM)

For Mothers

Of unusual interest to mothers, this is just what the title indicates—an object lesson in the correct and incorrect ways to care for the baby. By means of contraposition of the methods of an ignorant and scatter-brained mother and one who knows and understands, ideas and methods usually so difficult to understand when explained or read are made graphically clear and understandable. Essentially serious and instructive, it is not, however, devoid of humor.—Running time, 18 minutes.

In Far Mandalay (Fox)

Excellent

Characterized, as are all of the Magic Carpet of Movietone's brilliant photography, this number takes the screen audience into Burma, the land of Kipling's famous Mandalay. Chinese junkers plying the waters, strangely expert native canoemen, grease-stained women with necks wrapped in metal, natives caving the in- evitable beetle-bust, and beautiful temples, are all part of the testing scene caught by the camera. A minumum of accompanying explanation, the use of a few subtitles, add to the effectiveness of the subject.—Running time, 20 minutes.

 Strikes and Spares (MGM)

Technique of Bowling

With Andy Variaga, world's champion, doing the work, and Pete Smith the talking, bowlers are shown the proper form and technique of the game. This is good material for their entertainment a liberal assortment of trick shots is shown. The champion has a steoge to show how not to do it and he does it himself in the proper form to get strike results. Some of the trick shots are amazing—picking off single pins, combinations of hooks and back-ups, curving the ball from one side of the alley to the other and finally rolling a ball down one alley to pick off the one and ten pins and having the one pin left on another alley and picking off pin left off there. Running time, 8 minutes.—G. M.

Goofy Movies No. 8 (MGM-Pete Smith)

Fair

Pete Smith tells all about the fashions of 1913 and then reveals to his listeners a "mell-drammer" of 1909 vintage. As usual, Pete's comments are to the point.—Running time, 8 minutes.

Nifty Nurses (Educational)

Entertaining

An entertaining and amusing comedy of the musical variety, this is in the nature of a take-off on such things as "Men in White," and featuring Johnny Downs and Sally Sweet, with Billy Gilbert supplying most of the comedy lines as the German-accented chef surgeon at the hospital. The music is tuneful, the dance num- bers, patterned after the title, are engaging, and the lines are quite amusing. The number of things, lost by the several surgeons, which come out of a patient's pocket, provide amusement, and nurses and attendants cheer the operation from the gallery. It is entertainments burlesque.—Run- ning time, 20 minutes.

Super-Stupid (Educational)

Amusing

The title of this comedy being well exemplified by Vince Barnett, the result is not par- ticularly brilliant, but nonetheless entertaining comedy. As Barnett, assistant and come-on man for Billy Gilbert, street peddler of panoptries, expends himself in doing the wrong thing at the right time, the pair are continually in hot water, especially with a certain policeman. Wasted are his attempts to recover, Gilbert mis- takes the address and sells the furniture to the color of the policeman's new home. There are laughs.—Running time, 20 minutes.

Betty Boop's Little Pal (Paramount)

Amusing

Here is definitely entertaining and amusing number of this animated cartoon series, in which Betty's little pal gets convinced up in the picnic lunch, is sent home, and captured by a dog-catcher on route. He escapes and returns to Betty after she had given him up as lost. Betty "sings" a tune about the entertaining fashion.—Running time, 7 minutes.

A Night in a Night Club (Universal)

Entertaining Polka Party

J. Harold Murray's pleasing baritone and bearing alone makes this Montecore production well worth while, and Buck and Bubbles have none of their old giddy dance ability. There are also Martha Raye, singer, and Elaine Ar- den, Greek dialect comedian, all with Harry Rose as master of ceremonies and singing a bit himself.—Running time, 18 minutes.
# Theatrical Receipts

The total of theatre receipts for the calendar week ended September 29, 1934, from 101 houses in 18 major cities of the country, reached $1,134,615, an increase of $19,107 over the total for the preceding calendar week, ended September 22, when 100 houses in 18 cities reported an aggregate gross of $1,115,508.

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## Theatres

<table>
<thead>
<tr>
<th>City</th>
<th>Gross</th>
<th>Previous Week</th>
<th>Current Week</th>
<th>Picture</th>
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<tr>
<td><strong>Boston</strong></td>
<td>1,800</td>
<td>900</td>
<td>3,000</td>
<td>&quot;The Scarlet Letter&quot; (Majestic)</td>
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<tr>
<td></td>
<td>5,000</td>
<td></td>
<td></td>
<td>&quot;The World Moves On&quot; (Fox)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Wagon Wheels&quot; (Para.)</td>
</tr>
<tr>
<td><strong>Buffalo</strong></td>
<td>3,500</td>
<td></td>
<td>1,800</td>
<td>&quot;Hideout&quot; (MG M)</td>
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<tr>
<td></td>
<td>25c</td>
<td></td>
<td>25c-35c</td>
<td>&quot;Elmer and Edie&quot; (Para.)</td>
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<td></td>
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<td>&quot;Man of Two Worlds&quot; (Radio)</td>
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<tr>
<td></td>
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<td></td>
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<td>&quot;Belle of the Nineties&quot; (Para.)</td>
</tr>
<tr>
<td><strong>London</strong></td>
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<td></td>
<td>10,000</td>
<td>&quot;The World Moves On&quot; (Fox)</td>
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<tr>
<td></td>
<td>30c</td>
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<td>10,000</td>
<td>&quot;Wagon Wheels&quot; (Para.)</td>
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<tr>
<td><strong>Chicago</strong></td>
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<td>&quot;With a Song&quot; (Fox)</td>
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<tr>
<td></td>
<td>30c-50c</td>
<td></td>
<td></td>
<td>&quot;I Give My Love&quot; (Radio)</td>
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<tr>
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<td>3,300</td>
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<td></td>
<td>&quot;In Old Chicago&quot; (Radio)</td>
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## High and Low Grosses

<table>
<thead>
<tr>
<th>City</th>
<th>High and Low Gross</th>
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<tbody>
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<td><strong>Boston</strong></td>
<td>High: 19,107, Low: 900</td>
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<tr>
<td><strong>Buffalo</strong></td>
<td>High: 6,800, Low: 30c</td>
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<tr>
<td><strong>Chicago</strong></td>
<td>High: 8,000, Low: 30c</td>
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<tr>
<td><strong>Cleveland</strong></td>
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<tr>
<td><strong>Denver</strong></td>
<td>High: 12,000, Low: 1900</td>
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</tbody>
</table>

**Notes:**
- High and Low Gross figures are provided for select cities and their respective theatres.
- The table includes receipts for a variety of movie titles shown across different venues.
CHU CHIN CHOW

ON THE SCREEN
TODAY at 11:30 A.M.

THE AMAZING ROMANCE of the SLAVE GIRL WHO TURNED HER MASTERS INTO HER SLAVES!
Zahrat, the slave girl, whom all Bagdad desired! This pearl of the Orient refused her love to Princes and Sultans for Nur-al-Din, the slave—who was denied the right to own her!

"CHU CHIN CHOW"

The Screen's Most Lavish and Spectacular Production! Mystery! Intrigue! Adventure! Music! Romance! Beauty! — Woven into one of the Great Pictures of All Time! Produced by G-B with a Cast of International Stars, including Anna May Wong, Fritz Kortner and George Robey

SEE The Famous Bagdad Slave Bazaar where thousands of Harms!
SEE the Treacherous Betrayal of Chu Chin Chow by the Slave Girl He Had Tortured on the Rack!

ROXY
ONLY PICTURE IN ROXY FOR FLAT 2 WEEKS
OCTOBER RELEASE. G. B. SALES FORCE AT ALL FOX
WRECKING ROXY RECORDS

“THREE ★ ★ ★ STARS”
— Kate Cameron, N. Y. Daily News

“Most pretentious
screen spectacle!”
— Regina Crewe, N. Y. American

“Stunning sets and
lavish production!”
— Rose Pelswick, N. Y. Journal

“Tuneful, spectacular,
robust!”
— N. Y. Times

“Entertaining spec-
tacle! Lively story!”
— Marguerite Tazelaar, N. Y. Herald-Tribune

“I enjoyed it immensely.
Colorful, lavish, spec-
tacular and tuneful!”
— William Boehnel, N. Y World-Telegram

“Good entertainment;
lavish spectacle, pro-
duced with much ima-
gination, excellently
acted... exciting dra-
matic situations... good comedy, unusually
good musical score and
fine voices. Class A!!”
— Harrison’s Reports

HISTORY BOOKED
Directly After Screening!

EXCHANGES IN U. S. REGAL FILMS LTD., IN CANADA
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td>Hollywood</td>
<td>“Gift of Gab” (Univ.)</td>
<td>4,800</td>
<td>“Wake Up and Dream” (Univ.) and “Two Heads on a Pillow” (Liberty)</td>
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<td>W. B. Hollywood</td>
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<td>“British Agent” (F. N.)</td>
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<tr>
<td>Indianapolis</td>
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<td>“Servants’ Entrance” (Fox.)</td>
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<td>Circle</td>
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<td>“Dames” (W. B.)</td>
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<td>Lyric</td>
<td>“Case of the Howling Dog” (W.B.)</td>
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<td>“Jane Eyre” (Mono.)</td>
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<td>Palace</td>
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<td>“Death on the Diamond” (MMG)</td>
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<td>“The Scarlet Empress” (Para.)</td>
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<td>Tower</td>
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<td>“One Night of Love” (Col.)</td>
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<td>Uptown</td>
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<td>“The Cat’s Paw” (Fox)</td>
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<td>Loew’s State</td>
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<td>21,675</td>
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<tr>
<td>United Artists</td>
<td>“Boulette Drummond Strikes Back” (U. A.)</td>
<td>10,000</td>
<td>“The House of Rothschild” (U.A.)</td>
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<tr>
<td>W. B. Downtown</td>
<td>“The Dragon Murder Case” (F.N.)</td>
<td>9,000</td>
<td>“The Lost Patrol” (Radio)</td>
<td>2,500</td>
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<tr>
<td>Minneapolis</td>
<td>“The Cat’s Paw” (Fox.)</td>
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<td>“Widow’s Alibi” (F. N.) and “We’re Rich Again” (Radio)</td>
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<td>Century</td>
<td>“Straight Is the Way” (MMG)</td>
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<td>“You Belong to Me” (Para.)</td>
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<tr>
<td>RKO Orpheum</td>
<td>“Side Street” (F. N.)</td>
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<td>“Desirable” (W. B.)</td>
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<td>State</td>
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<td>“The Lost Patrol” (Radio)</td>
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<tr>
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<td>“Finishing School” (Radio)</td>
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<td>“One More River” (Univ.)</td>
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<td>Montreal</td>
<td>“Ol’ Human Bondage” (Radio) and “Bachelors Button” (Radio)</td>
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<td>“The Girl from Missouri” (MMG) and “Midnight Alibi” (F. N.)</td>
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<tr>
<td>Imperial</td>
<td>“Hat, Coat and Gloves” (Radio) and “The Moonstone” (Mono.)</td>
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<td>“Shuck” (Mono.) and “Money Means Nothing” (Mono.)</td>
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<tr>
<td>Princess</td>
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<td>7,500</td>
<td>“Evergreen” (British) and “A Cup of Kindness” (British)</td>
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<tr>
<td>New York</td>
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<td>Mayfair</td>
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<td>8,000</td>
<td>“The Fountain” (Radio)</td>
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<td>“She Loves Me Not” (Para.)</td>
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<td>Radio</td>
<td>“Gift of Gab” (Univ.)</td>
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<td>“Million Dollar Ransom” (Univ.)</td>
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<td>Rivoli</td>
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<td>RKO Music Hall</td>
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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>
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<td>Capitol</td>
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<td>41,000</td>
<td>“Desirable” (W. B.)</td>
<td>14,500</td>
</tr>
</tbody>
</table>
Robson Scores in Splendid Picture
A picture that's just plain, ordinary swell! Humor, warmth, drama and audience appeal with capital letters... good taste and pace and all the ingredients that go towards making rave notices. Give yourself a treat by playing this up big. Without comparisons, it can be a tremendous successor to "Lady For A Day".

As a box office attraction it looks like a runner-up on "Lady For A Day"... shoots straight at the audience heart with emotional wallop. Picture has everything it takes for popular appeal.

This is money in the bank... the picture is a triumph and combines sock drama, stirring comedy and unique romance. Another gem in Columbia's diadem. A worthy successor to "Lady For A Day". Motion Picture Daily

LADY BY CHOICE
with
CAROLE LOMBARD
MAY ROBSON
Roger Pryor—Walter Connolly
Story by Dwight Taylor — Screen play by Jo Swerling
Directed by David Burton

A COLUMBIA TRIUMPH
<table>
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<th>Theatres</th>
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**Theatre Receipts--Cont'd**

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October 6, 1934
FAMOUS WIENER (SCHNITZEL) SURGEON
EXPLAINS HOW TO INJECT
"VITAMIN A"
INTO THE
BOX
OFFICE

"Zo-o-o! You shoot
make dem leff from
diss rib down, alreddy!"
says Dr. Hofbrau, noted
scientist who discovered how to
make beer with foam on
the bottom.

RIGHT HERE
is where the laughs begin
in this "intimate revue", the
funniest, fastest, girliest short
comedy that has come out of
Hollywood in many a moon...

Nifty Nurses
A MUSICAL COMEDY
with
JOHNNY DOWNS
SALLY SWEET

Written and Directed by LEIGH JASON
Songs and lyrics by
WILL JASON and VAL BURTON
Dance Director, ALEXANDER OUMANSKY

Educational Films
"THE SPICE OF THE PROGRAM"
Distributed in U.S.A. by FOX Film Corporation
THEATRE OWNERS TAKE ACTION
ON NATIONAL HOUSING ACT

Better Theatres will continue to report and assist the progress of theatre modernization and invite exhibitors to make free use of its services; questions relating to reconstruction, replacements and improvements will receive immediate attention and replies made available to all theatre owners by publication in forthcoming issues. On request, Better Theatres will supply list of local financial institutions through which loans may be obtained.

Stirred to action by reports in Motion Picture Herald, Motion Picture Daily and Better Theatres that the National Housing Act provides $33,000,000 in credit to motion picture theatres for repairs, replacements and improvements, hundreds of theatre owners have signified intention to borrow as quickly as possible to recondition their theatres.

The Government has presented an opportunity and a challenge that has awakened the interest of the whole motion picture industry. The theatre is the proving ground for all the costly efforts in production, and must add its share toward the final triumph of its presentations. It is necessary that motion pictures be shown in surroundings that are not only safe and sanitary but pleasing and comfortable. Theatre owners recognize that these attributes of their theatres contribute solidly to their rewards.

Although the National Housing Act was designed as a broad recovery measure for the 16,000,000 buildings in the country in need of repair, the Government has recognized the importance of the motion picture theatre in the prosperity and well-being of the nation and made definite provision for them. It remains for theatre owners to make immediate use of so rare an opportunity.
DEAR HERALD:

At Wall Lake we were again pleased to meet our very good friend, Miss Richards, who helps her father operate the Strand theatre. To operate a theatre in Wall Lake and make it pay requires a lot of work and faith in the future, together with a disposition to get the public into the house. This is just what Miss Richards and her father are doing, in spite of the fact that it is a small town. We hope they continue to succeed.

Our old friend, L. A. Miller of the Iowa theatre at Lake City, is still giving that community the best there is in entertainment. Both in quality of service and the conveniences of a beautiful house. On one or two nights a week he has "Bank Night," but whether or not we pay we don't know, and he won't know until he finally figures up the cost and the after effect. Boils are very disagreeable things to have, but they say that they purify the system. Maybe.

L. J. Kingman, who operates the Empress at Rockwell City, was about to commit murder on a dana saleswoman when we called. He finally persuaded both of them to have a glass of buttermilk, and after that they got along all right. L. J. looks and reminds us very much of Harry Day at Ada Grove, except that one is a little better looking than the other.

H. H. Thomas runs the De Luxe theatre at Kingsley. Harry Day sent us over there to have him take the Herald, and after we got there we found out that he was already taking it. We found out something else, too: he came from Nebraska. Left a darned good state to come over here among these corn-huskers. He used to help Art Record at Beatron, Nebraska, run his theatre. That accounts for the reason why Art can go to Florida one winter and California the next. And that is probably the reason why Art don't like 32.

Herald of Pocahantas, Iowa

Keeps Himself Posted

At Rensm we met Fred Koch and his wife. We don't want to say too much about Mrs. Koch because Fred might get sore about it, but listen, Oscar, if you ever go to Rensm be sure to call on Fred and tell him you want to see the embroidery work that his wife has done and you will see the finest pieces you ever saw. How that lady makes 'em is a wonder to us. Fred operates the theatre and tries to keep himself posted on the best service, that's why he is so strong for the Herald.

Paulina would likely be just another Iowa town if it weren't for Mr. and Mrs. Johan- son, who operate the Wonderland theatre. They tore up an old store and made it work, and make it pay a lot of money. We have given some space to their enterprise, and we are mighty glad they did, because we have had a lot of pleasure from the theatre ever since some of Mrs. Johann- son's cooking, and Mabel, when you eat her cooking you know you have eaten something. And besides that, here is something you fellows ought to know, and that is that Mr. Johnson is an expert mechanic in any- thing he undertakes, and if you want an ex- cellent mechanic, electrical or otherwise, you couldn't do better than get in touch with him, because you might come high, measured by his ability.

A Doctor of Theatres, Too

If you are ever sick, and you go through Newell, be sure to call on Dr. M. A. Arm- strong, who has a reputation of curing suffering humanity as well as operating the Wonderland theatre as it should be operated. We had a delightful visit with the doctor and hope to meet him again some time. It is a pleasure to converse with men of knowl- edge and we hope to go back some time.

Storm Lake is fortunate in having two such theatricals as Mr. Tracy and Mr. Newman. Lots of towns don't. We didn't get to see Mr. Tracy until his show had been closed, so we don't know what he was showing, but we called on Mr. and Mrs. Newman and F. R. Koch, the managers, and they are going to show us "Bank Night" and we are looking forward to it with much anticipation. Storm Lake is a good town but the lake is getting low, but that's because Tracy and Norman don't have anything to do with the lake.

E. Reckagel still tells the engineers on the Illinois Central and R. R. what to stop and when to go, and they better stop and go when he tells 'em, too. He also runs the popular movie house in this town, and when he tell 'em he's got a good show he's got it. That's why his theatre has become so popular in this corn belt section. He's a strong advocate of the Herald.

This town is Pocahontas. This isn't the place where Pocahontas made goo goo eyes at John Smith, but it is where the "tall corn grows," and where Jack Bauman runs the Rialto theatre, and that's why this town occupies a prominent position on the map. If Pocahontas and John Smith were here tonight we'd try and shake John and take her down to the Rialto to see Jack's show and give her a real treat. We have often wondered if we'd sooner kiss Pocahontas than Cleo- patria. Jack says he wouldn't, but then Jack always did have a weak stomach and Ezra, if you never sat down to Mrs. Bauman's table you hain't never et nutthin yet. When we sat down to her table and remembered that the doctor instructed us to step lightly on the feed, we wished somebody would shoot him.

Real Town, Real Theatre

Didja ever hear the name "Humota" for a theatre? No you didn't until now. Well, that's the name of W. B. Frankie's house at Humboldt, and the Humota is a real theatre operated by a real fellow and Humboldt is a real town. Dakota City is a sub- ject for another article and separated from that town by the railroad. It is the county seat and all the size of your thumbnail, and when the boys and girls want to see a real show they go over to Humboldt for two

reasons, one being on account of Mr. Frankie and the other being because they have no theatre in Dakota City. When we called before, Mrs. Frankie was in a hospital and not expected to live, now she is rugged and hearty and looks like she could throw a male cow over the fence by a bull's tail. We were glad to find her looking so well.

W. F. Smith of the Colonial at Clarion is still there and has taught the public to understand that when he puts on a show it is a good one. That's why the Colonial is so wellknown throughout this territory. We met the junior Mr. Smith for the first time, and our impression is that he never stole anything but a few glances at some of the Clarion girls. Clarion is a good town, Mr. Smith is a swell fellow and we hope the Colonial succeeds.

We noted in a recent issue of the Herald that a gentleman out in Oregon steps on us rather heavy because of our remarks regard- ing that "Timber Belt" idea to bring rain. We don't know much about it but we may an-
swer it next week. We recall that a citizen of our own state once declared he could bring rain by bombarding the heavens with explo-
sives. Our legislature appropriated $5,000 for him to try the experiment. He did and it didn't rain a drop for four months. If we were here today we would like to advocate a "timber belt" to bring rain unless the teacher sent him back to the third grade. In the next issue we may tell you a whole lot of what we don't know about rain, but then rain don't have anything to do with the theatre business except if we don't get it.

COLONEL J. C. JENKINS

The HERALD's Vagabond Columnist

Canada Uses Films

For Loan Announcement

Through the cooperation of the motion picture industry in Canada, the federal gov-
ernment there is this week telling film audiences its purpose in launching the new $250,000,000 Dominion of Canada Refund-
ing Loan. The loan brings the total of Canada's refunded wartime debt up over the billion mark and is one of Canada's most important recent financing efforts.

Theatres donated screen time, assistance which the premier and members of the gov-
ernment considered of major importance. The film, a brief sketch of trailer length, was made by Associated Screen News. Two hundred prints are being used to insure simultaneous release throughout the whole Dominion.

Radio Has College Short

RKO Radio has produced a two-reel short subject, called "Songs of the Col-
leges," and featuring instrumental and vocal renditions of the songs of 13 of the country's leading colleges. The musical material is said to form a background to shots depicting phases of college life, with emphasis on football.
Presenting the First 3 of Majestic's Guaranteed 12

LOVE

IS A WONDERFUL THING

A PICTURE—all love—is "sticky"—"sentimental." Without love—it is "uninteresting"—"a kid's picture."

Let us see what fine stories and inspired direction can do.

"THE SCARLET LETTER," an acknowledged classic, has a love story that has thrilled the world's readers for eighty years—also, hate, jealousy, revenge, comedy; marvelous atmosphere, a score of interesting elements and—Love.

"NIGHT ALARM" we believe to be the most spectacular fire thriller ever filmed. It has political intrigue, a fighting newspaper, little dialogue, much action, comedy sequences, and, defying death and disaster—the romance of two real youngsters—Love.

A story of a pretty girl on her own—moving swiftly to a shock climax—yet motivated by her relations with two admirers—"SHE HAD TO CHOOSE," a comedy drama with music, has the necessary element—Love.

Three fine entertainments—clean, wholesome, smart, classed as "major" production by all reviewers.

Any Majestic Exchange manager would "love" to screen them for you.

MAJESTIC PRODUCING CORP.
RKO BLDG. — 1270 SIXTH AVE. — NEW YORK, N. Y.

EXCHANGES EVERYWHERE
**Columbia**

**GIRL IN DANGER:** Ralph Bellamy, Shirley Grey—A good programmers picture but it doesn’t pretend to be anything more, so that’s all right. Played in this city. A good programmer’s picture. Played Sept. 15—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HENT BELL FOR LOVE:** Tim McCoy, Lillian Bond—A typical good programmers picture; one of the best Tim McCoy has made this season; plenty of action and situation. Lillian Bond is very attractive—J. C. Darst, Dante Theatre, Dante, Virginia. General patronage.

**LADY FOR A DAY:** May Robson, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, Jean Parker, Valerie burns—A typical good programmers picture; one of the best made by Warners this season. Played Sept. 6—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.


**ONCE TO EVERY WOMAN:** Ralph Bellamy—A swell piece of entertainment with a miserable title. Second night better than first. Original story title would have been much better. Played Aug. 27—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


**TWENTIETH CENTURY:** John Barrymore, Carole Lombard—Terrible. The stars worked hard and did a good job with what material they had but it didn’t help. First walkouts for a long time. Played Sept. 1—Hollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

**First National**


**FEMALE:** Ruth Chatterton—Very good comedy romance. Issued as a programmers picture but gave splendid satisfaction. Played Sept. 4—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.


**MIDNIGHT ALIBI:** Richard Barthelmess, Ann Dvorak—A good programmers picture that will please the average theatre-goer. It is a murder mystery with a little romantic theme in it. The romantic theme is the only offensive part, but that is handled in such a manner that it is really not offensive. Barthelmess and Miss Dvorak play their roles superbly.

**FOX**

ALL MEN ARE ENEMIES: Hugh Williams, Helen Twelvetrees—To my opinion, the worst picture of the year. Not too good of the whole mess, picture was understood clearly. Mona Barrie has no looks what-soever and not well acted. Poor business in a good title wasted on nothing—J. C. Darst, Dante Theatre, Dante, Virginia. General patronage.

ALL MEN ARE ENEMIES: Hugh Williams—Very poor. Story drags and Hugh Williams talks so fast it is hard to understand and on top of this he has an English accent. We had lots of walkouts. Business not unusual—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.


BABY TAKE A BOW: Shirley Temple—A picture that will please everybody, young and old. Drew one of the biggest crowds of the season. The picture is good even without Shirley Temple and with her it is just about as good as any picture around. Played Sept. 22—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BABY TAKE A BOW: Shirley Temple—No need to tell you this one is good. To our notion the best that Metro has ever made. Played Hullis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage. Just about a perfect “evening at the theatre” if you can get your family there. Running time, eight reels. Played Sept. 3—Henry Reeve, Mission Theatre, Menard, Tex. Small town patronage.

BOTTOMS UP: Pat Patterson—Good but we would clash the Odd program, picture. It really didn’t come up to expectations. Why all the shouting was Pat Patterson. She seemed very ordinary to us. Her singing is anything but good. Business poor. Played Sept. 1—Mr. and Mrs. Willfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.


CHANGE OF HEART: Janet Gaynor—Janet Gay- nor always a surefire drawing card at the Green Lantern Theatre. Played Hullis Drew, Temple for several months. Everybody seemed pleased with the picture and business was unusually good. Played George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—With Janet Gaynor and Ginger Rogers, this should have been a great special, but owing to a weak story it is only a fair program picture. Good performance by the entire cast and it is clean and fairly entertaining, but it is not up to usual standards. Played Hullis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.

DAVID HARUM: Will Rogers—This fine produc- tion deserves all the praise it has received. Many patrons have seen it several times. Played Aug. 5—Mr. and Mrs. Willfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.


SERVANTS’ ENTRANCE: Janet Gaynor, Lew Ayres—If ever there was a great picture for the small town theatre, here it is. Just plain solid good entertainment, clean as can be and quite in the best Will Rogers tradition. He was hand picked for his job or her delivery and delivered. Business not so hot on it but due to problems and an unusually large “revival” interest, but it’s a great picture and should be enjoyed. There should be an all-city show every week. Played Hullis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.


THREE IN A HONEYMOON: Sally Ellyn—Good programmers picture. Fits in better than in some other pictures. Played Aug. 17—Mr. and Mrs. Willfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.
MOTION PICTURE HERALD

TOBER 6, 1934

OFFERING YOU:
- A Sound Box Office Attraction
- Complete Ownership
- A Self-Liquidating Investment

MGM

CAT AND THE FIDDLE, THE: Ramon Novarro—Beautifully produced. Out of the ordinary. We would have been proud of this picture but we received a very bad print, which ruined the whole show. Appeals especially to women. Average drawing power. Played Sept. 26-27.—Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

HOLLYWOOD PARTY: Laurel and Hardy, Jimmy Durante, Lopz Velez—Was a mess of nothing. Laurel and Hardy and "Chocolate Soldier" spectacle was all there is to the picture. I can't figure out why they don't take Jimmy Durante out and shoot him, for he is in a poor state of health. Played Sept. 15-16.—Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, Myrna Loy, William Powell—Combination of star names, MGM photography and Diller's publicity ambitions made to make sweet music at the box office. Running time, 95 minutes. Played Aug. 12-23.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger—Grand picture. Gable and Loy give acting performances as good as those given them to make sweet music at the box office. Running time, 95 minutes. Played Aug. 12-23.—Hartung, State Theatre, Portland, Oregon. Neighborhood patronage.


MYSTERY OF MR. X: Robert Montgomery—One of the best mysteries to date. Everyone like the picture. Holds interest to end. Played Sept. 9-16.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

PARIS INTERLUDE: Otto Kruger—Trite and inconsequential picture. There is nothing in either story, title or cast to draw business. Best thing to do with this is to cancel it.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.


SADIE MAKE: Joan Crawford, Franco Thone, Edward Arnold, Gene Raymond, Esther Ralston, Janet Dixon—This is the type of picture that keeps MGM out in front of the herd. Brought a big business and pleased everyone. Crawford is certainly a consummate actress, but every time I see her, I wonder what makes her click so big. But as long as she clicks, I should worry less.—B. Hollenbeck, Valley Theatre, Manassas, Colo. General Farming patronage.


STAGE MOTHER: Alice Brady, Maureen O'Sullivan, Franchot Tone, Philip Holmes, Ted Healy—This went over fine with my audience. Alice Brady OK and Maureen O'Sullivan also very fine. Too much chatter. Running time, 78 minutes. Played Sept. 7—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton—Swell film for the big kids. Those grown-ups that like Tarzan and similar fare. Metro did a good job on this one and I thought it was a better show than any of you guys that run houses within a couple miles of a hospital, lay off of it. It's the noisiest thing on record. All the excitement of having their ears plugged with wax to keep Tarzan's call from bursting their ear drums. Running time, 100 minutes. Played Sept. 16-17-18.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.


THIN MAN, THE: William Powell, Myrna Loy—May's spectacular box-office results in red months for us. This one sneaked up from behind and showed us how business could be, if pictures were all Ray Milland. It is so thick in this one that lots and lots of 'em stayed through two performances to see if they could hear on the second-run what they caught at on the first. Running time, 90 minutes. Played Sept. 9-20.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jack Oakie, Lionel Barrymore, Joseph Calleia, Richard Arlen—This is a typical story of the way it is to be told. It is grand entertainment for the kids, but has little going for it except the excitement given by the Robin Hood kind of stuff. Played Sept. 16-26.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

YOU CAN'T BUY EVERYTHING: Mary Robson—One of the finest pictures ever made for a small town. Mary Robson is marvelous and lives her role. People who saw it liked it but business was below average.—Joe, Small town patronage.

Monogram

FIGHTING TEXANS: Rex Bell—Another picture which I have shelved and played to perfect advantage. This picture, with Rex Bell graduated from Westerns, has a good sound and good light. The story is a little different. Everyone praised this one. Running time, 51 minutes.—Antonio C. Baldwin, Avon Theatre, Canastota, N. Y. General patronage.

JANE EYRE: Colin Clive, Virginia Bruce—A very good picture from Monogram. The light and sound surprised me, as I expected, not the product of a good many of the majors. The picture followed the book about as consistently as possible, without making it appear too "heavy" for the audience. Business fair only. Running time, 65 minutes.—Antonio C. Baldwin, Avon Theatre, Canastota, N. Y. General patronage.


Paramount

BOLER: George Raft—Good program picture. It can't compete with "Up in Arms," for entertainment value for the small town. "Boler" is slightly drab but will appeal to young married couples. Played Aug. 12-23.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.


HERE COMES THE GROOM: Jack Haley, Pa-
SEVEN MORE SHOWMEN JOIN CONTRIBUTORS
To the ranks of contributors to "What the Picture Did for Me" come seven more showmen who find the reports of other exhibitors of profitable service to their business. Their stories are:

George Michael, Freerum Theatre, Freerum, S. Dak.
Kent C. Hartung, State Theatre, Portland, Ore.
Russell Allen, Allen's Theatre, Farmington, New Mexico.
W. Horace Reese, Spruce Theatre, Philadelphia, Pa.

Cocky Cauleys: Wheeler and Woolsey—Like the菜肴 of the same name, these two cooks have left out theologically offensive dishes. Running time, 79 minutes. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.

CRIME DOCTOR, THE: Otto Kruger, Karen Morley, Nils Asther, Judith Wood—Kruer goes places in my house, and this is no exception. His work is poor, but good fortune seems to be with him, for he is playing Doc McPhi- larson and he is going along from screen to screen. Don't be surprised if you enjoy figuring things out for yourself. Running time, 79 minutes. —J. C. Tatham, State Theatre, Portland, Ore. Neighborhood patronage.

DOWN TO THEIR LAST YARD: Mary Boland, Paul Cavanagh, from Fox, Stanley Blacker—A musical of millionaires gone broke. We are glad to see Mr. Boland and Mr. Cavanagh, some of our old friends, and a few new ones. Running time, 70 minutes. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.

HAT, COAT AND GLOVE: Ricardo Cortez, Barbara Robinson—The characters revolve around a coat. They are wearing a coat instead of playing a motion picture in a coat. For a few seconds of the film it is a cute picture but for the entire picture it is average. —B. G. Cooper, Blackboard Theatre, Eugene, Ore. University and general patronage.

HIPS, HIPS, HOORAY!: Wheeler and Woolsey—As you might expect, with any random pick for this down. My patrons ate it up. I had seen one or two butts on the screen for me. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Beles—This is a very good picture that pleased the majority of my patrons. It is a love story, if that is what you like. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Hard- ing, John Boles—Not a bad picture, but it has a bit of the salacious, risqué or what-have-you pictures that was expected. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Har- ding, John Beles—An entertaining production, with many of the popular or otherwise worthy organizations who placed this picture on the condiment list. It is a family picture but with a reverse attitude when attempts are made to please young people and the church authorities. I set aside this picture to rule such from the children. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage. Let me tell you that in this picture Mr. Beles has no resource at all. To prove false to his woman, he goes back to his first love and has a single的确e of his life in the theatre. —J. C. Tatham, State Theatre, Portland, Ore. Neighborhood patronage.

LIFE OF VERGIE WINTERS, THE: Ann Har- ding, John Beles—This is a single的确e of his life in the theatre. —J. C. Tatham, State Theatre, Portland, Ore. Neighborhood patronage.

LOST PATH: THE: Victor McLaglen, Boris Karloff—I was badly disappointed in this picture. My patrons likewise. The business was about the same for the advertising. SoberlyI played this one, which is good and not much else for the advertising. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.


OF HUMAN BONDAGE: Leslie Howard, Bet- te Davis—Somebody ought to give Bette Davis a medal for her performance in this picture. —B. G. Cooper, Blackboard Theatre, Fremont, Ky. Small town patronage.

RENEGADES OF THE WEST: Tom Keene—
Here's an old one. Picked up and traded with RKO for one of those new ones that don't mean a thing, yet this hokum western did better than average weekend business. We got a good print and, to our notion, it's worth a thought to any exhibitor who can use westerns and hasn't tried these, to talk to RKO and work them in place of something you don't want. RKO in Dallas have been a fine bunch to do business with. We like them the same time running six reels.—Henry Reeves, Mission Theatre, Menard, Tex. Small town patronage.

SPITFIRE: Catherine Hepburn—This did a fair Sunday business. The boys in the galaxy rated it but the women were all for it. Played Sept. 2-5.


STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Wm. Gargan, Marion Nixon—And again—Oh. Dear Mr. RKO; Don't Never do that. Running time, 7 minutes. Played Aug. 25—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—No good for small towns. No business and the picture wasn't entertaining. Just another magazine story of divorces and reunions, which does not even have a new slant. Played Sept. 20—Gene Michael, Fredrum Theatre, Freeburn, Ky. Small town patronage.

WHERE SINNERS MEET: Clive Brook, Diana Wynyard—An excellent producer who completes a picture, sees that it is terrible, and still passes it on to the public. Running time, 72 minutes. Played—Antonio C. Balducci, Avon Theatre, Canastota, N.Y. General patronage.

Universal

HOUSE OF ROTHSCCHILD, THE: George Arliss—Truly a great picture but it is equally true that it is a "class" picture and not a very fine program exclusively. One of those pictures that is to be shown in all the larger theatres but you don't get much in the way of cash for the running. Running time, 50 minutes. Played—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.


I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon, Ernest Torrence—Good picture; played late to an average audience.—Vernon G. Godbey, Mission Theatre, Nampa, Idaho. General patronage.


PALOOKA: Jimmy Durante—This was a riot. Played late to an average business. It pleased the throng and it was a hit in a big way and they liked it.—Marion F. Bodell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SAMARANG: Native cast—Used this along with the "Diano Quintuplets" and had the largest crowd in weeks on our midweek large lots. It was well received.—Marion F. Bodell, Paramount Theatre, Wyoming, Ill. Small town patronage.

United Artists

AFFAIRS OF A GENTLEMAN: Paul Lukas, Lella Hyams—Used on double feature bill and it proved the weakest in three months. Poor story and too much talking; running time, 39 minutes. Played—Mrs. B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—The usual good mystery with Karloff doing good work, but not equal to our average business. Running time, 74 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

BLACK CAT, THE: Boris Karloff—The only kick in this thriller is the feeling of relief when it's over. Plenty of unconvincing emotion.—Howard Roberts, Theatre, East Jordan, Mich. Town and country patronage.

BLACK CAT, THE: Boris Karloff—Reports on this reaction vary. He did not please our house and we think it is a poor picture. We won't expect much favorable reaction to it. However, it went over very well in double program and gave an average for the average picture fan. Played Sept. 15—George Lodge, Cover Eastern Theatre, Clayton, Del. Small town patronage.

EMBARRASSING MOMENTS: Chester Morris, Margaret Sullavan—Average business. We always get a good laugh from this one. Running time, 57 minutes. Played—Mrs. B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

GLAMOUR: Paul Lukas, Constance Cummings—Unsuccessful, except for the scene in the prison—only special about it was the rental. It's a well-made picture with a poor plot and dull dialogue. Played—Mrs. B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.


HALF A SINGER: Joel McCrea, Sally Blane—Where, oh where has Universal been this past season? This is the best picture they have turned out this season which has clicked in this town. "Half A Singer" is a capital picture, no doubt about it. Played Sept. 25—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


JESUS OF TROY: John Garfield, Ethel Merman—This was a capital picture and was well received. Played Sept. 17—Henry Reeves, Mission Theatre, Menard, Tex. Small town patronage.

LOVE CAPTIVE, THE: Nils Asther, Gloria Stuart—Very fine, a beautiful color program that pleased our patrons. It is something out of the usual run of pictures. It is melodrama of the hypnotic variety. It's a real tear jerker. Probably not the kind of picture to appeal to the ladies. The cast offers no outstanding performances. Played 30 minutes. Played Sept. 9—Hollis Dews, Temple Theatre, East Jordan, Mich. Town and country patronage.

ONE MORE RIVER: Diana Wynyard—I don't like to knock a picture, but I am afraid this one is absolutely no good for our town. These English plays are poisonous.—Played Sept. 15—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.


S.O.S. ICEBERG: Rod LaRocque—There were only a few who liked this picture. Played—Mr. and Mrs. R. A. McNulty, Dollar Theatre, East Jordan, Mich. Town and country patronage.

UNCERTAIN LADY: Genevieve Tobin, Edward Everett Horton—The plot is good, but sound on our print was awry. In order for us to really appreciate "Uncertain Lady," the picture should be seen at least twice. Business mediocre. Running time, 63 minutes. Played Sept. 7-12—Henry Reeves, Mission Theatre, Menard, Tex. Small town patronage.

CAPTURED: Leslie Howard—Terrible. One of the most depressing pictures we have ever run. We had a great deal of trouble getting people to pay attention to it.—Marion F. Bodell, Paramount Theatre, Wyoming, Ill. Small town patronage.

COLLEGE COACH: Dick Powell—Sure, I know it's old, but we missed it last year when it really frightened us. Don't run it late and don't let us catch you—You can have a middle-of-the-road football picture that 'll all like, well, here it is. I mean to say. We bought this picture for the man who wants to take it so it's still a good picture for your school audience. Running time, 65 minutes. Played Sept. 7-12—Henry Reeves, Mission Theatre, Menard, Tex. Small town patronage.

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COBRA: Claire Trevor, Wayne Morris—Average business.—Played Sept. 7—Mr. & Mrs. Wilfred Racine, Ideal Theatre, Horns, Ore. Small town patronage.


HEAT LIGHTNING: Aline MacMahon—A thoroughgoing mystery but nothing in it. Aline MacMahon is a capable actress but this is not her sort of picture. Played—Mr. & Mrs. A. J. Long, Dollar Theatre, East Jordan, Mich. Town and country patronage.

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HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—A tuneful, rollicking story about the navy, with an all-star cast. A good picture for a setting and the Navy for a cast. Nothing but good clean comedy from start to finish. Education, for many from our Kansas Plains have never seen a picture like it, which pleased everyone. It came out Sunday night, but that was not a part of the picture. You can't advertise this one too highly. Running time, 86 minutes. Played September 8-9—Gladys E. McDermott, Owl Theatre, Traverse City, Mich. Town and country patronage.

MERRY WIVES OF RENO: Gena Farrell, Margaret Lindsay, Donald Woods—A very good comedy picture. Produced with marbles by Warners. Outstanding performances in every department.—J. C. Dart, Dante Theatre, Dante, Virginia. General patronage.

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Short Features

COLUMBIA BABES: Scratchy Cartoon—Please the crowd, but was below standard. Running time, seven minutes. Played Sept. 9-12—Dollis Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.


TEN BABY FINGERS: Broadway Brevities—An-
other good comedy from this old-time team. It's a treat to hear our audience laugh at a comedy for a change. — J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SENTINEL LOUIE: King Cartoon—Don't look this king as a cigarette—just a carrot. King Cartoon is in the carrot line for some time. Nothing to them. Sentinels seem to have a natural affinity for this type of cigarette. — W. R. Bouchon, Jr., Ski Theatre, South Sioux City, Nebr. Working class and rural patronage.

TRAILING ALONG: Gilbeon—Kennedy—Tom Kennedy evidently trying to take over Edgar Kennedy's old spot. Not so hot. Running time, 7 minutes.—W. R. Bouchon, Jr., Ski Theatre, South Sioux City, Nebr. Working class and rural patronage.

Universal


FOOTYFONE NEWS: These things have the right title. Personally, I don't think of anything they do. Running time, 30 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C.

GOOD TIME HENRY: Vincent Barnett—His comedies are too dumb and just a little too much slapstick. Running time, 20 minutes.—E. J. McCullough, Soo Theatre, South Sioux City, Nebr. Working class and rural patronage.


United Artists

GULLIVER MICKEY: Mickey Mouse—Clever, but nothing to rival anything ever put on the screen. Running time, 8 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

Vitaphone

HOW DO I KNOW IT'S SUNDAY: Mevies Melodies Series—This is one of the best cartoons of the year. If all the cartoons were as good as this one, there would be no kick about them. We received many comments on this, but we always do, on any good Vitaphone. Running time, 8 minutes.—J. C. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MASKS AND MEMORIES: Lilian Roth—This is one of the special three-reelers from Vitaphone and not as good as most of the others. I'm sorry, it will please any audience. Plenty of music and good comedy. The audience won't cry. They won't do any go out for well here. Running time, 30 minutes.—J. C. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOROCCO NIGHTS: Fuzzy Knight—One of the numerous less entertaining issues. Running time, 20 minutes.—Kent C. Hartung, State Theatre, Portland, Ore. Neighborhood patronage.

Serials

Mascot

LOST JUNGLE: THE: Clyde Batty—Without a doubt this is the best serial to roll. Wonderful running sound. The kids are up, and I didn't see any adults leaving that house. —Hollis Doss, Temple Theatre, East Jordan, Mich.

Universal

RED RIDER, THE: Buck Jones—Unusually good western serial. Production is way above the average and the Buck Jones name means plenty, of course, out our way. Sound seems to be laid in to some parts, but they like the serial and this was a hit. Running time, 30 minutes.—M. F. Foster, Grand Theatre, Monte Vista, Col. General patronage.

VANISHING SHADOW, THE: Oslaw Stevens—Mystery serial with a few scientific scares but the most part seems to be in the direction of the title card. We've had some dull ones in this series, but this one seems to be the best. Running time, two reels.—Henry Reese, Mission Theatre, Menan, Idaho. Neighborhood patronage.
DISTRIBUTED BY LEADING EXCHANGES EVERYWHERE

MASCOT PICTURES CORPORATION
1776 BROADWAY NEW YORK

BOOKED BY LEADING FIRST RUN HOUSES AND CIRCUITS EVERYWHERE

FOX WEST COAST CIRCUIT
RKO HILLSTREET Los Angeles
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WARNER BROS. STANLEY Jersey City
WARNER BROS. STRAND Brooklyn
WARNER BROS. NORTHERN NEW JERSEY CIRCUIT

RKO GOLDEN GATE San Francisco
CRITERION New York
STEEL PIER Atlantic City
ORPHEUM Des Moines
LAFAYETTE Buffalo
SMALLEY CIRCUIT New York
RKO BRANDEIS Omaha
RKO ORPHEUM Davenport

MASCOT FEATURE
WE TAKE EXCEPTION

Following the recent discussion of the fan magazine tieup between managers and publishers as suggested originally by Round Tabler Charley Bassin, the McFadden Publications requested and obtained permission to reproduce some of the opinions of the members published in these pages.

Immediately the publisher's promotion department burst forth with a brightly colored mailing piece to its distributors to which was attached copies of the reprints, but however only those favorable to the discussed cooperation. Referring to the "stuffers," the following copy was used:

"The 'Motion Picture Herald' has run an open discussion about tieups with movie magazines. They urge the theatre owners to work with magazines like '.......' Read the reprints, courtesy of the Motion Picture Herald, on the right—they're interesting and helpful."

Having been an advertising man "ourselves," we are in sympathy with the enthusiasm of the McFaddenites in spreading the word of our supposed endorsement. But we must caution the gentlemen against the practice of using phraseology conducive to misunderstanding.

For the information of our readers and, of course, the McFadden promotion department, we did not "urge" theatre men to work with that or any other publisher's magazines.

In fact, that for some weeks now they have been getting special attention from the office of the Motion Picture Producers and Distributors of America, including restrictive control of still photographs in Hollywood, indicates there is evidence that the activities of the fan magazines as a whole are not entirely an unalloyed boon to the interests of the motion picture.

CODE REVISION NEEDED

So far as it concerns the manager, the motion picture code has made working conditions worse instead of better. Thus we are shedding few tears over the retirement of General Hugh Johnson from the job of NRA headman.

The code may have aided in correcting some of the industry's bad practices, but in providing for the manager's hours and wages, left that important figure sitting way out at the end of the limb. For this lack of consideration, the General as overseer of the motion picture code obviously is to blame.

Perhaps the new setup of the NRA means a fair shake for the manager, for as it now stands the code gives him little protection against employers who chisel and evade.

FOR BETTER JOBS

The Quigley Publications survey of the National Housing Act as applies to theatres reveals much more than the numerous ways in which the available millions may be utilized. Significant is the following, quoted from the survey's pages:

"Hundreds of theatres which were closed for lack of capital for alterations and repairs are presented with this opportunity of opening their doors again. . . ."

In short, this means that as the dark houses reopen, not only will unemployed managers and assistants be put back on payrolls but theatre men now working will have more opportunities for bigger and better jobs.

For this reason, if for no other, Round Tablers should bend every effort to convince their employers of the necessity for immediate action in taking advantage of this timely federal assistance.

THE SCREEN'S FUNCTION

The possibilities of scholastic cooperation receive further recognition with the announcement of Metro-Goldwyn-Mayer's arrangement with the National Council of Teachers of English, whereby the latter organization is releasing among high school students a national study guide on "Treasure Island."

The desire to develop nationwide appreciation of motion pictures by means of these guides is a worthy one. Where local participation is thorough and sincere, the prestige of the screen must necessarily be enhanced.

However, the technical dissection of so glamorous a story should be undertaken with a great deal of care. To be kept in mind is that, after everything is said and done, the primary function of the motion picture is still to entertain.
McManus and Bernfield Plug "Monte Cristo"

That fast-stepping team of McManus and Bernfield, manager and U. A. publicist respectively at Loew's Midland Theatre, Kansas City, Mo., tied in with Standard Brands on "Count of Monte Cristo" for a plug on all Standard delivery trucks, distribution of window cards and, with every can of coffee, a booklet with theatre copy entitled "400 Famous Dates in History."

Announcements were placed on bulletin boards in all schools and women's literary clubs. Cards on all hotel desks, radio drama and hairdresser tien were also arranged.

Work For a Quigley Award!

Exploit Buck Jones' Serial With Children's Parade

Tieup with local market which sponsored a Buck Jones Adventure Club and a parade of boys and girls to the theatre were among the angles put on by Manager M. D. Brazee and his assistant, J. J. Roche, to exploit the opening chapter of Universal's "Red Rider" serial at the Highland Theatre, Chicago, Ill.

The marchers all wore the Buck Jones hat and mask accessories, supplied by the market in return for credit cards in lobby and publicity in house program. Weeks ahead heralds were distributed at theatres and market giving details of the parade in which large banners (see photo) were carried by the children. Duke Hickey, Universal exploiter, assisted.

Work For a Quigley Award!

Shields Puts On Co-op Ad For "Treasure Island"

A cooperative page ad was put over by Jack Shields, Capitol Theatre, Ansonia, Conn., for his "Treasure Island" date whereby keys were given to each participating merchant for distribution with purchases made. Tag to which key was attached bore copy to effect that if it opened the treasure chest located in lobby, lucky persons would receive prizes contributed by merchants and passes to "Chained," the next attraction. In that way Jack got in a plug.

LARSON BETS TOWN ON WORLD SERIES

Before last year's World Series, Frank Larson, Paramount, Idaho Falls, Idaho, for an exploitation stunt, picked the Washington Senators to win, and bet the town a Free Midnite Show that he had made the right choice.

He lost, but the resultant publicity encourages Frank to pull the gag this year on some picture that will be playing right after the series ends. Sounds like a smart idea for a space-grabber, and it is passed along for the consideration of series-minded members.
Waring-Ford Tieup Aids Advance Drive

Vigorous and complete was the advance drive put on by Manager Frank Steffy and Publicist Don Alexander for the personal appearance of Fred Waring and his Pennsylvanians at the State, Minneapolis, Minn. With the city under martial law due to the truck drivers' strike, the engagement through the efforts of these showmen nevertheless was reported to have established a new all-time record for grosses at that house, which was recorded by the daily papers in one story.

The publicity started two weeks ahead with advance cuts and stories breaking daily, leading up to the actual arrival of Waring and his band. Due to the strike, transportation was limited, thus allowing unusual opportunities for newspaper breaks showing the bandsmen and crew holding their own baggage and instruments.

Excellent cooperation was extended by the Ford agencies, local sponsors of the national Ford broadcast featuring the band. The dealers took a series of 1,000-line ads breaking the opening day, much of the space given over to the date at the theatre.

Auto Parade Features Welcome

Officials of the Ford branches and every dealer in both Minneapolis and St. Paul were at the station to meet the star escorting him to the hotel with a large parade of banded new models headed by a sound truck (see photo) with a special roadster for Waring on the sides of which his name was lettered.

Railroad and bus excursion rates were also arranged, notices being carried in all stations within 250 miles. A further tie in with the auto dealers was the display in the orchestra pit of a new roadster painted in gold, the car being raised to stage level at each show, showing a goodlooking girl in the driver's seat, the wheels turning and color wheel playing upon this to create animation.

Work For a Quigley Award

Welcome, Joe

Joe Weil, who before joining Carl Laemmle's personal staff was exploitation director of Universal Pictures, is now back at the home office, where temporarily he will work with Andy Sharick on preparation of national campaigns for some of the forthcoming Universal specials.

Work For a Quigley Award

I n the presence of many high ranking New Jersey State officials, at the State House, Trenton, Governor A. Harry Moore, on Thursday, Sept. 27, presented the Quigley Award for August to Ed M. Hart, City Manager, Reade Theatres, Plainfield. Included among the guests were (left to right) Freeholder Harrigan, Senator Loizeaux, J. G. Caryt; Mrs. Barlow, Commander Mulroy, the Governor, Assemblyman Bowers, Mr. Hart, General Higgins, Secretary of State Mathis and General Barlow. Complete story of presentation is carried in the news section of this issue on page 24.

Special Booklet Strip Plugs "Cristo" at Rivoli

The special booklet strips gotten out by United Artists on "Count of Monte Cristo" were used extensively for the campaign at the New York Rivoli. Through a tieup with the Board of Education, these were distributed in history and English classes in schools throughout the city and on a hookup with Postal Telegraph, the booklets were given out by messenger boys.

Radio cooperation was obtained from bandman Abe Lyman, who featured a 30-minute "Cristo" broadcast over a leading New York station a few days ahead. Special throwaways at the theatre brought attention to the air program.

Also helpful was the arrangement made with the French newspaper L'Amerique, which devoted a number of pages to a special Alexander Dumas section illustrated with scene cuts from the picture. Many book displays were arranged and co-op ads promoted from leading department stores and specialty shops.

The school tieup on this campaign is a further indication that a lot of attention is being paid this season to cooperation with local educators on those pictures lending themselves to student exploitation.

Orlove Promotes Programs And Merchant Co-op Page

For his "Tarzan and his Mate" date, Louie Orlove promoted a druggist in his town for several thousand three by six attractively colored programs. Druggists' ad on back page. Programs were distributed in exclusive suburb and entire cost to Louie was $3 for the "Tarzan" mat.

On "Stand Up and Cheer," Orlove promoted a co-op page of merchants' ads plugging improved conditions, better times, etc.

Work For a Quigley Award

WE HEAR FROM BUNNY BRYAN

Resting up in the Wisconsin hills is Round Table Bunny Bryan, recovering from a bad fall suffered at the Pantheon Theatre, Chicago, his current assignment.

Bunny will be out for another month and members who would like to say hello can reach him at 3753 Pine Grove Avenue, Chicago.
Lafayette Details Plans of Successful Animations

From City Manager Murray Lafayette, RKO Capitol and State Theatres, Union City, N. J., comes an animated display (see photo) of Shirley Temple in "Baby Take a Bow." Built of combo board, it measures 11 x 9 feet with circular opening five feet in diameter in upper center. A box extension built at back measures six inches deep and wide enough to enclose circular opening to conceal row of lights mounted at bottom. A Temple head is four feet and hand and arm on separate piece of combo are nailed to strip with bolt to allow swinging movement.

Shaft connects arm to crank on gear box, which runs on belt from small motor. Gear box reduces speed of motor to six revolutions per minute. Front view of display shows Shirley in setback raising and lowering her head. Color scheme dark blue, light blue, light magenta and light green. Background dark magenta with purple shadows. Lettering in white and canary yellow.

Work For a Quigley Award!

Olson's Cooperative Ad Page

When Lux celebrated its tenth anniversary, R. D. Olson, Casino Theatre, Marshalltown, Iowa, tied up his neighborhood merchants for a full page cooperation ad in connection with his "Handy Andy" date. A window tieup (see photo) carried a testimonial from Mary Carlisle and an offer of studio stars' portraits with each purchase of three cakes of soap.

Work For a Quigley Award!

"River" Preview Arranged By Barutio and Goldberg

Steve Barutio, manager, and Harry Goldberg, Warner Philadelphia zone and publicity manager, put on a special preview of "One More River" at the Boyd Theatre in Philadelphia for members of literary societies and public and private libraries. Each was asked for names and addresses of persons he thought would be interested in the picture.

Following pressbook suggestion a letter was sent to the city's lawyers advising them the picture contained an excellent courtroom scene and one that shouldn't be missed. Cards were inserted in letter boxes, fan magazine tieup netted posting of special 14 x 22 cars on newstands, store windows and bannering of delivery trucks.

Work For a Quigley Award!

DeVilbiss Sponsors Peace Petition to President

Manager Temple DeVilbiss, Kiva, Greeley, Col., who landed the first prize in Columbia's recent exploitation contest on "No Greater Glory," based his campaign on an anti-war drive, attracting out of the ordinary attention by barring attendance to all under 16 years of age. DeVilbiss took large ads to explain this, stating that the moral of the picture would not be understandable to children.

A specially bound petition to President Roosevelt, asking for universal peace, was signed by many leading citizens and forwarded to Washington. Much publicity broke on this stunt, and at an assembly at a local college the petition and the film were discussed, the latter recommended by the college president.

The same idea was carried out to interest older high school students, and cooperation of local ministers was obtained who encouraged their congregations to sign the petition and also to attend the picture. All civic clubs, fraternal organizations, American Legion, etc., were enlisted in the drive, which ran for forty minutes and were very well received.

Work For a Quigley Award!

Gray Sends Giant Invite To Mayor for Opening

On the occasion of the opening of the new Warner Academy Theatre, Hagers-town, Md., Manager Oscar L. Gray worked the giant invite gag to the Mayor, accompanying photo showing Oscar being greeted by the executive.

For "Hollywood Party" at the Colonial, also under Oscar's wing, Gray used the "Help Wanted" ad idea, copy to the effect that he had spent hours trying to write an ad for the picture and asking readers to help out, plug on the attraction being tied into his plea.

Work For a Quigley Award!

Carroll "Moves On"

With Auto Parade

For "World Moves On," Glenn Carroll, Midland and Tackett theaters, Coffeyville, Kan., put on a street bally (see photo) consisting of older model cars leading a parade of new cars.

Employees were in costumes representing periods in picture up to present day modes. Tieup with local bakery netted insertion of heralds in all bread leaving store.

On his "Ladies Should Listen" date Glenn secured a co-op page in which each ad carried plug for picture.

Work For a Quigley Award!

Plants "Cellini" Series

The "Famous Author" series which has been running a lot of newspaper publicity on "Affairs of Cellini" clicked for Manager Ed Melnicker on his date at Loew's Grand, Atlanta, Ga., as did the radio dramatization broadcast by well known local players. Cards were also distributed at wrestling matches and hotel menus imprinted.

Work For a Quigley Award!

Previews Bring Endorsements On Roxy "Glory" Date

Morris Kinzel's prize winning campaign on "No Greater Glory" received cooperation from many local organizations on the date at the New York Roxy, in which many previews for club officers obtained widespread endorsements. These were used in a giant lobby display.

Notices were placed on the bulletin board in the headquarters of boys' clubs in the metropolitan zone, and special publicity of the anti-war drive was contained in foreign magazines and newspapers, in addition to comment in the New York dailies. Churches of all denominations were further contacted.
Governor Congratulates Wade on His Premiere

Harry Wade, Paramount Theatre, Tallahassee, Fla., gained plenty of publicity for his showing of "Notorious Sophie Lang," outstanding being a wire from Governor Miller congratulating Harry on being the first in the state to show the picture. Wires from managers of various theatres were also received.

A special front was constructed (see photo) playing up Gertrude Michael, who is a local girl. Newspapers carried stories and those, together with wires, were placed on exhibition in lobby.

Work For a Quigley Award!

Gilman's Girl Pirate "Treasure" Float

Sam Gilman, Loew's Regent, Harrisburg, Pa., built a fifteen-foot float for his "Treasure Island" date on which, half buried in sand, was the treasure chest. Female blonde pirate (see photo) threw gold coin chocolates and brand new pennies to people on sidewalks. Pirates, trees, and live monkeys carried out effect of island.

Tie-up with baker netted distribution of throwaways and banners on trucks. Company also furnished replica of their "Treasure Island" cake for display in theatre lobby.

Special screening was arranged for playground instructors, teachers and newspaper men. Pirate masks and bookmarks were distributed, ushers and doormen dressed in pirate costumes week prior and red flares were used atop marquee opening night.

Work For a Quigley Award!

Joseph Arranges P. A.

Chicago RKO Theatres publicist, John Joseph, pepped up the local date at the Palace on "There's Always Tomorrow" by arranging for the personal appearance at department store of Helen Parrish, child star in the picture, who was visiting locally. Juvenile style show was hooked into the appearance, store ads and stories plugging the event.

Work For a Quigley Award!

Reid's Scout Lobby

William Reid, Pageant Theatre, St. Louis, for "Young Eagles," lobby set up exact duplicate of World's Fair "Avenue of Flags" with two Scouts on duty to explain the uses of the many Scout implements on view. Bill also arranged for a parade of several troops with motorcycle police escort, touring neighborhood and ending up at theatre.

Work For a Quigley Award!

Mae West Double Tours City for "Belle" Date

For his street bally on "Belle of the 90's" Taylor Myers, Loew's Broad, Columbus, Ohio, used a Mae West double in flashily decorated open car driven by officer in "Mae West" costume. "Mae West" stopped at various prominent corners, visited office buildings and department stores distributing smaller teaser cards reading "It Ain't No Sin to see Mae West, etc.

A Mae West cocktail was concocted and cards plugging the drinks and the show were used in leading restaurants. Bumperettes were placed on cars, imprinted napkins used and man carrying 4x60 cut of La

Pollock's Radio Contest Seeks Boy With Cooper Voice

Different slant on the usual radio dramatization was worked by Los Pollock, for the "Treasure Island" date at Loew's, Rochester, N. Y., whereby young lads who thought they had voices similar to Jackie Cooper's were invited to try out for the Cooper part in the broadcast of the picture put on by local cast.

Also in character was Pollock's town crier, man in costume with lantern and scarf stopping at various corners and making his pitch in the manner of the old time news announcer. Tlein with local German paper funded another contest on the number and name of all pictures in which young Cooper had appeared.

Baker made big cake in form of treasure chest, with pirate-costumed girls (see photo) in lobby sampling the confection. Baker trucks carried banners, and windows displayed cutouts of Beery and Cooper. Orphan Newsboys in costume distributing scare head tabs shouting "Pirates Invade Rochester," was another excitement-stirrer.

Work For a Quigley Award!

Harman Uses Sled Bally To Plug "Navy" Date

For the reopening of the Shubert-Rialto, St. Louis, Mo., with "Here Comes the Navy," Harry Harman used a sled on rollers (see photo) that toured towns ten days prior. Sled was bedecked with sleigh bells and sign reading "Take a street car, a bus or even a sleigh, but don't miss, etc." Driver dressed as sailor distributed life-savers in imprinted paper envelopes.

Two battalions of naval reservists, with sled bally leading, paraded down to theatre with police escort, reserves attending show as guests. Harman also put over cigarette and telegraph tieups as well as others arranged on this picture.

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Celebrates 20th Anniversary A. S. K nostalg, Rialto Theatre, Hood River, Ore., recently celebrated his twentieth anniversary in show business at the same stand and to commemorate the occasion got out special heralds plugging his current and coming attractions. Center of herald showed sound truck with copy to effect that patrons didn't need one of those to find out where the best attractions were to be found.

Work For a Quigley Award!

Sowar Plants Cutout Train in Depot

Tying in with local railroad agent, Leonard Sowar, Strand Theatre, Muncie, Ind., for his "Murder in the Private Car" date planted a compo board train cutout with theatre copy in railway station. Agent also posted placing circulars heralds made up to imitate excursion bills in depot and bus stations.

To a selected group Western Union sent out what they call their "pink" messages, printed on pink paper and inserted in same colored envelopes. Telegrams bore personal messages from Ruggles and Merkel on picture. Another gag Sower used was to pick ten auto license numbers at random, placing them on a board under his marquee. Persons identifying their car numbers received house courtesies.
LET THESE SERVICES HELP YOU REMODEL

MAINTENANCE TABS: This is one of the most valued departments in Better Theatres, since it deals with those details of physical operation confronting the theatre owner and manager every day. Conducted as a service by J. T. Knight, Jr., in conjunction with his regular feature articles on broader aspects of maintenance and operation, Maintenance Tabs cheerfully offers expert counsel in all problems concerning the physical functions of the theatre, and these are inevitably involved in many remodeling plans—particularly those carried out with a Federal Housing loan. Are you going to improve the ventilation of your theatre? Add cooling equipment? Install new plumbing? Make rearrangements for new apparatus? Mr. Knight will be glad to help you in all such matters. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Knight for his immediate attention, and an early answer.

PLANNING THE THEATRE: This is an architectural service which has been used by hundreds of exhibitors and contractors—even by architects—in many parts of the world. It has been conducted for a number of years as a department in Better Theatres for the sole purpose of giving reliable, honest professional advice to those planning to build or to remodel motion picture theatres. The architect in charge—Peter M. Hulsken—is a member of the American Institute of Architects and a specialist in designing and constructing theatres. He is particularly well fitted to understand the problems met in planning or remodeling a theatre at the lowest possible cost because of his extensive experience in small communities. Mr. Hulsken will be happy to help you plan the remodeling you wish to undertake with a Federal Housing loan. Merely write Better Theatres. Only your initials will be used to identify Mr. Hulsken's reply appearing in the following issue.

Better Theatres
1790 BROADWAY, NEW YORK
‘WE ARE BELIEVERS IN RADIO BUT—’

—J. M. SCHOEPPEL, MANAGER, MIDWEST THEATRE, OKLAHOMA CITY, OKLA.

SAYS AIR ADVERTISING IS SUPPLEMENTARY

We of the Midwest theatre are confirmed believers in radio advertising—but as a supplementary medium only. We cannot go as far as Mr. Harry Botteck, director of programming for the Loew's Theatre in New York, who gives the ether medium full credit for exceptionally box office grosses.

In my opinion, radio programs and announcements are merely one form of supplementary advertising, perhaps only secondary in relation to other items of a well-planned campaign.

Let me clarify this statement by saying that from my experience in operating deluxe theatres, I would list newspaper display advertising as the cornerstone of every campaign; with trailers, lobby and front displays coming in for major consideration. Then—radio.

I readily agree that radio messages reach many, many persons who probably never see a newspaper, herald or screen trailer, but it is my opinion that a person in this state of isolation is really not a very likely theatre prospect.

However, radio can be and is the strongest form of institutional and reminder advertising that I know of. I seldom entirely omit it from the weekly budget.

The chief objection to radio selling of theatre attractions is its visual shortcomings. For we all know that glamour, the mightest come-on in show business, cannot be transmitted through a microphone as well as through any medium that might be observed by means of the eye.

For this reason I would rate an ordinary newspaper illustration above the appeal of any ordinary radio program when considered as a selling medium. And when colorful heralds, brilliant lobby displays and elaborately decorated fronts are considered, there is very little to compare them with in actual money-generating power.

Favors Spot Announcements

But after taking all this space apparently to depreciate the use of radio, permit me to say in defense of it that I believe any campaign prepared without important consideration given air announcements should be the exception. Announcements, at the dinner hour, particularly sandwiched in between big chain features, naming the attraction, star and theatre, are of inestimable value as a reminder—on the presumption that the desire to witness the attraction has been previously instilled in the listener by the effective use of the other mediums.

So much for the announcements. The other methods—“Hollywood Reporters,” electrical transcriptions of various nature, studio dramatizations, flesh talent appearances, etc., are great merely as institutional promotions. And they are even better when the expense has been saddled on some local business or commercial concern.

In short, radio, like any other form of advertising is good in its place and should be utilized by all first-run theatre managers where the budget permits. For, after all, we in straight picture-policy houses, particularly, are selling not only a “shadow upon the screen,” but in contrast to the merchant whose goods may be inspected and handled.

The big job of the theatre manager today, as always, is to bring his message most forcefully, most consistently, most attractively, and at least expense to the greatest number of prospective customers. And radio, in its proper relation to the remainder of the campaign, can achieve that very thing.

THE MEMBERS RESPOND

In his recent article, Harry Botteck remarks that as long as radio was here to stay, showmen might as well get aboard and utilize the ether waves to advertise their shows. We queried some of the members and their opinions have been set down from time to time. The subject is carried further on this page—MIKE.

“MOVIE MOMENTS” FOUND PROFITABLE

In my opinion, radio today cannot be beat as far as I can see. We, in Duluth, work with our local station WEBC in broadcasting our programs known as “Movie Moments” every day in the week. In our broadcasts enough of the story is given over the air to arouse curiosity and interest which I think is very good for this reason:

A housewife at home preparing supper has no time to read. Friend husband hogs the paper, too tired to go out. Wife in all day wants to get out. All of a sudden from the radio comes a roar of a bugle, then a pleasant voice says, “Where to go tonight” and then “now playing at the Granada so and so.” Friend wife says, “Oh listen to that, that should be interesting, let’s go.” Housewife now happy and goes to the show. Now that might be the case, I can’t say that it is, but it’s possible.

Puts on Special Broadcasts

Occasionally we shoot through special broadcasts on certain pictures which are given over the air morning, noon and night in which contact not only the housewives, maids and stay-at-homes but office workers, shoppers, clerks, etc. In Duluth radios are going all hours broadcasting out on the streets, in stores and everywhere. People passing by, all possible patrons, undoubtedly some of them drop in to due our efforts.

Everyone knows that the radio is here to stay, so we have to take advantage of it.

I believe a showman can convert the radio as far as selling his shows are concerned so that it plays an important part in his campaigns. It is getting a personal talk to them right in their own home with your listeners at the controls. Now if you make it an interesting talk and short, they will be there at the finish.

Also in places where the newspaper rates are so exorbitant, I frankly believe this modern method of advertising is very effective and as long as they keep the cost at a minimum, should be utilized as much as possible.—ROY O. PHTZ, MANAGER, GRANADA, DULUTH, MINN.

Work For a Quigley Award!

Toups Distributes Poll Ballots on “Cristo”

Taking advantage of the primary elections, Rodney Toups, manager and Moise Bloch, publicity director, Loew’s State Theatre, New Orleans, La., distributed ballots at polls reading “vote for the best entertainment ticket,” this being tied into the “Count of Monte Cristo’s” play.

The winning entry resulted in an Elissa Landi coffee ad, plus display in beantician’s windows and shop. Banneled sound truck cruised streets, particularly in neighborhood of schools, where book marks and coloring contest heralds were distributed.
Showmen’s Calendar

NOVEMBER

1st All Saints Day
Daniel Boone Born—1734

2nd North and South Dakota Admitted to Union—1889
Jesse K. Polk (11th President) Born—1795.

3rd William Cullen Bryant Born—1794

4th John Philip Sousa Born—1854
Dixie Lee’s Birthday
Will Rogers’ Birthday
Don Alvarado’s Birthday

5th Joe McCrea’s Birthday

6th Election Day

Abraham Lincoln Elected President—1860
Francis Lederer’s Birthday

t Montana Admitted to Union—1889

8th Katherine Hepburn’s Birthday

9th Kaiser Abdicated Throne—1918
John Miljan’s Birthday

10th Martin Luther Born—1483

11th Armistice Day
Washington Admitted to Union—1889
Maudie Adam’s Birthday—1872
Roland Young’s Birthday

12th Eddie Buzzell’s Birthday
Robert Louis Stevenson Born—1850

14th Jack Oakie’s Birthday
Louis Stone’s Birthday

16th Oklahoma Admitted to Union—1907
Suez Canal Opened—1869
Frank Fay’s Birthday

19th Nancy Carroll’s Birthday
Franz Schubert Died—1828
James A. Garfield (20th President) Born—1831

20th Reginald Denny’s Birthday
Franklin Pierce (14th President) Born—1804
Harpo Marx’s Birthday

24th Jolya Ralston’s Birthday
Zachary Taylor (12th President) Born—1784

25th British Evacuated New York—1783 Lee’s Birthday

Margaret Livingston’s Birthday
Frances Dee’s Birthday

28th Rubinstein (Composer) Born—1829

29th Genevieve Tobin’s Birthday
Rod La Roque’s Birthday

30th Mark Twain Born—1835
Thanksgiving Day
Louisiana Purchased—1803

Imprinted Paper Plates Used for “Housewife”

C. J. Kremer, Rialto Theatre, Stanton, Neb., devised a novelty throwaway for his customers during the Housewife campaign. Distributing gayly colored paper plates imprinted as follows:

“If it isn’t a picnic. It takes more than food to hold a man when he starts to slip. The modern wife can handle the modern bachelor girl if she knows how. For full particulars see ‘Housewife’ at the box office,” etc., etc.

Well Rounded Campaigns Put On for “Dames”

Tying in a fashion show to his regular trailer on “Dames” was the bright thought of Manager Larry Conley, Bay, Green Bay, Wis., local store furnishing eight models and late fashion, show announced through house P. A. system. Presentation was put on first, dialogue and action arranged so that it tied naturally to the trailer that followed.

Advance inside flash that brought returns was the lack of promotion at the end of orchestra (see photo) made by covering frame with yellow cloth, masked in with silver flittered cardboard, black letters streaked with silver flitter. Lighting was furnished by 100 watt lamp placed at base of each column in hoists, flasher buttons used for alternating effect.

Conley’s front was in keeping, and a “living billboard” stunt atop the marquee proved a traffic stopper. Eight girls from local dancing school posed against letters of title, after which they did a presentation number accompanied by house orchestra.

Larr also placed a float in American Legion parade and an appearance of President Roosevelt a few days ahead of opening, had sound truck working and also planted banners near speaker’s stand.

In Washington, Pa.—

Manager Charles K. Eagle, State Theatre, thoroughly stenciled sidewalks, stamped outgoing telegraph messages and envelopes of theatre mail and also arranged to stamp page one of his local paper. Gave passes in free cooking school sponsored by Sears Roebuck in return for mention in ad, and distributed imprinted napkins.

In Newark, N. J.—

Harry A. Vesel, of the Warner Newark publicity office, handled the details of a beauty contest at the Brantford in which for seven nights two girls were selected from group of 12 or more, each night being named in honor of participating merchants who contributed prizes. Screen tests and bit parts were awarded to the winners.

Different groups of competing girls were used on street float and also worked in lobby presentation wearing costumes from the various stores.

And In Milwaukee—

Dave Weshner, Warner zone manager, supervised the campaign and thoroughly exploited the music angle. All the music shops and department stores were tied in with elaborate displays and name bands played the hit tune on the air and during regular shows. Cooperative ads were also promoted.

"Costless" Organist

"Doc" Westfall, recently transferred from the Palace, Jamestown, N. Y., to the Haven, Ocean, started off the new assignment with an idea he credits to Freddie Winberg, of the Family, in Batavia, N. Y. In return for newspaper, screen and lobby advertising, Doc promised local radio store to pay salary of theatre organist, an angle that has possibilities in spots where local conditions make this practical.

"British Agent" Page Ad

Newspaper pages being what they are, it is quite unusual these days to see a full-page ad on a single attraction. This space was taken by J. J. Parker, of Portland, Ore., for the western premiere of "British Agent" at the Broadway, the ad tied into the Greater Show Season put on at Parker Theatres.

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EXPLOITATION FROM OVERSEAS

[Left] HARRY HAMMAR, Paramount chief in Finland, sends along this snappy illustration on the front of the Capitol Theatre, Helsingfors, on "I'm No Angel." The giant portrait is an oil painting and reported to have been the largest ever used outside a theatre in the Finnish City.

[Right] ALBERT DEANE, of Paramount International, reports this street stunt for the Cinema Edison and Cinema Centrale at Treviso, Italy, on "The Sign of the Cross." The picture playing simultaneously in two theatres received a big campaign, the bally being featured.

[Left] FRED YOUNG, recently appointed advertising manager of the Luxor, Capitol, Kranggau and Astra Theatres of Soerabaja, Java, put over some thorough exploitation on "King Kong" which was shown in two of the houses. Illustrated is the giant animal bally in front of the Luxor Theatre.

[Right] A. L. RIBEIRO of the Campanhia Brasileira de Cinemas, is credited with this smart display on "Footlight Parade" for the date at the Odeon Theatre, Rio de Janeiro, Brazil. Especially commendable is the animated electric waterfall flash and title on the front of the building.

[Left] LESTER SUSSMAN, United Artists' manager in Puerto Rico arranged this street bally for the showing of "Roman Scandals" at the Fox Theatre, San Juan. To be noted is that every effort was made to keep the gag in character, the attendants even being made up in black face.

[Right] ENRIQUE BAEZ, United Artists' head in Brazil, directed the construction of this front on "Henry VIII" at the Gloria Theatre, Rio de Janeiro. The display was not only very colorful, but its general size, title and star lettering could be seen, it was reported, from quite a distance.

[Left] MAURICE AHERN, Fox foreign publicity head, states that the accompanying illustration of the float used by the Regent Theatre, Nagpur, India, did much to stimulate interest in the showing of "Cavalcade." Ballys of this nature are still unusual in India and attract much attention.

[Right] "DEVIL TIGER" at the Alhambra Theatre, Rio de Janeiro, Brazil, received a great sendoff by the showmen of that theatre. Not only were immense displays used across the face of the building, but the decorated motor float seen in front of the theatre did a lot to stop traffic whenever it halted.
ED HIEHLE is reopening the Garden Theatre in Portsmouth, Ohio.

M. A. EDWARDS has resigned as general manager of the Park, Allentown, Pa., to accept a job with a southern circuit.

VIC GAUNTLett has been appointed manager of the Fifth Avenue, Seattle, Wash.

EDDIE RIVERS is now managing Hamrick’s Music Box in Portland, Ore., and ANDREW SASSO has been shifted from the Music Box to the Orpheum.

FRED HINDS is managing the Liberty in Wheeling, W. Va., succeeding FRANCIS X. LINT, who returns to the Capitol as assistant.

RALPH KETCHUM has been transferred to the Ritz Theatre, Tifton, Ga.

H. A. HOLZBERG is now managing Warner’s Ritz in San Bernardino, Cal.

EMMETT LOCKARD goes to the Garden, Davenport, Iowa, and WILLIAM PRASS will manage the Lee Claire in Moline, Iowa.

WALTER F. DAVIS appointed manager of the Orpheum, Fort Worth, Tex., replacing FRED ROBSON, who has returned to his native Australia.

MARK BERKHEIMER replaces DAVE DAVIS, manager of the Paramount, North Platte, Neb. Davis will take over the Rux in Rapid City, S. D.

LOUIS MAYER has been transferred from RKO Majestic, Columbus, Ohio, to the RKO Mainstreet, Kansas City, to handle publicity and advertising.

WES TAYLOR has reopened the Colfax, Colfax, Cal.

EMIL GROTH is back as manager of the RKO Coliseum, New York City neighborhood house.

JAMES ALLARD is managing the Old Mill, Dallas, Texas, and O. B. THOMAS is at the State.

J. L. HUTCHINSON has acquired the Princess Theatre, Jackson, Ga., from G. CAMPBELL and P. G. GEORGE.

HOWARD SHORTLY has been appointed manager of the Town Theatre, Omaha, succeeding MIKE GOLDBERG, resigned.

ED MAPLE manager of the Gem, Denver, has opened the Empress Theatre which has been closed many months.

MAX YELLEN will be at the helm of the recently acquired Garden Theatre, Osceola, Wis. He also owns the Pines Theatre at Bayport, Minn.

S. N. RODEN has opened the new Ulen Theatre in Ulen, Minn.

W. T. MCCARTHY has purchased the Drake Theatre, Drake, N. D., from Q. W. FORS.

LEO GROSVENOR has been appointed manager of the Empress Theatre at Cherokee, Iowa.

BOB KELLY has succeeded T. O. TUTTLE as manager of the Mayfair Exchange at New Orleans.

JIMMIE ADAMS of the Independent Theatres, Inc., has opened the new Strand Theatre at Vicksburg, Miss.

TEMPLE DEVLIBISSL formerly manager of the Kiva Theatre, Greeley, Colo., has been named city manager of Westland Theatres in Lincoln, Neb. HENRY FEAR has been named skipper of the Westland Theatres’ Rialto at Pueblo, Colo.

KELLY AND HEYL have opened their new Kaw Theatre at Junction City, Kan.

LOYD ROLAND has been named manager of the Redwood Theatre at Redwood City, Cal.

J. D. MADDOX has opened the Auburn Theatre, Auburn, Wash.

HARRY DICKERMAN operator of a number of neighborhood theatres, Minneapolis, has added the South Town Theatre to his list.

EDNA HARTTMAN has opened the Rialto Theatre at Smithville, Mo.

L. L. PATTON has been named manager of the newly opened Crysler Theatre, Crysler, Iowa.

CARL SMITH has been appointed manager of the Fox Rialto at Sterling, Colo., FRED GLASS has taken over the helm of the Fox and Temple, McCook, Neb., and JAMES HUGHES has been named skipper of the Imperial at Alliance, Neb.

H. E. BUCHANAN to be in charge of the Queen Theatre, Henderson, N. C.

LOYD ROLAND has been appointed manager of the Redwood Theatre, Redwood City, Cal.

CLARK RAIDER is managing the recently opened New Arcade Theatre, Newark, Ohio.
USED EQUIPMENT

LARGE ASSORTMENT RECONDITIONED upholstered and veneer theatre chairs at reasonable prices.
J. L. I. N. O. S. THEATRE EQUIPMENT COMPANY, 1018 So. Washab Ave., Chicago, Ill.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, spotlights, intercoms, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Washab Ave., Chicago.

MIDWEST THEATRE SUPPLY CO., 910 South Michigan Ave., Chicago.

LENSES AT A REAL BARGAIN. ROSS, CINE- glow and Simplex. Trade or cash. BOX 487, MOTION PICTURE HERALD.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex-Powers 6B projectors—mechanisms; Peerless—Strong— Breenkert—Gardner—Morelite reflector arc lamps; Strong—Garver—Holdor rectifiers; GE—Simplex—Mar- da lamphouses—rectifiers: Mercury are rectifiers—generators: Simplex double and single hearing move- ments; Cinemat-Ross—Superlite lenses; Soundheads!— amplifiers—portables. Swap or trading. Before you buy consult MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

A LITTLE GOES A LONG WAY HERE—MOTOC- graph. De Luxe projectors, $99.95; rebuilt RCA Magnas- ven. RCA C'” projectors, $95; Samson Piano Nineen. Webster amplifiers, $75.00; Holmes De Vry projectors, from $5.00; Bacon horns, from $2.50. Will swap, S. O. S. CORP., 160 Broadway, New York.

TWO USED SIMPLEX PROJECTORS AND LAMP- houses. Bargain. BOX 457, MOTION PICTURE HERALD.

NEW EQUIPMENT

WE CARRY A $10,000 STOCK—NO DELAYS—exciter lamps, $6; rectifier bulbs, fifteen amp., $7.95; six amp., $4.95; sound screens, 20c ft., 6x12 Bio carbons, hundred sets, $69.95; Wide Fidelity amplifiers, $39.95; sound reels, 96c; Jensen Western Electric type Wide Range speakers, $19.95. S. O. S. CORP., 160 Broadway, New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS’ BRUSHES AND SUPPLIES Write for FREE catalog, DICK BLICK COMPANY, Box 45, Galesburg, Illinois.

GENERAL EQUIPMENT

POWERS, SIMPLEX PROJECTORS; MORELITE, Strong, Peerless Low-Intensity and Peerless Hi-Low lamps; rectifiers; generators; tubes; repair parts. Everything for your projection booth at bargain prices for guaranteed merchandise. CROWN, 211 West 44th St., New York.

STAMPEDES ON TO REPLACE INFERIOR motes with famous SOS Wide Fidelity sound. Complete. $179.70 up; soundheads, $59.50 up; portable sound film, $39.00 amplifiers, $39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

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SPOTT CASH FOR SIMPLEX, POWERS, RE- flector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.


CASH FOR USED OR REPOSESSED THEATRE unified organ eight or ten ranks double chamber with three or four rank echo and all traps. Installation must be contracted and guaranteed. WRITE BOX 455, MOTION PICTURE HERALD immediately, giving complete specifications, final price, etc. Must be bargain.


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WANTED EXPERIENCED MOTION PICTURE repairman. Must be expert on intermittent movements. State age, experience, salary expected. Unless you are an expert do not reply. BOX 441, MOTION PICTURE HERALD.

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LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elkins, New York.

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STARTLING DISCLOSURES ON EXTENDED Range—all free—learn how theatres perform every day using “Twenties” with their sound. Ask for Bulletin QF. BOX 456, MOTION PICTURE HERALD.

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ANY MAKE ARC LAMPS, CARBON JAW RE- placed with nickel insert. Write for prices. BOX 348A, MOTION PICTURE HERALD.

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WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK’S RESG SCREEN SURFACE CO., 823 S. Washab Ave., Chicago.

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BEST PAYING SUBURBAN CINCINNATI THEATRE—vast rear house—colored patrons—1,000 seats—are modern. BENJAMIN COHEN, 425 Central Ave., Cincinnati, O.

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HOLDING IT FOR RANSOM? WE PAY “SPOT” for used equipment—trades taken, bargains galore. S. O. S. CORP., 160 Broadway, New York.
Completely DEPENDABLE

THE dependability of Eastman Super-Sensitive Panchromatic Negative is not based entirely upon its well-known uniformity. It is the original, inherent quality of the emulsion...its constant ability to help producers and cameramen make the most of every picture...that completes its dependability...that seals the acceptance which this famous film enjoys. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
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Our next great national pastime!

BUNDLING

will be introduced to a delighted public in Paramount's "THE PURSUIT OF HAPPINESS"
starring FRANCIS LEDERER
with Joan Bennett, Charlie Ruggles and Mary Boland
Directed by Alexander Hall
30 KINDS OF TAXES PAID BY EXHIBITORS IN GROWING BURDEN
And how he will roar on the screen of the
STATE THEATRE
during the coming season of 1934-35!

We're happy to announce that the beloved M-G-M lion is on his way to this theatre with entertainments galore. All the great star players of Hollywood, all the delightful motion pictures that he sponsors on the screen are now assured the patrons of this theatre. More glamorous, more gloriously enjoyable than ever is the happy array of stars, stories and hits that are on the way to you during the coming season!

Just 4 of many M-G-M Hits to Delight you!

THE BRIGHTEST OF SCREEN STARS—COMBINED BY M-G-M TO PRODUCE GOLDEN HOURS OF ENTERTAINMENT!

By the end of the coming season M-G-M will present...

- ROBERT MONTGOMERY
- CLAIRE BURKE
- DAVID COPPERFIELD
- TONY CURTIS

And you are invited to enjoy the finest entertainment the screen has ever known at the
STATE THEATRE OF THE STARS
GET THIS

Ike Libson in Cincinnati
Bill Keyes in Dayton
Bill Hollander in Chicago
Frank Starz in Dallas
Harry Browning in Boston
Will Singer in Omaha
Charles Taylor in Buffalo
Bill Tubbert in Syracuse
Frank LaFalce in Washington
Howard Waugh in Memphis
Ed Fay in Providence
Ken Grimes in Morgantown
Fuzzy Knight in Fairmont
Don Nichols in Charlotte
Gene Curtis in Toronto
Ed Hart in Plainfield
F. Moneyhun in Indianapolis
Earl Hudson in Detroit

AND OTHER REAL SHOWMEN EVERYWHERE

IT'S YOUR KIND OF AN IDEA
The Time is right—the Title's right—the Stars are right—the Story's perfect—for a big city-wide celebration of HAPPINESS WEEK tied in with your run of "HAPINESS AHEAD."

Only an idea as big as this can bring you maximum returns from the picture that's been hailed as "excellent—delightful—grand!"

You won't have to force it. We provide you with convincing arguments and special inducements that will line up the whole town behind you without a struggle!

A PROCLAMATION

To the Citizens of the City of (______________)

Greetings:

The year 1934, now nearing its close, has been fraught with many momentous changes for this community, in common with every other community in the United States.

A new feeling of hopefulness is everywhere evident, following four years of uncertainty, apathy and fear.

While poverty still exists in our city and there is still far too much economic distress, the hungry are being fed and the homeless sheltered.

The business life of the city has been revived; there is less unemployment, less crime, less suffering among our residents.

Signs of business revival are present everywhere; confidence in our national leadership and our financial institutions has been restored; industrial strife is yielding to arbitration in a spirit of cooperation. Our schools are open, our teachers and our municipal employees are being paid.

To borrow a phrase from a current motion picture, there is "Happiness Ahead."

Consequently I, as Mayor of the City of (name of City) designate the week beginning (date here), as "Happiness Week," and I ask the citizens of this community to join in a movement that has for its purpose their own happiness and that of their neighbors.

Merchants, professional men, amusement houses and every line of industry will offer unprecedented values to shoppers during that time. Let it be a week of reconciliation among the unfriendly — of reunion among friends.

There IS HAPPINESS AHEAD. Let (name of City) lead the way along the road to Happiness—let us consecrate a week to cheerfulness, to mutual understanding and to burying deep the memories of the bitterness, the strife, the discouragement that have so long cast a shadow over all our homes.

In seeking happiness we realize that it lies within ourselves. Let us look forward to Happiness Ahead.

Given under my hand and seal this_______day of________, 1934

John Optimist
Mayor
FOR "HAPPINESS AHEAD"

WARNING! — See this picture yourself before you decide how strong you want to go on the campaign. We know it's the kind of show that will make you want to go out and ring doorbells, wave flags, and post 24-sheets on City Hall. And you'll find it doubly interesting as a sample of the great attractions that are coming in.

WARNER BROS.' HAPPINESS YEAR
Ketti Gallian

who appears with Spencer Tracy in "Marie Galante," a FOX picture
NUANCES OF SPINACH

A DELIGHTFUL and delicate coloration of unconscious humor pervades the current efforts of an array of educators, including a national organization of teachers of English, in the conduct of various courses of study addressed at "appreciation of the photoplay."

One need not take serious issue with the movement since it cannot but serve to increase attention for the amusement waves of the screen, and it is almost certain to bring some benefits by the education of educators in the capacities of the medium of the motion picture.

However, since the motion picture is a direct address to the primary senses and the simpler emotions and mental process, it represents precisely a short-cut through the intricacies of the cultural fabric with which education is concerned. It is the very fact that the motion picture has acquired a new educational background for its appreciation that it has been able to attain its position as the world's dominant amusement medium.

A series of courses on "the understanding of ham-and-eggs" or "the appreciation of the nuances of spinach," would be of even greater service.

When motion pictures get to the point that they require the training in analysis and appreciation afforded by an academic course, an elegant opportunity will be afforded for the profitable production of some that can make themselves understood.

One must view with a certain sympathy the problems of modern education which is having such an obviously difficult time trying to get into step with life, but the spectacle of the academicians trying to break into the theatre is not reassuring.

The motion picture is the prayer wheel of the wish, succeeding as it serves human yearnings and impulses without the involvement of effort. The motion picture can purvey emotional satisfactions through vicarious attainments, it can now and then convey fact, but the sit-and-take-it process enjoyed by the audience has nothing in common with the mental disciplines which constitute education.

And again, may we not urge that what the school and theatre may have in common is accidental and may best be left that way.

MR. ROCKEFELLER OWNS IT

THE RKO lease having expired, it seems that considerable "conversations" are being had as to the future conduct of the world's greatest theatre, the Music Hall. It is to be observed that what was once considerably heralded as "Radio City" is now apparently entirely "Rockefeller Center"; also that for some months now all the saying at the Music Hall has been said by Mr. W. G. Van Schmus, who came into the picture quietly as "an observer" for the Rockefeller interests when the Roxy regina's debacle afforded so large an opportunity for observing. It seems likely that the Music Hall will continue to be operated as a Rockefeller project and that it is most unlikely that very considerable job will be delegated to outside authority.

WHAT A HELP!

AMPEL'S Soups, starting last Friday at the good show hour of 9:30 P. M., E.S.T., is on the air weekly with "Hollywood Hotel" over the Columbia network, and has announced thus far twelve box office names in the pages of the Saturday Evening Post.

Broadway is eleven miles long, but only a mile of it makes its fame go around the world.

EVEN DUMBER

CATCHING up with our summer's reading, we discover a pleasant passage in the recorded remarks of Dr. F. Dean McClusky, discussing visual education before a National Board of Review session, in which he said:

"Mankind has had a hard struggle to become intelligent. Dr. Shotwell, historian at Columbia University, says it took man 50,000 years to learn to use his thumb in using hand implements. A recent book on the foolishness of some of our great minds illustrates this point. In this book it is related how Franklin cut a hole in a porch door so that the mother cat could get in and out and then cut a smaller hole for the kittens. To assume that the discipline of schooling may be turned into a picnic (via the screen) is just as foolish. . . ."

Everybody has missed the point. It was even dumber of Franklin to care where the cat was, inside or out.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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FRENCH QUOTA

On November 1 France plans abandonment of its import quota system, following six months’ study of its operation. It is expected a generally higher schedule of tariffs will become effective with dropping of the import quota. It is uncertain at the moment whether films will be affected.

QUITTNER SUIT

In negotiation is possible settlement of the long drawn monopoly suit of Edward Quittner, exhibitor, against Paramount Publix, the MPPDA and member firms, for $5,000,000 triple damages. Dismissed by the court on trial in 1933, appeal on the suit is pending before the U. S. district court of appeals, and may be heard this fall if the settlement does not materialize.

MEXICAN TAX

Optimistic now are distributors, including American firm representatives in Mexico City, that the film industry may yet be exempted from a drastic proposed 10 per cent rental tax. Americans, in conference with President Rodriguez, also asked a reduction in the present levy. The President promised early and thorough study of the matter.

COLUMBIA ABROAD

Columbia will distribute about 30 of its 1934-35 features in Europe and the entire list in England, but will not produce abroad, last week declared foreign department chief Joseph Seidelman, just returned to New York. In England, on the Continent, business is showing improvement, in his opinion.

SUBSEQUENT PRICES

Urged on Kansas City exhibitors last week by S. A. Moross, assistant to Code Authority secretary John Flinn, were admission increases at subsequents. Purpose: stabilization of prices. He discovered a "trick price system" in effect in Kansas City, similar to none other encountered in his tour.

MPTO CONVENTION

Motion Picture Theatre Owners of Washington state will hold its annual convention on October 24 in Seattle. Tentatively indicated as the bright spot of the evening is a Bowery Ball. Idaho exhibitors will participate.

STAFF INCREASE

Staff increments of Paramount International Corporation find a total employed of 3,447, of which 1,149 are in England, 465 in the French office, 40 in the New York home office.

LABORATORY

Planned by Alexander Korda, competent production head of London Films, whose product United Artists releases, is a legitimate producing company, L. F. Play Productions, to sponsor stageplays as a laboratory for his motion picture production, along the lines of Darryl Zanuck’s 20th Century arrangement here. To the United States Mr. Korda will come shortly, to study American studio construction, in anticipation of his firm’s planned studio.

NO FILM FLARE

Strangely differing from the youth of the rest of the world is that of Russia, indicated when but 350 of a Moscow population of 4,000,000 responded to a large film studio’s advertisement for young people willing to study motion picture technique, with free tuition and a stipend offered. Perhaps the fact that in Russia an player’s salary is no more than that of a skilled worker had something to do with the result.

WANGER PLAN

Planned by Walter Wanger, producing independently for Paramount release, is an all-star stock company, for which Peggy Conklin, New York stage, and Charles Boyer, French stage and screen, have been signed. The aim: all-star films. The method: a nucleus of recognized stage names, supplemented with screen names.

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GIVEAWAYS

Coming to a head is the Denver situation where motion picture exhibitors line up against a prohibitory ordinance. The local code board, sustained on appeal, previously had ordered the policy banned. If the mayor signs the bill, court action is expected to determine the code’s authority to interfere in the practice.

PROTECTIVE MOVE

Formed by the GFTA, southern independent exhibitors’ group, is a $25,000 Independent Theatres’ Investment Corporation, as an auxiliary, to acquire theatre properties in the southwest. N. H. Walters, Birmingham, was named president; Willis Davis, Atlanta, secretary-treasurer. Capital has been pledged or paid. Purpose: protection of independents in Georgia, Florida, Alabama, from circuits.

STAGE SHOWS

On the increase in the Milwaukee area are stage attractions, with Saxe Amusement booking shows weekly for four neighborhood theatres, other houses in towns close to Milwaukee, and the Avalon likewise for Sundays.

NEW INTRODUCTION

An innovation in introducing the credit lines to the screen audience has been adopted by Fox in its latest Will Rogers film, “Judge Priest.” Instead of the usual music, titles, credits, cast. John Ford, director, opens the film with Rogers, at the judicial bench, rapping the audience to order, then fades into the credit sequence.

NEW CENSOR

Automatically becoming Massachusetts film censor, Paul G. Kirk last week assumed his post at Boston as commissioner of public safety, succeeding Daniel Needham.

SAFE LIFTERS

With the apprehension last week by Tampa, Fla., police of five men, it is believed the gang which some time ago dropped a two-ton safe from the Casino Amusement Company’s office in the Ritz theatre, cleaned it of $2,000 cash, $3,000 jewelry, has been rounded up. Wild parties, wilder spending, brought capture.

DOWLING RESIGNS

The duties of Ambrose S. “Bo” Dowling, who has resigned as RKO Export’s European representative, will be consolidated with those of Phil Reisman, company vice-president, making appointment of a Dowling successor unnecessary. In London Mr. Dowling is convalescing from illness.
30 KINDS OF TAXES PAID BY THE THEATRE OWNERS

Footage Tax New
New York Threat

Outstanding among the newer forms of taxation is the proposed exhibition footage tax which is now before the New York state legislature this winter. It is expected a standard amount would be fixed for each foot of film exhibited.

Another proposal is embodied in the Fenton-Wadsworth retail sales tax bill, which provides for a general admission tax on all amusement enterprises. At present there is no separate state amusement tax in New York; there is a sales tax of one per cent.

The City of New York this summer was authorized by the legislature to impose until December 31, 1935, any tax which the legislature has the right to impose to one New York city theatre currently paying $200 for a theatre license, but when that theatre has stage shows as well as films, the cost is $500. In addition, there is a separate charge of $21.86 for up-right signs in front of and on the sides of theatres; a minimum of $61.76 for a marquee; $10 for refrigeration permits; $5 for each boiler and fire inspection. Real estate taxes come to $2.60 per $100 valuation; water and electric rates, usually assessed as of the actual amount of each consumed; special assessments, which include such items as paying repair, sidewalk grating fixtures. In addition there is the building permit fee.

Atlanta Theatres Avoid Special Assessments

Atlanta theatre operators pay no special tax to city or state. Efforts have been made at practically every session to assess a special admission tax. Several weeks ago agitation was started for a special city tax against admissions, but the plan never came before the council.

Under a state law, theatres may not be operated Sundays by the regular operators, but by decision of the state supreme court it is permissible for them to be operated for charity by regularly organized charitable bodies. Under this ruling the Atlanta theatres for nearly a year have been operated by a committee in charge of the Scottish Rite Crippled Children's Hospital, which nets an average of $1,000 monthly to that body.

Washington State May Get Censorship Levy

State of Washington exhibitors are now paying city and state real estate taxes, occupation taxes amounting to one and one-half per cent on the gross intake, city license fees, in addition to federal taxes and the usual water and light rates, inspection fees and the like.

To date no additional taxes have been revealed in proposed planks of various state legislators, but it is reported that further burdens will be shifted to the theatres before the end of November. It is considered more than likely that politicians seeking to tie in with the Legion of Decency will propose a state censorship of pictures, which would necessitate a special tax.

And Burden Promises to Grow
Even Moreonerous with Government, States and Cities Seeking Means of Filling Depleted Treasuries

The staggering burden of taxation devised by the country's legislators—federal, state and municipal—and imposed upon the exhibition branch of the industry will be even heavier, if present indications become actuality, by the time Congress and the various state legislatures have mapped out their revenue-making programs for 1935. Already the tax load on exhibitor shoulders has climbed into many millions—in many situations exhibitors and theatre companies are paying from 17 to 30 separate taxes—and that this burden may be considerably amplified is borne out by a Herald survey of tax conditions.

U.S., STATES AND CITIES NEED MORE INCOME

At the present time the United States Treasury is engaged in mapping a program which will call for $500,000,000 in additional taxes during the coming year. This, with other plans for raising revenue, will be presented to Congress as soon as it convenes in January. That extra revenue is needed is seen in the Treasury's statement for the fiscal year which ended June 30—a deficit of $3,989,000,000.

Aside from the necessity of more taxes for the federal government, delinquent state and municipal budgets have caused considerable agitation for immediate legislation of a taxation nature affecting local businesses and industry. Comparatively few states, for example, have amusement taxes, and it is expected that this and other forms of taxation will result, in many instances, in more onerous tax loads than currently are being endured.

STATE SALES TAX
USUALLY 1 PER CENT

Then, too, there is the state sales tax, usually a substantial profit, which probably would be added to the state or municipal amusement tax. These and many other items can easily serve as the basis for additional taxation at the expense of the exhibitor.

Further than the taxes paid by exhibition in respect to its actual operation, the exhibitor has his own individual tax problems to worry about. There is his federal and state income tax. He may pay half a dozen different taxes which arise out of the operation of his private automobile. These are not dealt with in this survey.

Football Not Taxed
But Theatres Are

In New Orleans, the Commission Council recently changed the theatre tax to 2 per cent of the gross instead of one cent on each ticket sold, claiming theatres were collecting 3 per cent by the latter means. Theatres must absorb the tax, and owners have given notice that they will fight, asserting it represents "class legislation." The city's newspapers, which were taxed 2 per cent on the gross advertising volume, have been successful in obtaining an injunction.

In New Orleans, the Louisiana, Tulane and Loyola universities participate will not be subject to taxation. Horse racing in New Orleans also is exempt from taxation.

24 Kinds of Taxes
Paid in Minnesota

Minnesota exhibitors pay 24 varieties of taxes to the state and federal government. Among state taxes paid are real estate, personal property, special assessments, corporation annual report filing, license fee to city for fire inspection, corporation income taxes and fire license fees. Figures were not available on the state of Minnesota. The Minnesota Amusement Company, with headquarters in Minneapolis and operating the former Public properties, pays taxes in five states in addition to the government.

High Realty Charges
In Omaha Territory

High realty assessments mark the tax situation in the Omaha territory. State, county and city levies amount to $56.14 per $1,000 of valuation. Class A 'intangibles' tax amounts to 25 cents per $100; and Class B, 80 cents per $100. The City of Omaha's occupation tax on theatres is at the rate of $25 for houses having up to 500 seats; $50 for 1,000 seats; $100 up to 1,500; $200 up to 2,000, and over 2,000 the tax is $250. This occupation tax covers all license and permit fees, such as fire inspection, building inspection, electrical inspection, and the like. The only other city fee charged Omaha theatres is when a theatre makes an alteration in the construction of the house, such as new marquees, entrances and the like. Reconstruction up to a cost of $500 necessitates a payment of $1 to the city; reconstruction up to $2,500, $2; $7,500, $5, and up to $10,000, $8.

Sales Tax Defeated Five Times in Ohio

Taxes which Cincinnati exhibitors are called upon to pay include a 10 per cent state admission tax assessed on all admissions over ten cents. In a majority of cases this is passed on to the public. The tax has been in effect for a year. At first it had a tendency to slow down attendance, but this reaction now is negligible. It is thought, however, that the impact has shifted some business to the houses where a repayment top admission tax is not required. Real estate is taxed at $21.44 per $1,000 valuation.

(Continued on following page)
THEATRES PAY ONE TAX THREE TIMES

(Continued from preceding page)

lation. Personal property tax is on the same basis. Intangible tax is 5 per cent on the yield on dividend-paying securities, and two mills per $1,000, on valuation as of January 1, on non-productive investments. Income tax is paid on the basis of 4 or 8 per cent, depending on the income, with a normal tax of 4 per cent, and a surtax graduated according to income. There is also a minimum $25 state franchise tax, with higher imposed taxes based on the amount of stock outstanding.

Five attempts by the Ohio legislature to enact a sales tax, by means of which the 10 per cent state admission tax would be automatically repealed, have been defeated, and until it is enacted there is little or no likelihood of the admission tax being repealed. It comes up again this winter.

In event the sales tax is passed at a later date, exhibitors naturally will participate, although the outlay will be less than under the present situation, especially where exhibitors are assuming the admission tax burden. However, even where the public pays the tax, it is felt that a sales tax will remove what attendance resistance now may exist by reason of the admission impost, as the sales tax will not be discriminatory, as is now the case.

The Ohio exhibitor pays the customary state corporation tax and a state assessment on "intangibles." A film censorship tax of $2 per reel, levied on the distributor, is passed on to the Ohio exhibitor. Approximately $3,000,000 in nuisance taxes was paid into the Ohio state treasury during the year ending August 1, according to the Independent Theatre Owners of Ohio.

In Columbus, a special tax planned against theatres will not be put into effect, according to Mayor Worley. Instead, the City Council plans to place a $50,000 deficiency bond issue on the November ballot.

It's Taxes and Taxes
For Iowa Exhibitors

The Iowa exhibitor is taxed at every turn. On his purchases he pays under the sales tax 2 per cent on practically everything bought, and theatre admissions also are taxed 2 per cent.

Other taxes paid are: Real estate tax, state, county and city—190 mills on each $100 of assessed value; personal property tax on properties of the theatre, seats, state, county and city—tax of $50 on each $100 of assessed valuation; mortgages and credit tax, state, county and city—6 mills on each $1,000; city building permit fee—40 cents for every 1,000 cu. ft. of contents; special tax for sewer—assessed according to construction; state franchise fee when filing application to engage in business—$30 for each business. Example: Cen City would pay $30 for each of the theatres in its chain; theatre tax for the city—$100 a year for each seat; fire tax—over $2,750 for theatre seating less than 800; state sales tax—2 per cent on gross receipts from sales of tangible personal property and a like rate upon the service of gas, electricity, water and communication service and upon tickets of admission to places of amusement and athletic events with a few exceptions. A $100 sales tax for electric service runs from $1.60 monthly on an $80.00 charge to smaller theatres to $40.00 tax added to the $2,000 electric monthly bill of the larger houses; local tax on telephones—2 per cent on the monthly rate. A $7 theatre phone pays monthly tax of $1.14; corporation report tax—one dollar a year; old age pension fund—$2 a year for each person in state.

It is not thought that there will be any additional legislation at the session, especially if Governor Clyde Herring, for years a campaigner for the sales tax, is re-elected. This tax, it is expected, will bring in $14,000,000 a year. Former Governor Dan Turner is again a candidate for the governorship of Iowa and represents the Republicans with a plan for an increased state sales tax.

Legislation proposed that most directly concerns theatres in Iowa is that considered by the counties, in regard to theatre construction. Theatres seating under 600 are not now required to be of fireproof construction. Ramps in theatres instead of steps also are proposed.

Three Assessments
On Memphis Tickets

Theatres in Memphis pay license and privilege taxes in one lump to the city, state and county, and a regular real estate tax, separately to the city and to the state and county.

The license and privilege taxes, on houses charging admission of 50 cents or less; film theatres of 500 seats or less, $75 to the city, $75 to the county, $75 to the state, $125 three times; 1,000 to 1,500 seats, $225 three times; 1,500 to 2,000 seats, $300 three times; 2,000 or over, $400 three times. If more than 50 cents, these amounts are increased by 10 per cent for each 10 cents or part thereof over 50 cents.

On all real estate and on all personally, which includes property other than real estate, the city of Memphis collects $21.13 per $100 assessed valuation, the county collects 91 cents per $100 assessed valuation, and the state collects eight cents per $100 assessed valuation.

There is talk of a sales tax when the state legislature meets in January.

17 Separate Taxes
On Maryland Houses

There are about seventeen separate taxes which must be paid to the state, city and federal governments each year by Maryland exhibitors.

First comes the real property tax bill on which the state rate is 22 cents per $100, then the $125 tax for fire protection. A water meter bill is paid each quarter, 20 cents per 100 cubic feet of water used. Meters are used only for certain establishments, such as theatres and apartment houses, while the majority of homes are on an annual flat rate.

The state license yearly is ten cents a seat, the city license annually $50. The yearly city inspection tax is $10. There is the recently re-enacted Federal Corporation Stock tax amounting to one-tenth of one per cent yearly with a fifteen cent a year tax levied on the estimated value of the stock and then with a 5 per cent tax levied on all profits over that.

The city levies a tangible tax on sound equipment and minor privilege tax on miscellaneous signs, etc., which extend beyond the building lines of the theatre.

Each Midnight Show
In Buffalo Taxed $2

In Buffalo no recent municipal legislation has added to the sales tax, nor is there any such legislation pending. Real estate, water, and electric current levies fall on the property or circuit owners rather than on individual exhibitors. In addition to these, Buffalo taxes include a levy of $100 for a theatre license; $86 sign and marquee tax; $2 fire inspection, and a state sales tax of 2 per cent, and a tax of $2 on each midnight show.

Sales Tax Is Paid
By Oklahoma Houses

Oklahoma theatres, in addition to levies sponsored by the government, pay a state sales tax of one per cent, building permit fees, fire and boiler inspection fees and the usual water rates. Figures on these, while reported as unobtainable, are said to be varying.

State Income Tax
Paid in Wisconsin

Milwaukee exhibitors, in addition to federal taxes on long distance telephone calls, telegrams, safety deposit boxes, capital stock and corporate income and excess profits taxes, if a corporation, the former at a rate of 1% for each full $1,000, and federal income tax, are obliged to pay a state income tax, determined individually, ranging from 1 per cent to 7 per cent on incomes over $12,000 and a state corporation income tax, if a corporation, ranging at a rate from 2 to 6 per cent.

In Milwaukee, theatres having automatic sprinkling systems are taxed from $50 to $300 a year, depending on the size of the pipe in the installation. They must pay a theatre tax of $30 a year, a flat fee; a score charge of 10 cents per seat; a sign tax at a minimum of $5 a year, depending upon the size of the sign; a personal property tax of about $30 per $1,000 assessment; a real property tax (if they own the property, at about the same rate.

Milwaukee theatre owners having iron gratings over retaining walls about windows below, have been levied to pay a tax of $2 per year and are assessed $2 per year for a stationary engineer's license to operate their boilers. If they drive automobiles, they pay a state gasoline tax of 4 cents and a federal tax of 1 cent per gallon and Milwaukee exhibitors must pay a service fee on all checks for Federal over $500 of from 20 cents to $1.00 per month.

All theatres employing ten or more persons for 18 or more weeks in 1933 are also sub-
SUNDAY SHOWS NET
HOSPITAL $1,000 A MONTH

Special local taxation of motion picture theatres is comparatively unknown in Atlanta. Several attempts by the Georgia legislature to levy an admission tax have failed. However, under a state law, theatres may not be operated on Sundays by the regular operators. It is permissible, under a ruling by the state supreme court, for theatres to be operated for charity on Sunday by regularly organized charitable organizations. Thus, Atlanta theatres have been contributing for over a year an average of $1,000 monthly to the Scottish Rite Crippled Children’s Hospital, whose committee has been in charge of theatres in Atlanta the past year. And the theatre gets not one cent for tribute.

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A JOSEPH’S COAT OF FEDERAL TAXES

A comprehensive idea of the many and varied types of taxes imposed upon motion picture theatres and circuit operating companies is shown in the following listing of federal taxes paid by the exhibition branch of the industry:

<table>
<thead>
<tr>
<th>TAX</th>
<th>AMOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amusements</td>
<td>1 cent on each 10 cents over 40 cents admission</td>
</tr>
<tr>
<td>Capital stock</td>
<td>$1 on each $1,000 of capital</td>
</tr>
<tr>
<td>Corporation income</td>
<td>13 1/2% of net profit; no exemptions</td>
</tr>
<tr>
<td>Telephone</td>
<td>10 to 20 cents in the scale of 50 cents to $2 calls</td>
</tr>
<tr>
<td>Telegraph</td>
<td>1 cent up in scale of one to 29 words, 30 to 49, etc.</td>
</tr>
<tr>
<td>Bank checks</td>
<td>.2 cents on each</td>
</tr>
<tr>
<td>Documentary stamps</td>
<td>.10 cents on each $10 on stock, .2 cents on each $50 of par value stock</td>
</tr>
<tr>
<td>Documentary stamps</td>
<td>stock transfers</td>
</tr>
<tr>
<td>Surtax on earnings</td>
<td>5% on earnings over 12 1/2% of declared capital stock or the corporation franchise 4 1/2% of net profit</td>
</tr>
</tbody>
</table>

In addition, there is the regular individual income tax to be paid by the exhibitor.

MPTOA Urges United Front to Fight Taxation

Theatre and motion pictures are to be faced with the most drastic attacks they have ever experienced, the Motion Picture Theatre Owners of America declared this week in a bulletin. The MPTOA holds the present unusual public interest in the motion picture responsible for the anticipated attacks.

The organization points out that it is vitally important for the exhibitors to avoid factional disputes that offer a united front, in order to escape “unfair and discriminatory” taxation. It urges an organized, systematic campaign planned under intelligent direction, to acquaint legislative representatives with theatre problems.

City Cuts Assessments On 13 New York Theatres

Cuts in assessment totaling $1,305,000 on 13 motion picture theatres in New York City were announced last week by William Stanley, acting president of the department of taxes and assessments. The cuts range from $200,000 down to $50,000, the largest, $200,000 being on Loew’s State and on the Roxy. The latter’s assessment was cut to $3,650,000.
MUSIC RATE FOR THEATRES SET
AT 10, 15 AND 20 CENTS PER SEAT

Houses Seating 800 or Less Pay
Old Rate of 10 Cents, Others
Win Reduction from Increased
Scale Effective October 1

The Exhibitors' Emergency Committee and the American Society of Composers, Authors and Publishers finally adjusted their copyright copyright rates at 100 cents per thousand on the basis of the much higher scale that had been approved by the Society on October 1, and which was the subject of the dispute between ASCAP and the Emergency Council, will receive an immediate adjustment.

The higher scale which was nullified Monday by the acceptance of the modified schedule would have levied on a typical first-run 2,000-seat theatre a license charge of $1,275, as against the old royalty of $200 paid on the flat rate of 10 cents a seat, and as compared with $400 under the new scale adopted this week.

Retain Right to Testify

Many exhibitors have been paying the previous high scale since it went into effect October 1 on the advice of both Allied States and MPTOA leaders who warned that any owner—whether circuit or independent—would be required to file a new suit to obtain a license, and who continued to perform publicly such copyrighted music without having obtained a new license, are liable to prosecution in the civil courts under the copyright laws, which provide for a minimum "fine" of $250, plus court costs, for each violation, payable to the Society.

Acceptance of the modified rate schedule by the Exhibitors' Emergency Committee does not deprive theatre owners of their right to testify in the Government's pending anti-trust action against the Society, nor do they lose their right to file an individual action at any time. The Emergency Committee has contemplated court action to restrain the Society from enacting the high rates that was abandoned this week in favor of the 10-15-20-cent rate, but subsequently decided that the Government action was sufficiently embarrassing to include the complaints of theatre owners.

ASCAP Moves Office

The American Society of Authors, Composers and Publishers will move its New York offices next month to the RCA Building in Radio City from the Paramount Building. Space on the 45th floor has been leased for a period of 10 years.

Will Kelly, Color Inventor, Is Dead

William Van Doren Kelly, the inventor of the Prizma process, first motion picture color process worker to produce color-in-the-film, died in Los Angeles September 30, aged 57.

Mr. Kelly's connection with the motion picture dates from the early days of the American Biograph & Mutoscope Company. He was first employed as a decorator concerned with the installation of Mutoscope's peep show parlors about 1897 and went to Europe in the service of the Biograph concern. In France he came in contact with the color work of Charles Urban in the process known as Kinemacolor, the original projection filter method.

Kinemacolor encountered considerable market resistance in that it required a special projector, operating at twice normal speed for the optical superimposition of successive blue-green and red-orange images cast through the synchronously rotated filter sectors. Kelly sought to simplify color projection by putting the color in the film. In 1918 Broadway saw a demonstration at the Strand theatre of the 17-color process in which Kelly achieved a moderate success.

All subsequent color processes are related to or in a sense derivative from Kelly's experiments.

The career of the Prizma company was more marked by color than profit and eventually Mr. Kelly withdrew to concern himself with new and variant processes, including Kellycolor, first of the bi-pack color methods. He was remarkably skillful in photo-chemistry and the manipulation of film. More than 10 years ago he closed his laboratories in New Jersey and went to Los Angeles.

Mr. Kelly was a native of New Jersey, born at Trenton. He is survived by two sons and a daughter. The funeral was held in Los Angeles.

Trendle Booking Unit in 12 Houses

Twelve Detroit theatres are now using the buying and booking service of the United Detroit Service Booking Corporation and more are expected to join, George W. Trendle, president, said in New York Monday.

The booking corporation is in no way connected with United Detroit Theatres Corporation, the Paramount subsidiary, Mr. Trendle said. He explained that he created the service organization specifically to help exhibitors in buying and booking problems.

Mr. Trendle said the company does not actually buy and book for the exhibitor; rather it acts in an advisory capacity, helping them arrange their schedules.
SUPREME COURT DENIES A REVIEW OF
TRI-ERGON SOUND PATENT DECISION

by JAMES P. CUNNINGHAM

The United States supreme court at Washington, on Monday, in effect upheld the validity of the highly controversial Tri-Ergon sound patents controlled personally by William Fox, the silent man of mystery in the film world for the last four years, when it denied Paramount Publix Corporation as amicus curiae on behalf of substantially the whole industry, a review of a lower court decision holding that it infringed upon a Tri-Ergon patent.

Immediately, Broadway began to indulge in its usual wild and premature speculation of the potential import that the decision may have on the users of motion picture sound equipment, and while the decision has some significance, but, no one could venture an opinion of its extent with any definiteness.

This much is known: William Fox, the historic foe of the once-time great Motion Picture Patents Company, has for a half-dozen years envisioned himself as a motion picture industry Tycoon who plans and plans as broad as scope as those of the "trust" against which he fought with force, finesse and injuction all the way from a nickelodeon on the East Side of New York's Fourteenth Street to the White House in the bitter, violent days of 1910-14.

Developments in recent years in the courts have established somewhat the nature of Mr. Fox's scheme by which he hopes, some day, to attack practically every company in the industry in order to collect large royalties on two sound mechanisms which he bought from three unknown German inventors for "less than a million dollars," quoting Daniel Rosenblatt, a Fox attorney.

Would Assess Everyone

To Mr. Fox's enormous holdings, variously reported with $50,000,000 to $200,000,000—considerable part of which was gained in an extensive short-selling movement in stocks, resulting in a summons to appear before a United States Senate investigating committee—he would add tribute from each motion picture producer, theatre owner and manufacturer of sound equipment, if and when the courts decreed that his two Tri-Ergon patents were being infringed.

The supreme court's denial this week of a review of a lower court decision upholding the validity of the patents—part of the 2,000 basic patents involved in sound recording and reproducing mechanism—does not at the same time give to Mr. Fox any damages that he might claim. It is reasonable to assume that the complxities of the courts will postpone for another long period the extent of Mr. Fox's financial interests, if any, in the system of sound devices now in use.

In this connection, Mr. Rosenblatt, attorney, said publicly Monday evening that the supreme court's action in the case of Mr. Fox's claims for his so-called "flywheel" patent and his patent on a process of double-printing sound and film, would put the way for legality only on the wholesale. However, Mr. Rosenblatt let it be known that the "big guns" of the industry would be the first to be talked to. The so-called "small" exhibits he assumed, would automatically "fall in line."

Regardless, the decision failed to interrupt the routine business of making and merchandising motion pictures.

Erpi Preparing Statement

Erpi's legal experts, unprepared, were understood to be preparing a statement of its policy in which the technicalities would be explained. Both Electrical Research and RCA Photophone, under their license agreements, participated in the defense of their licenses, which, besides Paramount, included its circuit subsidiary, Altona Publix Corporation and Wilmer and Vincent.

Under the terms of the licensing agreements existing between Electrical Research Products and RCA Photophone and their producer and exhibitor licensees, the two sound manufacturers agreed to make licenses to the extent of their investment in Erpi or RCA recording and reproducing equipment, in any case involving patent infringement.

The supreme court ruling this week, while admittedly one of the most important made in recent years concerning the mechanism of the motion picture, determined a series of litigations in the lower courts. At one time, Federal Judge Campbell, in United States district court in New York, declared the Tri-Ergon patents invalid, that Mr. Fox's interests had shown no "commercial success with them," and that Tri-Ergon had made no real contribution to the art. "The success of the defendant (Paramount), its licensor (Electric Research) and its licensees is due to many inventions of the Western Electric Company, without which success the lower court in New York was wrong," the court said. Electrical Research is the commercial distributor of the Western Electric sound devices.

A Personal Venture

Mr. Fox's American Tri-Ergon Corporation is a patent-holding company organized by him as a personal affair with the express purpose of exploiting commercially in the United States the inventions of three Germans, Hans Vogt, Joseph Massolle and Joseph Engl, who had worked on the systems in a Berlin attic since 1900.

Paramount, in petitioning the supreme court for a review of the lower court's decisions, said at Washington that, "as construed by the courts below, the patents are so broad as to permit the respondents (Fox-Tri-Ergon) to claim broadest from practically everyone who has produced or exhibited the pictures and the sound devices, and to destroy the developing and printing of sound and motion picture records."

Although Tri-Ergon's various complaints specified no definite amount as being involved in damages, they charged that, as a result of their infringement, Tri-Ergon has suffered "great and irreparable loss, damage and injury" and is "deprived of great gains and profits."

Further, the complaints that were set forth in some of the lower court actions modestly asked that the defendants be required "to pay over to the plaintiff all gains, profits and advantages earned or received."

The Tri-Ergon holdings played an important part in Upton Sinclair's book about the life of William Fox, published independently this year. In the narrative, which was related by Mr. Fox to Mr. Sinclair, Fox charged the utilization of the electric light in wresting from him control of his motion picture companies (for $21,000,000). The Fox-Sinclair writing combination made much of the importance of the Tri-Ergon patents as evidence why reputed "outside" interests sought to gain control of his film corporations.

At the time Mr. Fox, of which he is subject and during the preparation of the book to be having a merry time figuring out the possible royalties that Mr. Fox would collect through Tri-Ergon, was bequeathed a "rough" estimate of approximatly $1,300,000,000, or, as Mr. Fox so aptly described in the book, a sum of money "equal to the wealth of a nation."

The Patents Involved

The two patents involved in the litigation are:

1. U. S. Patent No. 1,713,726, Vogt, et al, granted May 21, 1929, popularly known as the "flywheel patent," relating to certain methods and apparatus, for producing motion picture sound record film under the control of inertia, either in record or reproducing machines and utilizing sound-controlled light in translating the sound to or from the film; this patent also relates to the photelectric cell when used with such reproducing apparatus as is generally supplied by the present holder.
The

2. U. S. Patent No. 1,825,598, Vogt, et al, granted September 29th, 1931, relating to the process for producing combined sound and picture film by photographing the sound and pictures on separate films so that they may be developed separately, and then printing both records side by side on a single film.

Before the invention of Mesers. Vogt, Massolle and Engl, all of Berlin, Germany, who applied for American patent rights in 1912 and again in 1922, according to a history of the mechanism set forth by Tri-Ergon in 1931.

In 1924, the inventors assigned their rights to Tri-Ergon, Ltd., of St. Gall, Switzerland, which in turn sold the Americans rights to William Fox in 1928. Mr. Fox then vested these rights with the American Tri-Ergon Corporation, of which corporation he was presumably sole owner. Mr. Fox at that time was still president in complete control of the Fox Film and Fox Theatre enterprises and he took those patent rights with him when he sold his Fox motion picture holdings to the banking interests in 1931.

Started Litigation in 1930

Mr. Fox first started his Tri-Ergon patent litigation when he and Mr. Lee De Forest engaged, during 1930 and 1931, in a bitter battle in the courts over the priority of Patent No. 1,825,598 covering the system of double-printing in Mr. Fox's rights were upheld when the United States Patent Appeals Office at Wash-
LITIGATION SERIES STARTED IN 1930

The TRI-ERGON PATENTS

Two patents are involved in the widely discussed Tri-Ergon patents litigation instigated variously by William Fox in the courts over a period of years. One patent relates to that part of the sound mechanism popularly called the "fly-wheel," the other to a process for producing combined sound and film by photographing the sound and pictures on separate films so they may be developed individually.

The TRI-Ergon case, declared that the claims in Mr. Fox's suit charging infringement of a patent for a process of producing combined picture and sound showed no improvement "over the prior art." The court said:

"No commercial success is shown by the plaintiff, and the patentees made no real contribution to the art. The success of the defendant, its licensor and its licensees is due to the many inventions of the Western Electric Company, without which success would have been impossible."

The patent is invalid.

Defense Assumed by Erpi

Electric Research Products assumed the defense for Paramount, successfully dislodging at that time Mr. Fox's claims for relief from alleged patent infringement through an injunction and damages.

The Fox-Tri-Ergon interests had made 11 claims under the patent, but subsequently filed two in which it was admitted that certain of its claims were too broad, Paramount counterattacking with the entire patent and non-infringement, which the court upheld.

Judge Campbell's decision appeared to have considerably weakened the Fox case, and Mr. Fox lost further ground at about the same time, in the summer of 1933, when Judge Cohn, of the supreme court of New York State, ruled that his court had no jurisdiction over the type of controversy represented by a motion sought by Tri-Ergon against an independent exhibitor, alleging infringement of the Tri-Ergon patents in the use of a sound reproducer in Mr. Brecher's New York theatre.

The court upheld the claim of Mr. Brecher's defense attorney, Louis Nizer, that the Fox patent infringement action filed against an individual exhibitor in such a case did not fall within the scope of any state court, but properly became part of the consideration of the federal courts.

Tri-Ergon Wins Appeal

However, in the following December, Judge Albert W. Johnson, sitting in United States district court, granted Tri-Ergon an injunction restraining the Wilmer and Vincent theatres and Altona Publix Corporation from making further use of sound reproducing equipment which the court claimed infringed the Fox patents.

Tri-Ergon appealed Judge Campbell's decision and its patentees in the Paramount case, and won on the appeal, the United States circuit court of appeals ruling, in June, 1934, that Tri-Ergon has a valid claim and that Paramount was infringing that patent relating to the sound-on-film double printing process.

The next decision held that "while it might be said that superficially the positives—which Tri-Ergon set out to establish were produced by its processes—are similar to positives generated from single film processes, still the function and effect is different and in the practical art that difference has been demonstrated."

Meanwhile, the circuit defendants which had lost their case in Pennsylvania had also lost an appeal, which left Mr. Fox the victor on both fronts. However, his claims were again challenged when Paramount, Altona Publix and Wilmer and Vincent moved, last summer, for a review of the decisions of the appeals courts. This was denied last Monday by the supreme court, and in effect the supreme court affirmed the decisions of the lower courts upholding the validity of the Fox patents. RCA and Erpi both defended the petitioners.

Significance Admitted in Plea

Admitting its significance to the motion picture industry as a whole, the petitions filed by Paramount with the supreme court at Washington read:

"As construed by the courts below, the patents are so broad as to permit the respondents to claim a tribute from practically every one who has produced or exhibited talking motion pictures, or has manufactured equipment for recording or reproducing sound with motion pictures, or has done the developing and printing of sound and motion picture records."

The "reproducing apparatus is used in homes, schools and churches and by the Army, Navy and other governmental agencies, as well as by the motion picture producers and motion picture theatre owners throughout the United States."

De Forest Case in Favor of Fox

At about the same time that the United States supreme court at Washington was preparing to deny Paramount a petition for review "on behalf of substantially the whole motion picture industry," Judge John Nields, in United States district court at Wilmington, brought to a conclusion the long fight between Mr. Fox and Lee De Forest over patent priorities, by deciding in favor of Fox and issuing a decree that letters of patent be issued to Tri-Ergon. The point at issue was the patent rights to a "glow lamp" invention used in the development of sound-on-film. Judge Nields ruled that Dr. De Forest, regarded by some as the "father" of talking films, was not the first inventor of this glow lamp, important in sound photography. Further, Judge Nields said that the three German inventors, Josef Engel, Joseph Masolle and Hans Vogt, who had assigned their rights to Fox's Tri-Ergon Corporation, "are the joint and first inventors of the invention" and that the patent office in Washington had erred in refusing them a patent and granting such a patent to De Forest. Meanwhile, no decision on Fox and Erpi is being prepared at the same time as the Paramount suit.

New $4,500,000 Bid for Fox Metropolitan Reported

A new bid of $4,500,000 for the Fox Metropolitan assets was reported Tuesday to have been made by Hayden, Stone & Co., representing undisclosed interests.
FILM DICTATOR? So say Berlin reports of Leni Riefenstahl (above), half-Jewish Hitler aide and confidant. America knows her as the star of "S.O.S. Iceberg," Ufa-Universal film.

FROM MEXICO. (Left) Douglas Fairbanks and Joseph M. Schenck, United Artists' chief, arriving in New York from Mexico City, where they were guests at theatre opening.

VACATIONING. (Right) Ida Lupino, Paramount player, as she reached New York en route to England.

HOST AT PREMIERE. W. G. Van Schmus, managing director of Radio City Music Hall, with two of his dinner guests—Mark Ostrer, head of Gaumont-British, and Merlin H. Aylesworth, president of RKO—at the opening of "Power," G-B production, the star of which—Benita Hume—was also a guest.

A MITE OF HAPPY GREETINGS. Bestowed by Baby Jane, youthful player, upon Carl Laemmle—"Uncle Carl" to her and you and me—as Universal's chieftain returned to Universal City after a lengthy sojourn in Europe. And now Carl, Jr., leaves for Europe on an extended vacation.
CONDUCT TESTS. Executives and technicians with candidates in contest sponsored by Agfa-Ansco for roles in Monogram's "Women Must Dress." Seated are H. J. Potter, Agfa advertising head, and W. Ray Johnston, president of Monogram. Standing: Kitty Leefson, Charles Cannon (Agfa advertising executive), Anne Johnston, Edward Finney (Monogram advertising chief), Ogarita Rose, Sam Rosen (cinematographer), Norman Lloyd (director), Anne Kasper, Frank Giovanelli, Gail Miller, Edna Wilson, Alton Hamilton.

 GIVEN CONTRACT. Winifred Shaw (doubly fetching in this new portrait), who has been signed by Warner Brothers for a long term. Her first important role will be in the picture, "Sweet Adeline."

 FINISHED BUSINESS. Is that, ostensibly, which took Phil Reisman, vice-president of RKO Export Corporation, on the European trip from which he is shown returning to New York, aboard the Paris.

 HER LATEST. In role and costume. Thus Joan Crawford, enriched with jeweled buttons and ostrich feathers, as she appears in her new MGM starring vehicle, "Chained," wherein she plays opposite Clark Gable.

 IN THE MIDST OF HIS REWARD. "Bill" Hendricks, manager of the Warner theatre in Memphis, pausing to have his picture taken with some of the players he has been meeting in Hollywood during a trip awarded him in a Paramount Mae West exploitation contest. Here "Bill" is shown at the Warner studio, with Pat O'Brien, Dick Powell and Frank Borzage.
QUOTA FOR AUSTRALIA HANDS OFF ON OTHER

Commissioner, After Hearing Evidence Requiring 4,000 Pages of Type, Says Federal Control Would Be a Mistake

By CAS. MARSHALL
Sydney Correspondence

After all the excitement engendered by Commissioner F. W. Marks’ long awaited report of his motion picture survey for the New South Wales government, with his recommendation of an Australian quota, it seems that the whole matter has been dropped for the present.

Out of Melbourne, to which a government representative from Sydney had been sent with the thought of agreeing upon legislation to be framed for the two states, comes word that the proposal was shelved for two reasons: failure of the large interests, the small producers and the exhibitors to agree upon details for a quota, and an intimation that the British industry feared unfavorable results. The British film product and therefore might cancel the advantages it now gives the Australian business.

The New South Wales government thereupon thought it over and decided not to press the matter, in view of its standing policy of helping British producers as well as the Australian. It is expected that a quota measure will be placed before the new Parliament next year.

Commissioner Marks had emphasized the danger of interference by the Government in the film business, the quota suggestion being the lone exception.

Mr. Marks declared that the internal troubles of the business bore no marked difference from those of other businesses whose rights and wrongs were settled without aid of Government intervention. Among things opposed by him is the proposed establishment of a special Board of Control to regulate the industry. This step is received with marked favor by all concerned.

Interim reports had been submitted by Mr. Marks opposing suggested restriction of theatre licenses and advocating an Australian Quota. He now proposed legislative action introducing a quota system to force every exhibitor in N. S. W. to screen a set percentage of Australian features each year.

Advises Against Regulation

No legislation was recommended in respect of the following:
Restiction of licenses for picture theatres to British subjects.
Limitation of blind and/or block bookings of films, or a contract clause which would condone exhibitors a right of rejecting a percentage of the films specified. (This recommendation is not to be interpreted as in any way negativing the recommendation upon an Australian film quota which reads: “In order to enable an exhibitor to comply with the quota requirements he shall have the right, anything in any contract notwithstanding, to reject such number of films other than Australian quota films as will enable him to comply with the quota requirements.”

Regulation of film hiring forms of contract between distributors and exhibitors.
Control of film hire charged by distributors to exhibitors.
Regulation of protection periods for films granted by distributors to exhibitors.
Regulation of minimum admission prices to picture theatres.
Regulation of charges made by distributors for advertising accessories.
Regulation of the quantity of film which may be hired by an exhibitor.
Payments of switching costs for films as between exhibitors and distributors.
Provision of a board for the control of the film industry.
Regulation of contractual relations between exhibitors and sound equipment companies.

Calls Complaints Only Sectional

The whole situation was summarized by Mr. Marks thus:
“IT will be noted that my recommendations in general are opposed to legislative action by the Government in respect of matters complained of at the inquiry. I have made it clear for the most part that this is not because of any lack of recognition of the extent to which many of the witnesses are prejudiced by the conditions complained of by them. I am of the opinion, however, that very potent reasons are required to justify the introduction of new legislation to alter conditions in an industry which have been evolved under and comply with existing legislation.

“Notwithstanding this view, I consider that in respect of one issue raised at the inquiry the circumstances are such as to justify special legislation, this being the introduction of a quota for Australian films. I regard this matter as one of national importance, and my recommendation is actuated by what I believe to be the public interest, as distinct from sectional interests of the film industry.”

Hearing evidence which ran into almost 4,000 pages of type, Mr. Marks expressed the opinion that all complaints related to only sectional interests. He said:
“No single matter was brought forward in respect of which all sections of the industry joined in asking for relief or redress, nor were there any matters introduced under this heading which called for action in the public interest. It was surprising to me to find so few undesirable features brought forward and how comparatively unimportant many of these were.”

The Government inquiry just completed is mainly attributed to the film war waged between distributors and General Theatres Corporation. This has now been definitely ironed out, the corporation having signed contracts with nearly all distributors, the agreements so worded that repetition of a deadlock is almost impossible.

Mr. Marks’ advice to the Government “to lay off” the motion picture industry should make those in charge of local film affairs quite proud of having piloted the business in a manner to gain this tribute. The local producers who, at the beginning of the inquiry were conspicuous by their absence, fought earnestly for the quota.

RKO Plans Distribution On Own in Spain, Portugal

The RKO Export Corporation plans to organize its own distribution offices and facilities in Spain and Portugal. Final arrangements have been completed for the establishment of a number of exchanges in principal cities. Headquarters will be in Barcelona. Roberto Trillo, present manager of the RKO Panama exchange, will have charge of the new territory.

RKO has concluded a contract with Tobis-Scascha, of Vienna, for the distribution of a number of RKO Radio features of 1933-1934 throughout Austria. The features, all dubbed in German, include “Little Women,” “Morning Glory,” “Finishing School” and “The Right to Romance.”

Bowman at Silent American Ticket

Edgar S. Bowman, formerly treasurer and general manager of Automatic Ticket Register, Inc., has become sales manager of Silent American Ticket Machine Co.

MGM Transfers Goldsmith

Charles Goldsmith, formerly manager of the MGM office in Trinidad, has been transferred to the home office foreign department, where he already has assumed his new duties.
“PLENTY OF GOOD PICTURE ANGLES”

But “A Ship Comes In” Must First Be Overhauled, Says DeCasseres;
Three Other Stage Plays Analyzed

BY BENJAMIN DE CASSERES

A SHIP COMES IN

A grand theme handled by a man who didn't know how to key it. He wabbled between comedy and tragedy, between melodrama and farce, and wound up by producing one of the flattest failures of the season, and a broad one at that. He had a gate-crasher.

There are plenty of good picture angles in it; but for such purposes it will have to be overhauled as completely as my 1918 ulster.

The play is in ten scenes. It is by Joseph Anthony, with Augustin Duncan directing (produced by Richard Herndon and John C. Mayer). The alleged theme is the inherent humbug in some forms of psycho-analysis and psychiatry.

The scenes are laid in Vienna and on the high seas; but for picture purposes I recommend that Vienna be cut out—that burg has enough trouble without loading it with further crimes.

Dr. Bard, greatest of all psychiatrists, is coming to America to claim the million-dollar award offered by H. Gordon Mortimer, American Crosses, for the man who can best do wonders with complexes.

On the S.S. Manhattan we find, besides the doctor, Mortimer himself, his sex-wild niece, a former sweetheart of Doc. Bard's (the majestic Nana Bryant, the idol of the Coast), and two of Bard's recently cured assistants—a fine cluster of thin-shelled nuts.

There are an attempted murder; an unblushing proposition from a woman to a man; a soberides Takes to booze—and, worst of all, Doc. Bard himself relapses to his donjounery.

Now, all this should be played comically. An idea with these magnificent possibilities should not be lost. Give the script to Ben and Charley. It's a perfect Hecht-McArthur spoof.

The play was still further reduced to h.o. mix by the Dr. Bard of Jacob Ben-Ami, who talks like an actor, walks like an actor, and, worst of all, acts like an actor.

The only two believable characters in this mess are portrayed by Miss Bryant and Calvin Thomas as Mortimer. However—Picture value, 70 per cent.

ALLEY-CAT

Alan Dinehart came out of the West long enough to concoct a play with Samuel Shipman based on a story by Lawrence Pohle. Some of the dialogue and wise-cracking are particularly skunkified.

The play is called "Alley-Cat" (Alan Dinehart directing and Bernard Klawans producing). Mr. Dinehart no doubt has ideas about doing this on the Coast, so he also took over the lead in the play, which, truth to tell, is a threadbare, creaky affair, but which will make, I doubt not, one of those pictures you drop in on when you've got an hour to waste.

The lead is Carl Vinal. Carl is living in enforced modest circumstances in Greenwich Village. I may say, in passing, that any one who deliberately goes to live in that section of New York deserves all that is coming to him.

Anyway, Carl is a broker. He's broke. His wife is getting a divorce from him. So he thinks he'll take the short-cut to Oblivion—gas.

Just as he is about to do what is probably the only gentlemanly act in his life who should pop into the window but a Village alley-cat. This is Audrey Christie, the "Stonewall Jackson" girl of "Sailor, Beware!"

Audrey is his Little Eva. She jacks up Carl's spirits. Eating and drinking, he begins to laugh. Why not live—and see what Mr. Bard's directions in this department will look like?

Well (again—in a well), in strides the wife (Kay Strozzi). She hadn't got the divorce, and besides Carl has a genuine, blown-in-the-bottle three-months-old baby.

Carl and his Audrey are As One finally. The wife knows Real Village Love Is Instructo.

Dr. Dinehart did a good job with a messy play. There are several Village characters for "comic relief," as they say in "Hamlet." Picture value, 50 per cent.

THE DISTAFF SIDE

Maybe I ought to like the play (and potential picture) by John Van Druten in spite of the fact that most of Mr. Van Druten's theatre seems to me to be a mixture of water and sugar poured into artichokes laden with anemic corpuscles.

For "The Distaff Side" shows up the weaknesses and charming inabilities of woman—women from her twentieth year to the toothless-bitten-oldie-or-ninety. Therefore we men ought to chortle.

But I must report that for all the good acting, in the main, of this British importation; for all the high-priced English deaths and the like; (which is not pathetic for dear and there); for all the vivid characterizations of Mr. Van Druten's men and women—"The Distaff Side" is a hollow piece of work cleverly stuffed to look like a great domestic crisis.

It is hollow because it is all shell. And this shell fooled most of the critics. The picture angles in the play are threadbare and not a bit good. It might have hit the big dough with a strong cast—for most of our fans go to see their screen sweeties and heroes, and not a story.

The picture stuff lies in the love-affair between Alex Millward (the gorgeous Viola Keats, a grand picture pick-up) and Toby Chegwidden.

They have been living clandestinely in sin. And the "drama" is the revelation of this fact to the mother, Evie, a voluntary widow, serene, bloodless, broodic.

But the mother says in exquisite Mayfair the equivalent of Boloney! And then she later rejects handsome Charles Bryant as a husband. It is an unenviable role. Toby is, unconsciously, a scream of a creation. He is on his way to Hollywood to become a camera-man, or maybe a pencil-holder for Sir Cecil. He has puny spells, the flu, gets delirious, and refuses to have his hair cut.

This guy would last about one hour in the old Bear Pit out there where the San Gabrie doesn't know.

The mother, Evie, is Sybil Thorndike, who hasn't been here for twenty-five years. She has been made a Dame Commander of the British Empire. If there is any psychological depth to her role, she does not even see it. I have never seen such listless acting.

There's a deadly-dry picture script in this—maybe. But, picture Caliphs, grab the beautiful Viola Keats!

Picture value, 40 per cent.

THE GREAT WALTZ

"The Great Waltz" is the most gorgeous and riotously hollow musical show that has hit our stage since my memory runneth not to the contrary.

It is a scenic souse and a color blare done by Max Gordon (producer) and Hassard Short, who conceived and directed it.

But its picture value will lie in the b.o. return of its predicted long run at the mammoth Rockefeller Centre Theatre, its title and the fact that the musical score is made up of the rhythms of the older and younger Johann Strauss.

In spite of the lavish display of costumes of old Vienna civic and art life; in spite of the corporal gawking, the waggish orchestra, the blazing columns, the firework, and the chandeliers; in spite of the beautiful dancing of the Strauss waltzes by the Albertina Rasch Ballet; and in spite, finally, of the superb finale of the "The Beautiful Danube" (the finest stunt ever seen on our musical stage), "The Great Waltz" simply does not click for me.

The book is dull, static, outmoded, and is merely an excuse to sing the grand Strauss waltzes, and the Strauss waltzes do not gain by being sung. They are purely instrumental. A voice deictes from the sheerly sensuous ear-charm of these immortal compositions.

The story bores along frigittinger and raggedly on the theme of the rivalry between the elder Strauss and "Schani," the younger Johann, who was destined to become the immortal Strauss.

There is a love-affair, of course (Vienna, without the ladies?—you may as well try to think of Hollywood without picture studios). And many characters (many, many) flit through this tale.

Of persons you know there are Sally Ward, Jessie Busley, Ernest Cossart, Guy Robertson, H. Reeves-Smith, Alexandra Danilova and Robert C. Fischer.

There is no action in the picture sense whatever. The Great Waltz" is for the eye and ear only, and the big noise is Hassard Short. But you can't sing Strauss!—not for me.

Picture value, 30 per cent.
THREE GROUPS MOVE TO DEVELOP BETTER APPRECIATION OF FILMS

Series of 24 One-Reel Subjects Taken from outstanding Features Will Be Presented to Social Units by MPPDA

Given impetus by the recent nationwide church campaign, three separate moves were made within the industry itself and in the field of education to develop a keener appreciation of better motion pictures as a medium for entertainment and educational and cultural advancement. These were:

1. The Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President, through a committee of educators and psychologists will present to schools, churches and social agencies a series of 24 one-reel subjects taken from "distinguished feature photoplays," to serve in character education programs.

2. The Motion Picture Foundation of the United States of America, Dr. William B. Millar, secretary, announced its intention of creating a regular supply of motion pictures "which will satisfy the demand for wholesome and intelligent entertainment."

3. The Motion Picture Research Council, Dr. William Harrison Short, director, adopted another new set of "national policies" embracing, besides a legislative program, the encouragement of the teaching of film appreciation in high schools and voluntary social groups, and the fostering of the organization of local non-theatrical exhibitions as a partial solution of the problem of films for children.

At the triennial General Convention of the Protestant Episcopal Church, in the United States, to be held in Atlantic City starting October 17, 150 bishops and delegates will hear formal announcement of the plan of the Motion Picture Producers and Distributors to present, without charge to schools, churches and social agencies by the Hays organization upon the specific recommendation of a committee composed of Howard M. Lecount, Ph.D., dean of Boston University Graduate School, chairman; Phyllis Blanchard, Ph.D., psychologist, Child Welfare Clinic, Philadelphia; Florence Hale, Litt.D., editor, The Graded Teacher, former president of the National Education Association, and Mark A. May, Ph.D., executive secretary, Institute of Human Relations, Yale University.

This committee, appointed at the Public Relations Conference of educators and religious authorities in the United States, has been conducting investigations for the past five years been conducting investigations. The important finding was that, in view of the widespread demand, definite efforts should be made to provide suitable motion pictures for religious and character education.

In 1931 a program was formulated. The type of picture most widely approved was one which presented a life-situation or problem that could be discussed among groups. The plan was abandoned only after financing seemed impossible.

The new plan provided that these life-situations be taken from productions already made. Previous production by various social interests was said to have lost its effectiveness largely through its obvious intent.

The new plan was accepted by the MPPDA board and is in its third year. It includes pledging themselves to place at the disposal of the committee whatever features the committee requests.

The MPPDA members and the committee agreed that the first 24 subjects shall be distributed for experimentation.

Initial experiments were carried out with two short subjects cut from the Fox film, "Young America," one subject from Warners' "Alias the Doctor," and two from Universal's "Tom Brown of Canada."

The first seven finished subjects to be used in the demonstration now beginning have been taken from Paramount's "Huckleberry Finn," "Skippy," "Sookey," "Broken Lullaby," "Cradle Song" and "The Sign of the Cross."

The remaining 17 subjects will be ready by November 1.

The pictures have been designed to suit three age groups: children 5 to 10 years, including some of them, is believed, will serve equally well for all age levels. Subjects are selected only by the Executive Council, neither the MPPDA nor its company members have voice in the selections. Nor will they have any control in selecting the institutions at which the pictures will be shown.

"Real Cooperators" to Get Films

Because of the limited number of prints that will be made available wide distribution is impossible, and only those individuals and groups who will become "real cooperators" will be able to get pictures, but "in as many different situations as possible."

Physical distribution will be made, at first, from the Hays headquarters in New York. The Hays organization will pay the cost of printing and the like. Later, films will be handled from exchanges in territories where the demand is greatest. In most cases they will be routed from showing to showing.

There will be no rental for non-theatrical use during the demonstration period. All groups or schools or churches showing the pictures are expected to pay transportation charges. No admission may be charged to any showing by those using these pictures on the aforementioned basis. The sponsors desire that it shall never be a profit-making enterprise.

When the project emerges from the experimental stage and is in going in full swing, nominal rentals will be charged to cover only the costs of editing the pictures, of the preparation of printed "Discussion Outlines," and of actual distribution. All prints will be made of 35 mm. foundation to promote family pictures may have brand as an executive; research council evolves another formula

Safety film, with the groups and agencies who wish to use the series limited to the following plans:

1. COOPERATION WITH LOCAL THEATRES

Arrangements can be made with local theatre managers to have special showings of the group. A suitable time can be selected when the regular programs in the theatres are not scheduled; such as Saturday morning. The films may become a part of a "Special Program for Children," at which other pictures might be shown, such as Walt Disney's creations and educational shorts.

Under such an arrangement the actual discussion would take place in schools, churches, at regular meetings of the organizations. Printed questions will be supplied.

2. USE IN SCHOOLS AND CHURCHES

There are some schools, churches and social agencies that are prepared to make the "Secrets of Success" a part of their program immediately. They are equipped with 35 mm. sound projectors. Such institutions will be guided by a special manual.

In public schools the pictures probably will be shown in the auditorium to a large group, followed by a talk or discussion, or by individual classroom talks.

In churches and social institutions showings can be arranged for small groups, allowing time for the discussion to follow.

All requests are to be made directly to the committee, through the chairman, Howard M. Lecount, at 688 Boylston street, Boston.

Showing at Episcopal Convention

The first public showing will be conducted at the Episcopal convention at Atlantic City next week. There will be no schedule of release dates, the series being made available for individual use as demanded.

A spokesman at MPDDA headquarters said the organization is presenting the material and is volunteering the facilities of its members to play the part of distributors who are doing all editorial and compilation work and are said to have absolute charge of the program.

Prints will be made available at some later date on 16 mm. stock.

The committee of educators in charge has had summarized a more specific outline of the purposes of the project for use of educators participating in the plan, as follows:

1. To assist individuals and agencies in realizing the objectives of their character education programs by providing useful materials.

2. To give individuals practice in the technique of constructive thinking, involving analysis of the situation and evaluation of possible outcomes.

3. To develop through discussion the habit of delaying reaction to situations until one has thought through the problems involved.

4. To assist individuals in setting up for themselves scales of values, and to commit them to the practical use of those which they rank highest.

5. To broaden experience and understanding of the important issues of life.

"The Secrets of Success" series for the school year 1934-35, containing 24 subjects, represents only a small part of the film material available.

Economy in production did not permit a selec-

(Continued on following page)
FOUNDA TION TO HELP INDEPENDENTS

(CONTINUED FROM PRECEDING PAGE)

itive process that would cover the full range of possible problems and situations, but the committee feels that the comprehensiveness of those pictures would be of great assistance in the development of the project.

The committee has reviewed 100 or more photoplays in the selection. Current pictures are included in the survey, but only photoplays of the last two or three years have been included. Pictures for mere entertainment value have been excluded.

The committee set up the following criteria on the basis of which the pictures included in the series were selected:

1. The situations presented should be real to the group to which they are shown; that is, they should deal with practical problems either present or representative of those likely to be encountered in the future.

2. So far as possible the situations should be typical—common to the group as a whole.

3. The situations should be sufficiently complex to arouse differences of opinion.

4. The problems raised should be vital—that is, definite values should be at stake in decisions made along these lines in actual life.

5. The problems raised should be such as would lead to further thinking and reading.

Extensive Manual Prepared

In an extensive manual the committee points out how teacher cooperation in the further development of the program may be most helpful. Also explained are: the theory of the series and the general plan of distribution; the relation of the photographs to other aspects of the character education program; an outline of the procedure recommended in the use of the films; an indication of the variety of programs of character education both as to organization and method in order that the pictures and texts may be utilized to best advantage; and, a review of the accepted objectives of character education so that the reasons for the selection of particular pictures and the form of the discussion outlines will be better understood.

Dr. Le Sourd, chairman, is a professor of religious education. Born in Cincinnati on November 18, 1889, he received a degree of Bachelor of Arts at Ohio Wesleyan University in 1911, and a Master of Arts at Columbia in 1913, and from the same college his Ph.D., in 1929. In 1913 he graduated from Union Theological Seminary, and was ordained to the ministry of the Methodist Episcopal Church.

Dr. Le Sourd was director of religious education at the Madison M. E. Church in New York from 1916 to 1917 and during the following two years he served with the Army division of the YMCA, returning in 1919 to Ohio State University as pastor. He later served as professor of religious education at Western Theological Seminary, Duke University, Boston University School of Religious Education and elsewhere. He was a member of the White House Conference on Child Health and Protection, in 1930. Some of his books include: "The Use of Motion Pictures for Religious Education," University of Washington Press, and "Builders of the Kingdom," "Church School Methods" and others of an educational and religious nature.

Motion Picture Foundation To Promote "Fancy" Films

The creation of a "non-profit" agency to sponsor and financially assist in the production and distribution of motion pictures of "high moral tone" was made known Friday with announcement of establishment of the Motion Picture Foundation of the United States of America, incorporated under the laws of

STYLE COPYRIGHTING IS NEW FOX MOVE

Hollywood having ousted Paris as a fashion-creating center for both men's and women's apparel, producers are taking steps to protect their designer's artistic conceptions. Henceforth Fox Films will copyright all styles created by Renee Hubert. The plan goes into effect with "Lottery Lover," thus making that picture a legitimate reason for a style show.

the State of New York and operating from 247 Park Avenue, New York City.

Mr. William B. Millar, formerly general secretary of the New York Federation of Churches from which post he retired early this year, and L. Roy Curtiss appear to be the guiding factors. Aligned with them, it was said, is a group of prominent men and women, including: Dr. William H. Metzler, who has been connected with Syracuse University and New York State College for Teachers for 37 years; Dr. Endicott Porter, headmaster Groton School, Groton, Mass.; Dr. Glenn Frank, president of the University of Wisconsin; Albert F. Gilmore, trustee of the Christian Science Publishing Society, Boston; Rear Admiral Richard Monroe Hobson, United States Navy, retired, and Mrs. Elizabeth Richey Dessez.

Others said to be interested are: Dr. Charles V. Vickrey, president of the Golden Rule Foundation; Carl Beck, efficiency engineer; Eugene Randolph, headmaster of the Beaver Country Day School, Chestnut Hill, Mass.; Fred K. Marvin, secretary and organizer of the American Coalition of Patriotic Societies; Miss Mary E. Hughes, organizer of the women's division of the National Recovery Administration; Mrs. William Burchay Parsons, Jr., president of the Park, Long NEw York City; and Rabbi Herbert S. Goldstein, of the Institutional Synagogue, New York.

Of special interest to Broadway is the possibility that Joseph Brandt, former president of Columbia Pictures, might be one of the guiding factors of the project.

From his home on Central Park West in New York, Mr. Brandt privately said Monday that he had been invited to become associated with the Foundation and that he will give his decision to the directors at a meeting Thursday.

Mr. Brandt, since he sold his interest in Columbia to Harry Cohn, in November, 1932, has had in mind a greater plan as that just made known by the Foundation. Since his withdrawal from the Columbia corporation Mr. Brandt has been inactive, except for a brief period when he was associated with Ben Stynen's Associated Publications, trade regions.

An announcement from the Foundation's headquarters in New York City states: "It is a non-profit and non-sectarian organization which will be maintained by the gifts and endowments of public-spirited men and women, and it invites the cooperation and advice of social, civic and religious organizations, as well as the motion picture industry itself."

The Motion Picture Foundation as a corporate structure is not new. It was formed some eight years ago by L. Roy Curtiss, who was associated with the late J. D. Williams in the proposed First Choice Pictures distributing company of last year. Two months ago, in Delaware, Mr. Curtiss had incorporated the Motion Picture Foundation Distributing Corporation to handle the actual physical distribution of the contemplated pictures. Last week, it is understood that discussions were held by the sponsors with Tamblyn, Brown, "funds raisers" of New York, to campaign for subscriptions for the Foundation to the amount of $1,500,000. Mr. Curtiss is reported to have obtained the pledge of some "wealthy friends" to match any sums over $1,000,000 that Tamblyn, Brown might raise.

Regular Supply Is Aim

The essential element in the Foundation's program is the production of a regular supply of feature motion pictures and short subjects which will "satisfy the demand for wholesome and intelligent family entertainment."

The plans provide for releasing a "family" program of one feature and from three to five reels of shorts each week during the school year of 40 weeks.

The pictures will be sold under the direction of the Foundation, but distributed physically through established channels, probably through one of the large companies. The Foundation's sales force will make the product available to theaters and to non-theatrical accounts. If arrangements cannot be made with existing distribution channels, the Foundation will handle the product itself.

Much of the groundwork had been laid for the Foundation rather quickly many months ago, with Mr. Curtiss being principally responsible for the organization of the plan in its present form. The work was advised by the late Mr. Williams.

Mr. Curtiss produced the war picture, "The Cavell Case," distributed by Select Pictures in 1918, and admits to having initiated the plan which resulted in "The King of Kings," Pathé, 1927.

The Foundation this week made it clear that it will not directly participate in the business of producing pictures, but that it will aid reliable independent producers by financing and insuring distribution of pictures made from stories which have been selected by a special committee of the Foundation. Loans will be advanced independently at six percent. Some 200 scripts were said to have been received already for perusal.

In support of its idea, the Foundation said: "That there is a definite public demand for wholesome and artistically fine cinema material is made evident by the fact that some of the pictures which have grossed more than $25,000-00 each and which have been morally sound are 'Birth of a Nation,' 'Ben Hur,' 'The Gold Rush,' 'The Covered Wagon' and 'The Sea Hawk.'"

Agency of Social Service

The Foundation, acting as an "agency of social service," is ready to cooperate with existing producing companies by publicly approving such motion pictures as it considers to be of constructive value, and by helping to interest the public in the work of the foundation in such films. There will be an appropriate charge made for this service," it was said. Pictures deemed unworthy will not be-condemned or maligned.

There were reports heard along Broadway following announcement of the Foundation's plan that there might be some relation between the project and Dr. William Harrison Shott's
HOLDOVERS IN DENVER

There must have been an improvement in films during the past year, if the number of holdovers in Denver is any criterion. In the past 12 months, 12 pictures were held over at local theatres, compared to four held during the previous year. The films: "House of Rothschild," "I'm No Angel," "Footlight Parade," "Dancing Lady," "Dinner at Eight," "Little Women," "Vita Villa," "Dann in the Dead of Night," "Cleopatra," "Treasure Island," "Chained" and "Belle of the Nineties."

To this end the conference recommends the appointment of two committees.

A legal committee to prepare and file a brief, brief and workable bill for submission to Congress in January.

And recommends to such committee, for its consideration, the following principles of opinion and regulations of opinion made by the committee on the subject:

1. A campaign committee to be established and composed of 25 educators who "understand the values of screen entertainment," none of these have been named as yet.

Would Seek U. S. Funds

One of the more ambitious plans of the Foundation is to have its visual education committee coordinate the respective groups for appropriations from the federal government, and from the respective state governments for the production of a regular dependable supply of instructional pictures and for the required educational equipment for the schools of the nation.

The Foundation said it expects to have its first production unit in operation in February, 1935. The official announcement modestly stated that "an advance canvass of motion picture theatres throughout the country resulted in a joint decision to again form the Billion Dollar Foundation for the support of motion picture education. The motion picture industry has pledged itself to rid the screen of objectionable features for which it has been criticized, and it cannot devote all its resources and its ingenuity to the production of a restricted type of screen entertainment, whereas the Foundation has as its principal objective for existence the task of creating motion pictures of the type suitable for children as well as for the entertainment of adults. The Foundation believes the time has come when the public will support a program that will encourage and help to develop the production of films that have a distinctly high moral tone."

Research Council Moves In On 'Film Appreciation' Program

Following a period of comparative quiet since Mrs. August Behrman resigned as chairman, William Harri-son Short's Motion Picture Research Council in New York sent to the press last Thursday afternoon a brand new statement of "national policies in motion pictures," which, it was said, were agreed upon by representatives of some 35 national organizations who attended a conference presided over by Dr. Short in the American Museum of Natural History.

The statement, mailed at the same time to the presidents of the 35 organizations for possible action, included declarations against compulsory block-booking and blind-selling of motion pictures, together with a provision for a legal committee to draft a bill for introduction into the next Congress forbidding these trade practices, and for a joint campaign committee representing these and other organizations to press for the passage of the desired legislation.

The educational phase of the Council's new program include the encouragement of the teaching of film appreciation by its introduction in high schools and voluntary groups, and the encouragement of the organization of local non-theatrical exhibitions as a partial solution of the problem of films for children. There were no specific recommendations announced for accomplishing these ends, or, so far as is known, was any machinery created to arrive at any recommendations.

Said to have been called by Mrs. Calvin Coolidge, chairman of the National Committee of Organization Presidents and Executives of the Motion Picture Research Council, and by Stephen Perkins Cabot, of the Council's executive committee, the conference was supposed to have been attended by some 74 delegates of the following 35 organizations:

- Adult Education Association
- American Association of University Women
- American Jewish Congress
- American Legion
- American Museum of Natural History
- Big Brothers and Big Sisters
- Boys Scouts of America
- Drama Critics Circle
- Dental Health Foundation
- Denver Council of Women
- D.C.F.
- Committee of the Boy Scouts of America
- Catholic Daughters of America, Chicago
- Child Welfare League of America
- Federal Council of Churches
- Federal Motion Picture Council
- General Federation of Women's Clubs
- Girl Scouts
- Institute of Geographical Exploration
- International Association of Lions Clubs
- International Dental Health Foundation
- International Federation of Catholic Alumni
- Maryland Civic League
- Motion Picture Council
- National Association of Junior Leagues of America
- National Congress of Parents and Teachers
- National Council of Teachers of English
- National Council of Women of the United States
- National Council of Jewish Women
- National Council of Young Women's Christian Association
- National Education Association
- National Federation of Business and Professional Women's Clubs
- National Probation Association
- National Women's Trade Union League of America
- Russell Sage Foundation
- Southern Women's Education Alliance
- Women's League of the United Synagogues
- National Board of the Young Women's Christian Association
- Motion Picture Research Council

Dr. Ben D. Wool, of Columbia University, chairman of the conference, explained that while this action was not binding on the organizations represented in the conference, it is probable that the recommendations would be generally adopted in their respective states.

The program, as outlined in an official Council statement, follows:

PART I—IMMEDIATE PROGRAM

A. Legislative

Campaign for accomplishment of two federal objectives in:
1. Abolition of compulsory block-booking.
2. Abolition of blind-selling.

PART II—FURTHER PROGRAM

A. Legislative

Campaign for enforcement of anti-trust laws so as to prevent monopolies and combinations in restraint of trade in moving picture industry so far as is possible.

B. Educational

1. Encourage the teaching of film appreciation by its introduction into high schools and voluntary groups.

2. Encourage and cooperate in the establishment of a national film institute.

The recommendations of the constituent bodies of this conference take action to inform the public regarding the effects of unsocial moving pictures in personal and community life.

PART III—TENTATIVE PROGRAM

1. Encourage a general program of public recreation under local boards.

2. Encourage the organization of local non-theatrical exhibitions as a partial solution of the problem of films for children.

3. Creation of a scientific, descriptive film service, assuming the abolition of enforced block-booking and blind-selling—this service not to be supported by the industry.

Kansas City Churches Planning Study Group

Cooperating with the Federal Council of Churches, the Kansas City Council of Churches will sponsor a group study over a period of weeks to mark a "new approach" to the question of the church and the motion picture. The course will be conducted by Reverend I. E. Deer, executive secretary of the Kansas City Council.

Form Agency To Book Shows for Wilby Circuit

A booking agency is to be opened in Charlotte, N. C., as a division of the North Carolina Theatres, Palmetta Amusement Company and Wilby circuit. It will be headed by Charles Mack of Atlanta, and will supply weekly stage shows to houses in North and South Carolina, Tennessee, Georgia, Alabama and Florida.

First of New Series Starts

The first of Educational's new "Young Romance" series was placed in production this week at the Astoria studios on Treasure Island under the direction of Al Christie. Entitled "Three Cheers For Love," it will feature Sylvia Fros, radio singer.
B.I.P. Deal Is Off, Says Mark Oster

Mark Oster, one of the three brothers controlling the Gaumont properties in England, said last week in New York that discussions pointing toward an affiliation of Gaumont with John Maxwell's British International Pictures, London, had definitely been abandoned. Mr. Oster made this statement privately after a phone conversation with his brothers in London. "It's a dead issue," he said.

The proposed deal was reported as one which would have amalgamated the two largest motion picture production, distribution and exhibition enterprises in the United Kingdom. Both control about 500 theatres.

However, and following Mark Oster's statement in New York that negotiations had been abandoned, Wall Street reports indicated that Mr. Maxwell's B.I.P. company is interested in obtaining the 49 per cent interest held in Gaumont by Fox Films.

Mr. Oster will return to London October 19, after having presided over the movement of Gaumont's invasion of the American market. Jeffrey Bernard, who assisted him, will accompany him but will return soon.

Power, which grossed $15,480 at the Music Hall Sunday, established a new record for the weekend at the Tivoli in London, Mr. Oster was informed. The Tivoli's previous record was held by United Artists' "House of Rothschild."

The first two Gaumont releases under the invasion plan, "Chu Chin Chow" and "Power," were being sent into the field following Broadway showings, with "Chu Chin Chow" set in at the Fox theatre in Philadelphia, and "Power" scheduled for opening at the Loew there October 15.

Michael Balcon, Gaumont production head in London, now in New York, and Arthur Lee, Gaumont vice-president in America, were to leave this week on a theatre tour of Canada.

Bank Night Users Lose Many Appeals

"Bank Nights," ruled out by the Code Authority in decisions on a number of recent appeals from Local Grievance Boards' decrees, may become a protracted issue if the plan of California exhibitors to ask for a reversal of opinion is carried out. The San Francisco and the Ventura in those California cities, have abandoned their defiance of the decision. Prohibition of the practice as unfair competition has been decreed in two cases by the Omaha board, twice by the Des Moines board. A decision against the Omen at Neodosh, Kan., was the seventh consecutive barring of the policy by the Kansas City board.

Amendment of the code to eliminate the provision requiring adherence within 45 days after its adoption or after entry of an individual or company into the business was approved Tuesday by the NRA.

In a letter to code assessment directors, John George W. Weeks, general sales manager named Joe Kaliski sales manager at Washington; Mark Goldman, Pittsburgh; Harry Skirball, Cleveland, and Abe Fischer, home office representative for Chicago, Milwaukee, Minneapolis and Kansas City.

Michael Balcon, Gaumont production chief now in New York, this week was conducting negotiations for the services of Jack Holt to appear in two pictures in England.

Gaumont will give a luncheon at the Waldorf Astoria October 15, in honor of Nova Pilbeam, 14-year-old star of "Little Friend."

Loew Net Is Expected to Equal $4 Per Share

A net of slightly more than $4 a share on the outstanding 1,464,205 common stock shares for the fiscal year ending September 1, 1934, will be shown by Loew's, Inc., when its annual report is made within the next month, it is authoritatively indicated.

This net is after depreciation and taxes as well as settlement of the recent libel suit on the company's "Wild and Woolly," brought in London by the Princess Yousouppoff, for which the company paid $125,000. The net included profits from subsidiaries.

Loew's, Inc., has declared a regular quarterly dividend of 7 1/2 per cent on the preferred stock, payable November 20 to stockholders of record October 31.

REBELS CEASE FIRING AS THEATRE EMPTIES

Something which may easily set an all-time precedent for courtesy—especially among revolutionists—took place in Madrid Monday when rebels at Logroño, a suburb, suspended their sniping at the police for 15 minutes in order to permit the local motion picture theatre to "release" (sic: United Press) its patrons. This may be a revolution a la 1934, but we feel it might take more than a little sporadic firing to keep an American audience from walking out on some pictures.

Katz Asks End to Paramount Suit

Asking dismissal of the suit brought against himself and 15 other members of Paramount's 1930-32 board of directors by the Paramount Trustee in bankruptcy to recover $12,237,071—the amount alleged to have been expended in company stock purchases by the group, former Paramount theatre head and now assistant to Louis B. Mayer of MGM, on Monday filed an amended answer to the trustees' complaint in supreme court, New York.

The Paramount theatre organization in formal discussions is being held separately by the various groups for candidates for the new directorate. Names tentatively mentioned, unofficially, include Frank A. Varrer, chairman of the board; Julius Klein as representatives of Paramount Publix, and Paramount-Famous-Lasky bondholders; Alvin J. Schlosser, for Paramount Broadway bondholders; Percy Johnston, president of Chemical Bank, for the group of banks possibly Sir William Wiseman, of Kuhn, Loeb & Co., and Maurice Newton of Hallgarten & Co., for stockholders; and as representatives of the company itself, Adolph Zukor, Gershom Schaefer, S. A. Lynch, Austin Keough and Emanuel Cohen or J. L. Nathanson.

Mr. Katz's answer alleged that neither Paramount nor creditors of the company suffered loss or damage as a result of repurchase of the company's stock issued from 1929 to 1932 for the acquisition of theatres and that the payments did not constitute the purchase of assets to stockholders.

Mr. Katz's reply specifically defined the transactions whereby Paramount acquired the Kunsky-Trendle circuit in Detroit; Great States Theatres, Illinois, and a 50 per cent interest in both the William Morris Agency and Columbia Broadcasting System.

Other developments in the Paramount bankruptcy situation included settlement of a 1930 income tax claim of $471,452 filed against Paramount by the Treasury Department for $216,919; denial by U. S. circuit court of appeals, New York, of the application of Samuel Zinn, attorney for a Paramount group, for leave to appeal a U. S. district court order appointing Charles D. Hilles, Eugene W. Leake and Mr. Zinn as receivers for the filing of a claim by John Balaban on the unexpired portion of his contract.

Columbia Earnings To Parallel 1933

Business of Columbia Pictures Corporation in the first quarter of its current fiscal year—ended September 30—will compare favorably with its earnings for the corresponding period a year ago, Abe Schneider, treasurer, told stockholders at the annual meeting in New York Tuesday. In the 13 weeks to Sept. 30, 1933, the company earned $1,364 a share on the common stock after usual charges and after preferred dividends.

Contracts for the services of Harry Cohn, president, and Jack Cohn, vice-president, and extension of their options to purchase stock—both for a period of three years as of July 1, 1934—were unanimously ratified.

The stockholders reelected to the board of directors Jack Cohn, Leo M. Blanche, Nathan Burkan, Abe Schneider, Harry Cohn, S. A. Lynch and Dr. A. H. Giamatti, motion picture financier, attended and commended the report.
This is a statement from exhibitors to exhibitors. We operate 350 theatres in London and the British Isles. De luxe, suburban, neighborhoods.

We don't ask where pictures are made. All we ask is: "Are they good entertainment?" And that's all our patrons ask. We believe you and your patrons feel the same way.

We are also producers. We will bring you 16 productions every year. We know—and you know—that new personalities, new faces, new stories and new treatments, are what you want. And that's what we'll give you.

Mr. Sidney R. Kent, President of Fox Films Corp., after screening our product, invited us to release in the U. S., through Fox. We consider this a compliment. And a responsibility. Mr. Kent's standards are high. We will measure up to them.

Our sales offices in the U. S. will be in the Fox Exchanges. The branches will handle prints and accessories. Our own sales force will shortly contact you from your Fox Exchange. Regal Films, Ltd., will continue to serve Canada.

Our policy is simple. Screen our pictures. Look before you book. Our first [8] are presented herewith. They tell our story in one word—Box-office.

MARK OSTRER
Chairman of the Board

JEFFREY BERNERD
General Manager
ROXY

BOOKS 10

“CHU CHIN CHOW” and NINE MORE!
RADIO CITY

BOOKS 4

"POWER"

and THREE MORE!
Based on the celebrated novel by
LION FEUCHTWANGER
Directed by
LOTAR MENDES

A tremendous new personality
Conrad VEIDT

BENITA HUME
GERALD du MAURIER
FRANK VOSPER
CEDRIC HARDWICKE

Now Playing

RADIO CITY MUSIC HALL
ENTHRALLING ROMANCE OF THE SLAVE GIRL WHOSE BEAUTY ENSLAVED HER MASTERS.

WRECKED ROXY RECORDS!
TWO BIGGEST WEEKS IN LAST SEVEN YEARS!
CHUC
CHIN
CHOW

AUTHOR: OSCAR ASCHE
DIRECTED by WALTER FORDE
MUSIC BY FREDRICK NORTON
MUSICAL DIRECTOR: LOUIS LEVY

with

ANNA MAY WONG
GEORGE ROBEY
FRITZ KORTNER
THEY WERE LOVERS—ONLY YESTERDAY—BUT HE COULDN'T REMEMBER—AND SHE COULDN'T FORGET.
George Arliss in "The Iron Duke"

with

Ellaline Terriss
Gladys Cooper
A. E. Matthews
Allan Aynesworth
A New Personality
THE MOST SENSATIONAL DISCOVERY IN YEARS!

Jessie Matthews
in
"Evergreen"

She can sing! She can dance! She can act! She can look! She can charm!

Princess Personality Herself!

Youth, beauty and a million dollars worth of magnetism!

This is not a prediction—this is a promise. Jessie Matthews will be one of the biggest box-office bets in America within the next 6 months.

Based on the stage play by Benn W. Levy

Directed by
Victor Saville

Lyrics and music by Harry M. Woods
Richard Rodgers and Lorenz Hart
JESSIE MATTHEWS
“Princess Personality Herself”
A NEW PERSONALITY

Jack Hulbert in "JACK AH OY"

By Sidney Gilliat and John Orton

Produced by WALTER FORDE
JACK HULBERT
in "JACK AHOY"
IS A HURRICANE OF HILARITY!

- HE CAN SING!
- HE CAN DANCE!
- HE CAN CLOWN!

A WELCOME ADDITION TO THE EXCLUSIVE CIRCLE OF TOP-NOTCH COMEDIANS!

Jack's Sensational Song Success—"MY HAT'S ON THE SIDE OF MY HEAD," will be Sung, Whistled and Played, on the Air and Everywhere: on Release.
A NEW PERSONALITY

EVELYN LAYE

in "Princess Charming"

WITH

HARRY WILCOXSON

A NEW PERSONALITY • SENSATION OF "CLEOPATRA"!

YVONNE ARNAUD • GEORGE GROSSMITH

DIRECTED BY MAURICE ELVEY
"HE ALWAYS OBEYED ORDERS—UNTIL HE WAS ORDERED TO ACT AS UNDERSTUDY FOR HER FUTURE HUSBAND."
One of the Greatest discoveries. One of the most deeply moving performances. One of the most sincere stories in years.

WOMEN WON'T CRY—THEY'LL SOB
—AND LOVE IT!
A NEW PERSONALITY

Nova Pilbeam in "LITTLE FRIEND"

with MATHESON LANG • LYDIA SHERWOOD

Directed by BERTHOLD VIERTEL

By ERNST LOTHAR
OPENING OCT. 18 TWICE DAILY Coming! CRITERION THEATRE

"MAN OF ARAN"

DIRECTED BY ROBERT FLAHERTY
PRODUCER OF "NANOOK OF THE NORTH"

ON THE WAY

8

JUST AS GREAT... AS THE FIRST EIGHT

GAUMONT BRITISH PRODUCTIONS

1600 BROADWAY • NEW YORK CITY
U. S. DISTRIBUTION—FOX EXCHANGES • IN CANADA, REGAL FILMS, Ltd.
Cleveland Court Backs Dual Ban

As the result of the granting of a permanent injunction against the Family theatre by Common Pleas Judge Alva Corlett last week, double feature programs will continue to be banned in Cleveland and its suburbs.

The Family theatre, operated by Henry Kaplan, recently presented a double feature program, although it had previously signed the agreement eliminating all duals in the Greater Cleveland area.

Edward L. Siegel, representing the theatre, attempted to prove that the single feature agreement which went into effect on July 8, is a violation of the Ohio Valentine anti-trust law; that signatures to the agreement were secured by fraud, and that although it was stipulated that the single feature agreement would become effective only in the event that it was signed by every theatre then operating in the designated area, at least one house then in operation did not sign it.

Judge Corlett declared that none of the contentions of the attorney were proved by the evidence submitted. He therefore issued a permanent injunction restraining the showing of double features. Importance was attached to the case as it was the first test of the legality and binding effects of the Cleveland single feature agreement.

Loew and RKO In New York Deal

The Loew-RKO product situation in New York was settled last week after many weeks of negotiation between heads of the two circuits and Fox, Columbia and Universal.

RKO abandoned a deal with Columbia when it was impossible to agree on terms demanded by the latter, and as a result, Loew's will continue to have the entire Columbia output in New York while RKO gets the whole Fox product.

RKO also failed to reach an agreement with Skouras on pooling of product for the Riverside, and because of this failure the circuit will continue to show half of the Warner and Paramount schedule in addition to all of Universal and RKO Radio at the 81st Street, on upper Broadway. George Skouras, it is said, wanted to pool Fox with Radio, Paramount, Columbia, Universal and Warner, but because of contracts entered into for the 81st Street, giving Springer and Cocalis second run it was impossible to get clearance for the Riverside to show day and-date with the RKO house. As Skouras would accept no other terms than a simultaneous run before he pooled the Riverside and the 81st Street, the negotiations fell through.

Under the terms of the arrangement between RKO and Loew's, which go into effect immediately, Loew's will select five Universal pictures for its houses and turn the rest over to RKO. No Columbia product changes hands. Loew's will go through with its original contract with Columbia.

IT'S STUDIOS OR SINCLAIR: SCHENCK

The election of Upton Sinclair, "presenter" of William Fox, crusading novelist, former Socialist politically, now ostensibly a Democrat, and that party's candidate for governor of California, will spell collapse for the motion picture industry there, this week declared Nicholas M. Schenck, amplifying comments made previously in Havana and Miami. The president of United Artists and 20th Century, alighting at Newark Airport, with Douglas Fairbanks, after a trip of rain and fog, brought more gloom with his prediction, emphasized by the declaration that United Artists may move lock, stock and barrel to Florida if Mr. Sinclair is the choice of Coast voters.

The root of Mr. Schenck's prediction of dire results for the film industry lies in the drastic taxation program which is an important part of the Sinclair EPIC ("End Poverty in California") plan which won him the nomination. Furthermore, in Mr. Schenck's opinion, Mr. Sinclair stands an excellent chance of winning, with the possibility that his election will see the actual development of his program, since a large majority election will force the legislature to do his bidding, taking it as a direct mandate of the people, Mr. Schenck indicated.

Florida, where a state policy finds the powers that be highly favorable to the entrance of new capital, and where, Mr. Schenck indicates, a "reasonable" tax program may be expected, appears the likely site if the United Artists or other studios should up and move. New York is too large, has too many diversified interests to be practicable as a film center, he said.

Clark, Wobber Plan Visit to Fox Studio

John D. Clark, Fox general sales manager, will leave for the Coast shortly, accompanied by Herman Wobber. After a visit to the studio, the two will return east, visiting Fox exchanges en route, and holding special meetings in connection with the Sidney R. Kent drive.

New Fox films and the Kent drive were discussed by Mr. Wobber at a meeting last week of bookers and salesmen at the New York exchange. Present were E. C. Grainger, William Sussman and Harry Buxbaum.

New Jersey Group Condemns Dual Bills

The Finer Film Federation of New Jersey, meeting last week at East Orange, N. J., passed a resolution condemning the showing of double features at neighborhood houses. The resolution followed an address by the Reverend Walter M. Howlett of the Greater New York Federation of Churches, in which he said that religious organizations interested in better films are marking time.

RKO Payments Await Agreement

Pending submission of a new agreement to the United States courts in New York providing for a reduction in the amount of the monthly maturity of the notes, the payment of accumulated maturities of $600,000, of principal amount of the $1,500,000 RKO gold note outstanding is being held in abeyance. These notes are held by Consolidated Film Industries and secured by practically all of the RKO investments in subsidiaries.

Operation of the court the new agreement may lower maturities from $300,000 per month to approximately $50,000 monthly, it is said. Thus RKO would have 30 months in which to retire the notes instead of the two for almost two months that has been committed to meet the $1,500,000 heretofore. The agreement, not finally completed, will probably be presented to Federal Judge William Bondy within two weeks.

Consolidated acquired the RKO notes from the Chemical Bank & Trust Co., and Commercial Investment Trust last June, at which time they aggregated $1,825,000. Maturities on the principal amount of $250,000 on July 1 and $300,000 August 1, and monthly thereafter up to and including January 1, 1935. The July and August payments were met by RKO, but the September and October collections were deferred pending the outcome of the negotiations for a reduction in amount of the monthly obligations.

That a new lease on the Music Hall in Radio City may not be entered into between RKO and Rockefeller Center appeared possible late last week as negotiations which have been in progress almost daily between the two for almost two months was said to have reached an impasse. RKO's lease on the Music Hall expired September 1.

Discussions of a renewal of the lease began some time subsequently to its expiration. It is now understood that the discussions of late have revolved, not around a new lease, but around RKO's future status in operation of the house.

Negotiation of the Music Hall by the Rockefeller interests might be carried on under the direction of W. G. Van Schumus, who has been directing the theatre for some months. That there will continue to be a definite relationship between RKO and the Music Hall seems certain, although, it is said, that affiliation may be limited to an arrangement which will merely provide the theatre with product.

Campbell Radio Series Begins with Screen Stars

The radio program of the Campbell Soup Company, known as "Hollywood Hotel," was inaugurated last Friday night over 88 stations of the Columbia Broadcasting System. Most of the actors on the weekly program have been signed for three years. They include such screen names as El Brendel, Dick Powell and Ted FioRito and his orchestra. The guest stars on the opening program were Claudette Colbert and Warren William.
MPTOA, Allied Seek Affiliations In Several States

As Allied States Association last week drew the affiliation of the recently-organized GFTA (Georgia, Florida, Tennessee, Alabama) Independent Theatre Owners Association, with headquarters in Atlanta, new units of the Motion Picture Theatre Owners of America were expected momentarily in northern New Jersey, Michigan and eastern New York.

Sidney Samuelson, president of Allied, announced the GFTA affiliation on his return to New York from Atlanta, pointing out that Allied now has units in 32 states. "We are not through with our expansion plans, and will not be until we have complete coverage in the United States," Mr. Samuelson said. He plans to attend the convention of the Michigan unit in the near future, which has been postponed because of code problems which affect the unit and which it is necessary to dispose of first.

A discussion of distributors' sales policies, of new product and double billing featured the Wisconsin Allied convention last week in Milwaukee. About 40 delegates were in attendance.

The three units planned by the MPTOA are said to be invasions of Allied-dominated territory. Allied plans eventually to enter all territories, a move which is not expected to go uncontested by the MPTOA. With a possible entrance of MPTOA into northern New Jersey, the personal stronghold of Mr. Samuelson, it is expected Allied will concentrate on affiliations in additional southern territory.

MPTOA leaders attended, in Memphis, the annual convention of the MPTO of Arkansas, Mississippi and Tennessee, held early this week. M. A. Lightman, president of the Tri-States unit, president, Ed Kuykendall, MPTOA president, headed the group of leaders attending. Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois, and Jack Miller, president of the Exhibitors' Association of Chicago, accompanied Mr. Kuykendall.

Organization of theatres into an insurance mutual as protection against discriminatory fire insurance rates, was suggested by R. X. Williams, Oxford, Tenn. Satisfaction was expressed with the progress in the whole-some films drive and opposition was voiced to the increased music tax.

William Davis was named last week head of the MPTO of Western Pennsylvania at Pittsburgh, succeeding Dr. Herman. All other officers were reelected, with the exception of two directors, the two new board members being Guy Ida and William Walker.

George P. Aarons, secretary of the Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware, this week urged formation of a buying combine of all unaffiliated theatres in the territory to oppose high percentage playing terms. Mr. Aarons said affiliated theatres pay a maximum of 20 per cent, independent theatres 50 per cent.

165 Features and 228 Shorts Have Received Certificates of Approval

Certificates of approval have been issued by the Production Code Administration, headed by Joseph L. Brein, to the eight large distributors and 12 independents for some 165 features and 228 one and two-reel short subjects, since the Administration started functioning on July 11th. Vincent G. Hart, assistant to Mr. Brein, supervises the issuance of certificates to pictures presented for approval in the east.

Columbia and Fox presented the most feature productions to the Administration, each having received certificates for 25 pictures. In addition, Fox was given three certificates for pictures submitted in the east. Warners received 24 feature certificates, Paramount, 17; Radio and United Artists, 13 each; Universal, 12 and Metro-Goldwyn-Mayer, 11. The activities in this connection outlined in tabulated form below, indicate the wide extent of product on band at this time for showing in theatres:

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The newsreel added another chapter to its long record of accomplishments over the weekend with a flight—five miles above New York City, where for nearly an hour a Fox Movietone monoplane battled at 125 miles an hour against a wind of the same velocity. More than 26,000 feet above the city Jack Kuhn, Movietone aviation editor, and the Fox pilot, Charlie Stoeffer, sometimes were actually flying backwards in the rarified atmosphere with a registered temperature of 30 degrees below zero.


Mr. Stoeffer said the atmosphere was so clear that he easily could identify points more than 100 miles away without binoculars. Montauk Point at Long Island's extremity and the ocean beyond were visible to the east.

News Shots Taken Up 26,000 Feet
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product. "The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

The department of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

The Cutting Room

Lind, to America, and the start of the Barnum and Bailey circus with the great elephant, Jonah, as the big attraction.

Against this hectic background, there is Barnum's life story, the man who in his greatest failures managed to be a sordid trial to his wife. Therein it combines two great commercial production assets, romantic drama and colorful atmosphere. It should prove a carnival for ingenious showmen. Potential exploitation possibilities are to be found in practically every sequence. The thing that made Barnum, hellhoyo, is the peg upon which should be hung every interest-creating idea.

REPEAL

MGM

Much that is commercially valuable is readily evident in this production. The story by Charles Francis Coe was a Saturday Evening Post feature several months ago. Its readers as well as the reading public perceive features constitute a ready made audience. The screen play is by Belle and Samuel Spewack. It is being directed by Jack Conway, maker of "Viva Villa," "Hell Below" and "The Nuisance."

To the value accruing to writing and director credits is added the patron popularity of the principal cast names—Carole Lombard, whose current "Lady by Choice," in which she is co-featurer with May Robson, should prove helpful, is the girl about whom all the colorful and exciting drama, comedy and romance rate. Principal supporting parts are composed of known names. The four so active in her life are Chester Morris, whose latest picture is "Let's Talk It Over"; Leo Carillo, who did one of the outstanding jobs in "Viva Villa"; Samuel Hinds, and, lastly, another female, "Little Jess Mark-er," and Nat Pendleton, currently in "Cat's Paw." Other principals are Zasu Pitts and Walter Walker.

Comedy melodrama, told against the chilly and thrilling background of nervous fingers racketsordom, is the quality that motivates the yarn. By no means a gagster story but full of the entertainment type atmosphere, it tells of a showgirl who had ambitions. Getting what she wanted, marriage and thrill she was smart enough to have a trust fund, but when real love came along she was ready to give that away to prove she was on the level. It looks as though there is going to be plenty with which to work in this one. There are story, personalities and color to exploit.

The Cutting Room

The Cutting Room

THE MIGHTY BARNUM

20th Century

as the title signifies, should be a showmanship show. It's about the great showman, Phineas T. Barnum, his life and unparalleled exploits. Not a circus picture, it should, however, be one calling for the last word in circus exploitation. The original story and screen play are by Gene Fowler and Bess Meredith. Walter Lang is directing.

There is commercial value of more than ordinary worth in the personnel. Wallace Beery is Barnum. The screen credits of his film include Adolphe Menjou, Janet Beecher, seen in "Gallant Lady" and "The Last Gentlemen"; Rochelle Hudson, John Hoyt, Virginia Bruce, recently in Monogram's "Jane Eyre"; May Boley, Lucille LaVerne, Herman Bing, Tam-many Young and Charles Judels.

As there is value in the name strength, so there is in the production incidents, with such great feats of showmanship as the exhibition of the elephant, the first bearded woman, the Illustrious Cardiff Giant, the presentation of Tom Thumb and his wife, the bringing of the Swedish Nightingale, Jenny
leads. Francis Lederer, whose current "Pursuit of Happiness" should do much for him as an attraction, has the lead. Opposite him is Ginger Rogers, seen in several outstanding productions and currently in "The Gay Divorcee." Numbered amongst the principal supporting players are Helen Ware, seen in "Sadie McKee"; J. Farrell MacDonald, Lillian Harman, Eily Malcolm and Jimmy Butler.

The story concerns a young Balkan Mountain shepherd, who, while posing for a magazine illustrator, learns of the glories of America and comes here. A crook sells him the Central Park sheep flock. Befriended by his artistic friend, he gets a job as dishwasher in a beer hall to emerge as a star singing waiter. Romance comes to him as he meets a girl from his own country, only to lose her. Searching in vain, he returns to his beer hall job to find a great celebration and the light of his love being married to another. But the strength of his love is rivalled only by the manner in which he has got into the American way of doing things, particularly as to how quickly a divorce can be arranged.

LIFE RETURNS

Universal

This is a dramatic story with a vivid suggestion of powerful human interest. Basically it's the story of a man and his boy. Both lives were nearly wrecked as the father, neglecting all the ordinary affairs of life, devoted all his efforts toward discovering the secret of making the dead live again.

The yarn is an original by Eugene Freke, who is also the director and collaborator on the screen play with C. Wolfe Gilbert. The leading roles are played by Onslow Stevens and George Breakston, who was seen in "No Greater Glory," "Mrs. Wiggs of Cabbage Patch." Others in the cast are Lois Wilson, currently in "There's Always Tomorrow" and "School for Girls"; Stanley Fields, seen in "Many Happy Returns" and "The Criminal Within"; Valerie Hobson, a British picture personality, and brand new to American audiences; Maidel Turner, Richard Carle, Frank Reicher, Lois January and Richard Quine.

Because of its story character, "Life Returns" is an interesting entertainment experiment. While dealing in standard elements, drama both life and character being accepted, it does so in a manner that is novel to American production. An all-business affair, in the most serious duties, he continually disappoints those who believe most in him, particularly the boy. Only when, with the assistance of old student-day associates, he discovers the secret of life anew, is he the hero the boy wants him to be.

As the story is unusual, it suggests that novel and different showmanship be utilized.

MPTOA Plans Fight To Finish on Dual Bills

The Motion Picture Theatre Owners of America last week announced it would conduct a "fight to the finish" against double feature when, as and if the motion picture code is re-written. The MPTOA described the Code Authority's ruling that a theatre's clearance cannot be predicated on whether or not it practices double featuring as "a short-sighted and regrettable one which has discouraged exhibition in many cities and enables powerful buyers to 'hug the market' without overbuying."

"When the code is re-written," the bulletin says, "this question will have to be threshed out or it will slowly change busi-
FROM the private notebook of a famous Coast columnist...comes this laughing lowdown on a couple of Hollywood upstarts...who start up the ladder to fame...and climb into a storm center of comic complications.

365

NIGHTS IN HOLLYWOOD

JAMES DUNN
ALICE FAYE

Mitchell and Durant
John Bradford

Produced by Sol M. Wurtzel
Directed by George Marshall

Based on a book of short stories by Jimmy Starr
Screen play by William Conselman and Henry Johnson

ALICE FAYE SINGS AGAIN ...only MORE SO!
STOP PRESS!!

ROXY REPORTS BIGGEST BUSINESS IN THEATRE'S ENTIRE HISTORY ... 58,837* JAMMED HOUSE OVER SATURDAY AND SUNDAY... POLICE RESERVES CALLED TO HANDLE UNPRECEDENTED THRONGS... FIRE DEPARTMENT FORCED ALL BOX OFFICES TO CLOSE 37 MINUTES BECAUSE OF OVERCROWDING!

*and “the adults outnumbered the juveniles 10 to 1,” says Film Daily

SELL IT TO THE ADULTS... the kid trade will take care of itself!
If you've seen it... you know how tears of sympathy and gladness well into your eyes... as a jealous aunt and her snooty son make life a hell for this motherless lad... and *almost* turn his father against him.
Secret councils of great nations dispatched this grim command . . . and hidden “eyes” saw danger in every move of this lonely girl . . . too innocent to know her own allure.

Industry insiders privileged to witness the completely fascinating performance of this magnetic personality have tipped the word to fellow showmen. Soon the word will spread to all the world!
Marie Galante

with

SPENCER TRACY
KETTI GALLIAN

NED SPARKS
HELEN MORGAN
SIEGFRIED RUMANN
LESLIE FENTON
ARTHUR BYRON
JAY C. FLIPPEN
& STEPIN FETCHIT

Produced by Winfield Sheehan
Directed by Henry King
Screen play by Reginald Berkeley
Based on a novel by Jacques Deval
Education Council Starts Film Test

"Pleasure and education can be combined perfectly," Professor Kirtely B. Mather of Harvard University announced at the opening of the series of motion picture showings under the auspices of the Adult Education Council of Greater Boston at the Fine Arts Theatre, Boston, Thursday evening. Professor Mather is president of the Education Council.

"To that end," said Professor Mather, "the council is preparing a series of programs covering the humanities and the sciences which will demonstrate that all education is not academic."

Harvard Foundation to Help

Each week the Fine Arts Theatre will present two short pictures in the humanities and sciences as well as the regular program of American and foreign films. To these programs will come the benefits of the research work of the Harvard Film Foundation in the hope that they will be to provide a balanced program.

Manager George Kraska of the Fine Arts Theatre selected the opening program to show what can be accomplished by combining artistic films with entertainment of educational value.

The feature was "The Blue Light," screen drama in Italian and German, released by Du World, filmed in the Italian Tyrol, and written and directed by Leni Riefenstahl, who likewise was the leading character. Also on the program are "Mannchuko," a newsreel; "The String Choir," illustrating the functions of the violin, viola, violoncello and double-bass of the orchestra; "The Earth's Rocky Crust," a geological film by Dr. Mather; and a Silly Symphony, "The Grasshopper and the Ants."

There were no vacant seats for the opening and it was not an invitation affair. The audience resembled one attending openings of the opera with richly gown women and men in full evening attire. The new policy at the Fine Arts calls for a top admission price of $1.50.

Church Groups Attack Screen

The Quakers pledged Legion of Decency cooperation at their Indiana annual meeting, at Richmond. At Savannah, Ga., the United Lutheran Church in America, at its biennial convention, beginning October 17, will be told by its moral and social welfare committee that "the moral situation in moving pictures has grown steadily worse" and the time is here to attack at the box office. At Akron, Ohio, the 31st general conference of the Evangelical Church was told in a message from its bishops that the industry is a "fearful institution" which "might well be designated as a 'billion dollar filth mill.'" The Pioneer District Walther League, Lutheran group, at its 41st convention in Buffalo, N.Y., demanded a boycotting of theatres showing objectionable pictures.

Preventing for civic and club leaders will be asked at Youngstown, Ohio, and the Better Business Council of Louisville and Jefferson has indorsed a plan for a series of pictures for juveniles.

Unusual Material on Scientific Film

Elaborate and attractive material has been prepared by Erpi Picture Consultants, subsidiary of Electrical Research Products, Inc., for the production, "The Human Adventure," which was produced by the Oriental Institute of the University of Chicago, with the technical assistance of Erpi Picture Consultants, which is distributing in the non-theatrical field.

The film was produced under the scientific supervision of Dr. James H. Breasted, with the story line direction handled by Charles Breasted. Designed primarily as an educational film, the eight-reel subject depicts what is described as the rise of man from savagery to civilization. Through the use of airplanes for the most part, the activities of numerous archeological expeditions into the sections of the world where civilization had its beginnings were photographed. The film required more than three years in making, two separate trips from Chicago to the Near East having been necessary for the production.

The advertising which has been prepared on the film is considerably more elaborate than the material usually developed for non-theatrical motion pictures.

Gaumont Officials At AMPA Lunch

The Associated Motion Picture Advertisers, of New York, and officials of Gaumont British Pictures participated in a "hands-across the sea" luncheon last Thursday at the regular weekly get-together of AMPA in the Motion Picture Club on Longacre Square.

Martin Quigley was guest chairman and introduced, as guests of AMPA, Jeffrey Bernerd, of Gaumont, London; Arthur Lee, vice-president of Gaumont-Morrow, New York; Charles Beecher, Nova Pilebeam, Benita Hume, Jack Hubbert, "Tiger" King and Michael Delane, Gaumont players; Robert Flaherty, producer of "The Man of Aran"; Michael Balcon, Gaumont production head, and Berthold Viertel.

Mr. Bernerd, who also represented Mark Oster, one of the three brothers controlling the Gaumont enterprises in Britain, explained the intentions of his company in its invasion of the American market, but Mr. Oster was ill and unable to attend.


Gus Edwards, Tony Marconi, Eddie Peabody and Harry Hershfield entertained.

Circuits, Unions in Wage Parley

Deliberations to ascertain equitable and uniform wage scales for motion picture projectionists got underway in New York this week as a fact-finding committee composed of circuit and union officials completed the assembly of data on which to establish its conclusions. No tentative agreements have been entered into by the major circuits in New York and Local 306 to replace contracts which expired September 1, and none are planned until after the committee has made known the results of its negotiations.

In Memphis last week all efforts of M. A. Lightman to reach an agreement with union labor failed, with the operators' and stagehands' unions at odds over whether the Lightman Strand must have a stage band, a stand which has resulted in employment of non-union men at the house for over a year. The Strand has been the target of much picketing and occasional stench bombings for many months. Late in August Mr. Lightman reached an agreement with the operators, but he refused to entertain demands of the stagehands' union that he employ a union stage hand as well.

Theatre sign contractors in New York last week granted the 10 per cent wage increase asked by Local 230, Sign Writers' Union, although the contractors themselves have not yet reached an agreement with circuits on the rate of increase which would absorb the increase in wages.
By VICTOR M. SHAPIRO
Hollywood Correspondent

THAT the industry, from the standpoint of publicity, has gained immeasurably from the movement for a higher moral standard in motion pictures was the consensus of a group of critics, wire service men, columnists, writers who help formulate the outside world's opinion of things Hollywood, at a luncheon table discussion in which heat mingled with light as most spoke "off record," honestly—many at variance with the publications they represent.

To quote one paragrapher—"Such publicity put the spotlight on pictures. It was provocative and controversial. And anything provocative carries interest—and anything interesting is box-office."

Secondly, it was generally conceded that pictures, since the inauguration of the Production Code Administration certificate, seemed better made, better conceived, more imaginative, with structure and technique given more concentrated attention.

One trade paper writer said: "If the campaign only hallowed the industry to keep the public mind off the bad pictures, it would have been worthwhile, but it seems to have brought better craftsmanship in films, and reports also show an increase in theatre attendance, particularly in neighborhood houses where family trade predominates."

Hollywood "Comes of Age"

"An American producer can take a subject like 'Clive of India' and produce with more reverence than a British producer."

So spoke R. J. Minny, English author of the book and co-author with W. B. Lipscomb of the play, with "Clive of India," running in London for over a year, and still at it. The play has been purchased by Darryl F. Zanuck for 20th Century.

While undoubtedly a British producer would make a fine film from the play, he might be inclined to take more liberties with the subject than an American. An American producer would be meticulous about the small things that might offend Britain. Also, British producers may have a tendency to pay less for vehicles.

"My observations of Hollywood?"

"Well, I just thought it was sort of crazy quillish when I first got here, but after I got around and met the people, saw their sincerity and watched how things functioned, I leave here with profound admiration for Hollywood workers and pangs of regret at leaving friends.

"I find the American cinema industry has come of age. Instead of continuing to grovel as they have with gang films and sex exposes, they are going in for classics like Little Women,' 'David Copperfield' and biographical films of historical value."

It's really the best sign I've noted of maturity."

Minny also is a member of the publishing firm of Chappon-Hall, and one of the publishers of Everybody's Magazine, a weekly.

Royal Gelatin expected another big moment this week, on Wednesday, with Miss Pickford making her second radio appearance in a reading based on "Coquette," which she made as a silent picture. Johnny Mack Brown will repeat his role opposite Miss Pickford over the radio.

Sights Unseen

The whims of Hollywood decreed that having appeared previously in two talkie pictures for another company, Grace Moore should gamble her face, figure, talent and voice in "One Night of Love" against the picture-making ability of Producer Harry Cohn, Miss Moore to receive no salary. While the picture was being filmed, it was whispered that the star, irked at the contract her agent had engineered for her, made vigorous protestation. Now that the film is one of the great cleaner-uppers at the box-office, indications are that she will receive a bigger cash emolument than ever could be paid a star on salary, or on a picture basis.

The agent, so goes an unconfirmed report, no longer represents the star.

News Flashes

All Hollywood is mourning the loss of Andrew J. Callaghan, who died October 4 following a major operation. Mr. Callaghan was vice-president of Technicolor. The funeral services took place Monday at St. Ambrose church with interment at the Calvary cemetery.

Much speculation is being buzzed around the town concerning the future status of Greta Garbo with MGM. The star concluded her present contract with "The Painted Veil" and a new deal awaited the return of Louis B. Mayer. In the event she does not re-sign with MGM there is a strong possibility of her making one or two pictures for Walter Wanger, and again, she might divide her time between the two producing organizations.

Felix Young, who for several months has been associated with Columbia in an associate producership capacity, has resigned and on his return from a short visit in New York will join Radio in a similar capacity.

Eighteen of the 61 free lance magazine writers have been stricken from the Hays office studio credential list. Those remaining have been vouched for by their editors. The studio publicity directors voted to re-

CODE FOUND BOON TO PUBLICITY
HOLLYWOOD "HAS COME OF AGE"
THAT GRETA GARBO CONTRACT
45 PICTURES ARE NOW IN WORK

fuse cooperation to three of the major magazine writers who, despite the new code of ethics adopted a month ago, have continued to write off-color articles. * * *

David O. Selznick will place two musicals in production simultaneously within the next six weeks, which establishes a precedent at MGM. The first will co-star Joan Crawford and William Powell. * * *

45 Pictures in Work

With forty-five pictures actually in work, seven new ones were started this week and six were completed. Two new productions are Kremlin to Columbia by David O. Selznick, Paramount, Fox, Invincible and Mascot. Two completed pictures belong to Paramount, the remaining four are being eagerly coveted among MGM, Universal, Radio and Fox.

Started at Columbia was "White Lies." Fay Wray, Victor Jory, Walter Connolly, Irene Hervey and Leslie Fenton head the cast. Also placed before Columbia cameras was "Called to Arms," with Steffi Duna, Ben Lyon, Noa Beery, Holamb Bosworth, Charles Sabin and Sheila Manners.

MGM's new picture, "Forsaking All Others," has a headed cast, with Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Charles Butterworth, Ted Healy and Rosalind Russell.


Beginning its new program, "Invincible Frontiers," the Paramount release of "The Postman Always,"

In which George Raft, Jean Parker, Anna May Wong, Kent Taylor, Montague Love, Forrester Harvey and Colin Tapley will be seen. Also there is a western; "Code of the West." In this Jackie Coogan will be seen again heading a cast which includes Randolph Scott, Evelyn Brent and Fuzzy Knight.

MGM moved "Biography of a Bachelor Girl" to the cutting room. This picture teams Ann Harding with Robert Montgomery and numbers Una Merkel, Ben Lyon, Theobald, Todd Page, Ken Kelton, Skeets Gallagher, Chick Chandler, Laura Hope Crews, Walter Catlett and Gregory Ratoff.

Last of the completed pictures is Fox's "Lookout Point." Author of the story are Anita Louise and Tom Brown. The supporting cast includes Arline Judge, Franik Albertson, Henry B. Walthall and Stepin Fetchit.
THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

No. 78—DISAGREEMENT BETWEEN AN EMPLOYEE AND MANAGEMENT

QUESTION—Some two-and-a-half years ago, I was employed as a doorman of a theatre in a town of less than 15,000. At the time of the adoption of the code, I was working a week between 48 and 50 hours weekly. I was then raised to $16 weekly, but my hours were not lessened. My duties were as follows: taking tickets, relieving in the box-office, handling all advertising, hiring uthers, writing letters, ordering advertising materials, counting and entering the day’s receipts and banking them the next morning. Often times the manager would appear at the theatre for only half an hour a day, saying it was not necessary for him to be there all the time because he could depend upon his assistant. He also told me that when he was not around I was in complete charge of the house.

Now—

ANSWER—The situation described above involves the determination of a question of fact as to whether the employee was a so-called "utility" worker under the code, or a doorman, or an assistant manager.

The sole authority for determining such a question of fact is a Regional Labor Board or a Code Compliance Board of the NRA. Such boards are established in each large city. Their addresses may be obtained through the telephone people, or from the city editor of the local newspaper and from the National Recovery Administration at Washington, D.C. In this instance, it is said that no doorman employee shall work more than 40 hours weekly, except that there shall not prevail any such maximum schedule of hours for employees engaged in a managerial, executive or advisory capacity who receive $35 or more per week; nor shall the employee who was employed as a doorman, or in any similar or parallel capacity, be paid less than the minimum wage prescribed by the "general utilitarian character." A maximum working week of 40 hours shall apply to doormen.

This means that if a person is an assistant manager or other theatre executive receiving less than $35 weekly, he shall not work more than 40 hours per week. If such executive or assistant manager receives $35 or more per week, then he may work any number of hours without limit under the Regional Labor Board, if it be shown that he is engaged in managerial, executive or advisory capacity and is paid $35 or more per week. But it does say that unless he does receive $35 or more, he shall not work more than 40 hours per week.

There is no maximum hour schedule or minimum wage scale, as by the code, for the particular employee whose duties are of a "general utilitarian character." However, a supplementary clause to the code says that the wages of such employees whose wages are not otherwise specified in the code shall be no less than 40 cents per hour.

To enforce the code, employees regularly employed as doormen, such employees shall receive not less than 20 per cent increase over the wage that was paid to them before the effective date of the code and which board, city and others have of a population of less than 15,000. However, and regardless of this provision, it is stipulated that the doormen's wages do not have to exceed 25 cents an hour.

No. 79—UNUSUAL SITUATION WHICH INVOLVES REDUCED ADMIS-SIONS

QUESTION—My theatre is located in a small mining town 10 miles away from the county seat. The mines here are working fairly steady and, until lately, I have done good business—business being defined as county seat theatre seat there exist two theatres "backing" each other and also trying to "freeze" me out by reducing their admissions at the present rate. I have come to the company stores in my territory and give them 15, 20 and 25 per cent to sell their tickets. There might be some code law or regulation forbidding them to do this—KENTUCKY.

ANSWER—There is no clause in the motion picture code which specifically mentions the situation described above wherein the two competitors in a town 10 miles away arrange to sell through company stores in the town of the complaining exhibitor admission tickets on which sales the two competitors give the operators of the company stores from 15 to 25 per cent commission.

This is an unusual situation and, obviously, is a matter which should be brought to the attention of the Local Grievance Board in the city or city by the theatre operators are located. The procedure would be for the complaining exhibitor to file a complaint with the Local Grievance Board asking for relief from unfair competition. Even though the code does not specifically embrace such a situation, the Board may extend its rights and give a wide interpretation of them in order to control the practice, if it finds that it is unfair competition.

For instance, the Board might interpret the situation under the clause which says that "No exhibitor shall lower the admission price public or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throwaway tickets or by two-for-one admission, or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing exhibitors!"

In this connection the Board may rule that the two competitors are selling tickets to the stores at prices below the admission publicly announced or advertised inasmuch as the competing theatres give the company stores a commission on sales, which commission tends to lower the publicly announced or advertised admission, even though the stores in turn sell the tickets to the public at the regular announced admission.

In the first part of the inquiry it is said that these same two competitors are "freezing out" the complaining exhibitor by reducing their admissions to 10 and 15 cents, with reduction of admission tickets to the extent in the motion picture code clause which says that no exhibitor shall at any time to maintain the minimum price of admission specified in any distribution contract. This means that if the competitors' contracts permit of a 10-cent minimum admission, then they are within their rights to charge 10 cents. If, however, their contracts specify a 15-cent minimum and they reduce their prices to 10 cents, then obviously they are violating this clause of the code and a complaint may be filed against them with the Local Grievance Board, which Board will order the offenders to cease and desist from such disobedience to the letter ariable by the contract minimum admission stipulation.

Variety Club Chapter Planned in Milwaukee

Plans for a Milwaukee chapter of the Variety Club are under way with the following officials in charge of the organization: Ben Koenig, secretary of the local code boards; George Fischer, an officer of the MPTO of Wisconsin and Upper Michigan; Charles Trepan, president of the firm Board of Trade; E. F. Maertz, secretary-treasurer, Allied Independent Theatre Owners' Association; A. C. Gutenberg, director of MPTO of Wisconsin; Sam Shurman, manager of the Milwaukee Mutual Theatre, Art Schmitz, RKO exchange manager; H. J. Fitzgerald, general manager, Wisconsin Amusement Enterprises; D. E. Weshner, manager, Warner; E. J. Weissfeld, managing director, Riverside theatre; and Al Knoll, general manager, Saxe Amusement Management, Inc.

Clark on DeMille Staff

Robert Clark, son of M. R. Clark, Paramount manager at Columbus, has joined the personal staff of Cecil B. DeMille, and will appear in the picture, "The Most Precious Times." Mr. Clark has been conducting his own orchestra for some time.

Gets Beauty Contest Rights

Universal has acquired the exclusive rights from the National American Beauty Pageant to make screen tests of the winner and such other entrants as it chooses. The contest will be held in Madison Square Garden, with 3,200 entrants.
HERE THEY COME...
ON A RAINBOW OF RHYTHM

The dazzling stars of "Flying Down to Rio" bring you the musical hit of a decade—a dashing, dancing romance... loaded with laughter... jeweled with half the beauties of Hollywood... swaying to tantalizing tunes that ten million can't stop whistling.
THE DANCE-MAD MUSICAL TRIP

THE GAY

STARRING

FRED ASTAIRE
GINGER ROGERS

THE KING AND QUEEN OF "CARIOCA"

with

ALICE BRADY
EDWARD EVERETT HORTON

in the most sumptuous romantic hit of all the seasons!... The stage triumph that ran for 248 glittering nights on Broadway and thrilled London for six months!... NOW TEN TIMES MORE GORGEOUS ON THE SCREEN!
UMPH OF TWO CONTINENTS!

(The Continental) "You kiss while you’re dancing!" the tantalizing new dance sensation that will set the whole land into a new "Carioca" frenzy!

Already the whole U.S.A. is whistling these new enchanting tunes... "Don’t Let It Bother You" and "Let’s Knock K-neez", by Mack Gordon and Harry Revel. "Looking for a Needle in a Haystack" and "The Continental", by Con. Conrad and Herb Magidson. Cole Porter’s unforgettable "Night and Day", the stage show’s glorious big song hit!

DIVORCEE'

RKO-RADIO PICTURE
Directed by Mark Sandrich
Dances directed by Dave Gould
A Pandro S. Berman Production
This week we are playing DUMB-BELL LETTERS at the Roger Sherman and Strand, Hartford. I personally watched the reaction of the audience and I can frankly say that there is no short subject that I have seen in recent months that seemed to give such patron satisfaction.

—B. E. Hoffman
Warner Bros. Circuit
New Haven

DUMB-BELL LETTERS is one of the best comedy subjects I have ever seen. I have sat with audiences in my three situations, Seattle, Portland and Tacoma, while DUMB-BELL LETTERS were on the screen, and they are positively a riot. I sure hope to get a number of these subjects this season.

—John Hamrick

“DUMB-BELL LETTERS” was a distinct hit with our audiences... the subject outstanding on a very strong bill. Audience reaction was marvelous, the applause at the end was genuinely spontaneous. Many patrons stopped on their way out to inquire if there are to be more. A great subject and an asset to any kind of a bill.

—Carroll J. Lauder
Lauder Theatres Corp.
Greenfield, Mass.

“Have played the first two Dumb-Bell Letters and they sure are a riot. They get a big laugh at every per- formance. I do not believe there is a better short subject. I am looking forward to your next one.”
—Harry Zeltz, President
New Bedford Amusement Co.
New Bedford, Mass.

“Congratulations, Dumb-Bell Letters, the smartest, brightest, short that has hit the screen in years. We have never played any subject that has received such howls and laughs. It has taken Los Angeles and Hollywood by storm and is destined to become a box-office attraction.

—Cliff Work—Los Angeles

“Once in a blue moon the movies really produce something new, and even more rarely than that they develop something exceedingly entertaining, but this time they have originated a feature that promises to be the biggest fun festival ever brought to the screen. It is the ‘Dumb-Bell Letters’ new showing at the Orpheum. What a laugh they provide... and what a treat it is to hear an audience, so completely entertained, as to break into applause when the last letter has been shown. I predict that ‘Dumb-Bell Letters’ will draw more cash customers than any of the biggest movie stars... a real laugh is a rare thing these days.”
—Mel Washburn—New Orleans Item-Tribune

“Dumb-Bell Letters had their premiere showing at our Boston Theatre were not only exceptionally pleasing but received solid and genuine applause after each showing, which is greatly unusual.”
—C. W. Koerner
Boston

RKO RADIO PICTURE

“Just to let you know of our patrons reaction as well as my own to DUMB-BELL LETTERS. These letters actually evoked uproarious laughter and at the finish of the subject brought a round of applause, something very unusual for any shorts. This series is destined to be very popular and it is my earnest belief laughs will emanate from the most solemn faces. Congratulations!”
—Orpheum Theatre, Minneapolis

*DUMB-BELL LETTERS, the reel of lallapaloozas from the morning mail that’s got the whole land s-c-r-e-w-y... collected by Juliet Lowell, produced by VAN BEUREN CORPORATION
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 243.—(A) May a motor-generator be rather heavily overloaded for a short space of time without injury?  (B) Of what does a motor-generator consist?  (C) Why is it necessary to have the generator voltage higher than the arc voltage?  (D) Why is ballast resistance necessary?

Bluebook School Question No. 237 was:  (A) Assuming you have just taken a position as projectionist. In looking things over you find the projection room feed circuit apparently to be smaller than it should be for efficient service. The theatre is paying six cents per KWH. Tell us what action you would take. (B) Tell us what a “literary” projectionist should do when he takes charge of a projection room for the first time.

After examining and carefully considering the very short list of answers that I could by any stretch of imagination call satisfactory, I think I will omit all names this time except that of those sending in the answers published. This is no slap at any one. So very many of you have been sending in consistently good answers for so long that I just don’t care to pick favorites in a matter upon which there might be some honest difference of opinion.

(A) T. Van Vaulkenburg answers Section A thus: "To ascertain the efficiency of a circuit it is necessary to do more than know it is not overloaded in the matter of amperage capacity, since that only assures us of the circuit being safe. It does not tell us how much power is being wasted by excessive resistance due to length of the circuit.

"In such a case I therefore would (as I have done with my own circuits) estimate (measure, if it is possible) the length of the circuit and calculate the voltage drop in accordance with the rules set down in my Bluebook. This would tell me exactly the amount of waste in watts. I could and would then figure out what the loss amounted to per year. If it proved to be in excess of the interest charge for the amount of money required to run an auxiliary circuit or for removal of the present wires and installation of larger ones, I would explain the matter to the manager and recommend that one or the other (whichever might seem most feasible) be done.

"While it is true of some of the kind which you, Brother Richardson, have correctly dubbed ‘mismanagers,’ might not receive the advice kindly, or might even sneer or laugh at me, that would only make me feel sorry for them. I would know I had done my duty, and if they had not intelligence enough to appreciate that fact—well, that would be their own hard luck."

Good, Van Vaulkenburg! You are absolutely correct in all particulars. The man who has no appreciation of such conscientious work certainly has no right place in a theatre manager’s office, unless it be as office boy. It is of course his privilege to refuse to accept the advice, but at least he should appreciate the fact that it was intelligently offered.

(B) Our old friends O. L. Daris and F. Simms submit what I regard as by far the best answer to this section. They say, "Well, Dad, we are going to answer this question not at all along the lines of what the usual procedure probably is, but along the lines you have been for many years teaching us. And 'believe it or not,' we do try honestly to follow your leadership, having found that it has paid us well to do so.

"Upon taking charge of a projection room we would first of all interview the manager and ascertain exactly how it is customary in that theatre to handle programs, and listen to any general instructions he may wish to issue. We also would ascertain just how sound volume is handled, and what the signal code is if there is an observer, when rehearsals, if any, take place, etc., all of which we would put in the form of written notes.

"Then, as fast as possible, we would check up on (a) condition of motion picture projectors and other equipment, making note of all worn parts, needed replacements, etc., reporting same, in writing, to the office. filing copy of said report in the projection room; (b) check up on efficiency of electrical operation of the various circuits, the short ones by means of wire capacity tables, the long ones by calculating voltage drop, making written report if too much loss is found, with recommendation for such changes as may seem desirable; (c) note and make report of all spare parts in stock and requisition for such others as may be needed; (d) examine and test port fire shutters and ascertain whether or not they are properly fused, meaning by ‘properly,’ that they will not only certainly fail, but fail quickly in case of fire; (e) make such tests as we might be able to as to the condition and adjustment of all sound apparatus and the results attained with it; (f) last but far from least we would hand to the manager a note reading something like this:

"Dear Sir: We believe thoroughly in the importance of excellence in the work of projection. We ask that you, sir, accept it as fact that we shall make every possible effort to give you and your audiences the very best results in picture and sound it is possible to obtain from the films delivered to us, believing that such results will bring more money to the box office than would those of less excellence. To this end, sir, we ask your co-operation in the matter of providing all those things necessary to keep the projection equipment in good condition, since unless this be done it will of course be impossible to secure the excellence in picture and sound we desire to give you."

I was both well pleased and surprised at this answer. Brothers Daris and Simms have been sending in good answers for a long while, but up to now none quite good enough to be selected for publication. This, however, I regard as in some respects one of the best ever sent in to this "school.”

I realize it is quite true some men may feel inclined to elevate their noses at such a line of procedure, but such men realize, deep down in the bottom of their hearts, that it is one hundred per cent correct procedure nevertheless. I also realize that some men holding down the manager’s chair might sneer at such reports as are proposed, written or otherwise, but as Van Vaulkenburg says, they are to be pitied. The man who has ability to be a real theatre manager would be well pleased to receive such reports, and such a letter as proposed. He would have the ability and brains to understand that the writers of the reports and letters were men who were in earnest in the desire to deliver really good results; also, that in all human probability their ability was not small. He would honor them for such desire, and in all reasonable things—co-operate with them.

In considering such an answer it is well to understand that merely because in the past projection has been treated by both managers and projectionists as merely the operation of certain mechanisms, behavior such as this answer suggests tends strongly to build up and raise it to the higher plane, where it rightfully has a place.

I would appreciate a letter from some of you setting forth your own reaction to such matters.
What Every Woman Knows (MGM) Romance

For showmen who know and appreciate valuable entertainment merchandise this picture is an unusual opportunity to prove their business-creating ability. "What Every Woman Knows" is a sane picture for intelligent persons, of especial interest for many reasons. Such are its details that you'll probably want to stand out in front of the theatre and shout to passersby to come in and see the production. It's romantic, not new, but fresh and unique. There is a heart throb in its love interest. A delightful human touch characterizes the drama. The comedy is natural, yet sparkling and spontaneous. All these elements are commendable in the picture; they are never dragged in by the heels.

There is commercial and entertainment merit to the story as well as to the production in the way it is presented, acted and directed. Helen Hayes' worth is established, but that of Brian Aherne is something new. Here he is so effectively different that any comparison to his past efforts is useless. It can be safely contended upon that word-of-mouth advertising in regard to him will be a distinct asset. This combination of personalities immediately suggests that "What Every Woman Knows" is a worthwhile production, an asset. It would be a mistake. The story is simple. There is nothing flamboyant or glamorous. It's merely comedy-romance-drama, presented in an atmosphere of sincerity, basing its hopes for box office success on the production alone, plus whatever local value accrues to cast personalities.

In the story, Maggie is an aging spinster. The only hope of her father, Alec Wylie, and two brothers, James and David, is to get her married. They make a deal with John Shand, whereby they agree to educate him, and he on the completion of his education, will marry Maggie. This combination makes possible a lot of surprising comedy. Time passes, and Maggie, always in the background, spurs John to realization of his ambitions. As the picture takes on a political atmosphere, demure Maggie contrives the startling propaganda bullets which the radically dynamic John fires. He, thinking that he alone is responsible for his success, is elected to Parliament. Everything he does which raises him to prominence in his party is inspired by Maggie, but the egotist can see only himself and his ability.

When another woman, Sadie Sybil, comes into his career and he succumbs to her glamour, Mouselike Maggie so arranges it that their clandestine romance soon falls upon each. When John comes to the crisis in his career, it's Maggie that makes the decision that he thinks is his own. The only time he does anything on his own is when he realizes his wife's great love.

While this picture is set in Scotland and its theme accentuates the Scottish character without either ridiculing or satirizing, its humor is genuine. It is good in romantic and dramatic elements which are generally familiar, it is a class picture with distinct mass appeal. It has the character to entertain the adults of both sexes as well as the young moderns. It may not be an easy picture to sell. It is suggested that, if possible, it be seen before presentation. With the knowledge thus obtained, hard work, plus a straightforward, sincere appeal to general patronage convincingly carrying the message that this is a picture fully worth their time and money, should bring results.—McCarty, Hollywood.

Menace (Paramount) Melodrama

This is a dramatic mystery melodrama. Played against a background of vivid terror suggestion, that element is nicely contrasted by natural comedy. As hokum is mixed with startling realism, the show is packed with substantial entertainment and showmanship assets. Short in running time, although quite a few minutes are devoted to getting under way, the picture moves speedily, a quality uniquely accentuated by the manner in which suspense is utilized.

Cast names being none too potent, the story is the most valuable asset, not only a treat for the mystery fans and amateur crime sleuths, but interesting all around entertainment for general audiences. Upon much mystery picture is its presenta- tion of mystery's identity at the moment of the climax. Suspicion is cast on practically everybody; one misleading clue is given which further serves to upset all advance conclusions.

The yarn opens in Africa. Construction engineer Bastion is invited to a bridge party along with Helen Chalmers, Colonel Crevy and Bellamy. A storm breaks out. Hopping into his plane, Cavendish sees his dam break and he himself is also close to death.

The other three receive messages from the dead man's brother that he will have vengeance. A year passes and the locale shifts to a Santa Barbara mansion. The three survivors, together again, get messages that their time has come. Then the picture plunges into the first unexpected and grisly mystery. Crevy arrives as a butler. Come- dowser Mrs. Thornton and Cavendish to pay a neighborhood call. Gloria Chalmers and friend Forsyth return from the polo matches.

Then the fun begins. The unknown menace makes known his presence. Bellamy is his first victim. A search for his murder leads into many complications. Phone wires are cut: all the autos disabled, lights go out, all but one of the electric power. Terror stricken. Crevy is wounded. Chauffeur Wilcox, going for help, has his hat shot off. As sister Gloria searches for a missing rifle, butler Skinner is shown in a sequence that surely identifies him as the man who, having strongly to its climax, the end comes fast and amazingly. One totally unsuspected is revealed as the menace.

The whole is the big selling quality. Put this picture before your patrons with a challenge. Dare them to identify the menace before they keep the seat. Ask those who have seen it to keep the secret. Put a little novelty similar to that which is in the picture into your campaign, adapt every known means to stir up curiosity.—McCarty, Hollywood.


The Gay Divorcee (Radio) Comedy-Romance

Always light and gay, this picture is comedy romance, the comedy predominating, with lots of music and music. Adapted from stage play, a formula stage play romances motives, but the real showmanship and entertainment are in the singing and dancing, both vocal and instrumental. As a picture, it is colorful and in many spots unusual. Considered as an up-to-date musical comedy, an attraction that contains all the elements, both bizarre and real, which audiences generally expect to find in entertainment of this character, it is a show that should have unique appeal for the moder- nes and at the same time afford much to in- terest the more staid adults.

In the story, what is to be expected is made evident at the start. Jilted purse-forgetting Egbert causes Holton to dance for their supper in lieu of a few hours of dish-washing. The dance song color being established, the ensuing episode has Egbert in bathing suit stepping with the Dancer and chorus to the rhythmic tune of "Let's Knock Knees." The sight of Mimi causes Holton's heart to go aflutter, and when that lady, accompanied by Aunt Hortense, comes to Egbert's office to find out how she may get a divorce, the groundwork for the comedy romance is laid.

Moving into an exclusive hotel in England's famous Brighton Beach, Holton is a romantic hero. Mimi; she considers his personal ac- tivities a hazard to her divorce plans. The comedy is heightened by the entrance of Tometti, a personal correspondent, and as the produc- tion builds to its big spectacular shot, "The Con- tental," Mimi begins to succumb to Holton's

(Continued on page 64)
Five smash hits from Paramount in 8 weeks. GREAT – Keep it up!
That "Coming American Boom" is here... eight more big pictures from Paramount in the next few weeks.
"College Rhythm"
with
JOE PENNER
LANNY ROSS
JACK OAKIE
HELEN MACK
DIRECTED BY NORMAN TAUROG
a Paramount Picture

"Here is My Heart"
with
BING CROSBY
KITTIE CARLISLE
DIRECTED BY FRANK TUTTLE
a Paramount Picture

"Mrs. Wiggs of the Cabbage Patch"
with
PAULINE LORD
W. C. FIELDS
ZASU PITTS
DIRECTED BY NORMAN TAUROG
a Paramount Picture

"Lives of a Bengal Lancer"
with
GARY COOPER
FRANCHOT TONE
RICHARD CROMWELL
SIR GUY STANDING
DIRECTED BY HENRY HATHAWAY
a Paramount Picture
in which she scores a complete victory over him, she agrees to try it again. Somewhere in the midst of this relatively playing position.

AARONSON, New York.

CAST
Jack Smith  Neil Hamilton
Evelyn Smith (Adams)  Miriam Jordan
Dave Tallot  Edward Veidt
Hardey Albright  Pauline Lord
Mitz LaVerne  Dorothy Appleby
Mrs. Forster  Helen Westerfield
Judge Gorman  Edward Martin
Mr. Hargreaves  Richard Kiel
Pamela Devonshire  Lona Andre
Mr. Blaylock  Edward Kane
Mr. Walker  Howard Lane
Mr. Dowling  Pauline Lord
Mrs. Potopulski  Ella Fitzgerald
Mrs. Potopulski  Yvonne  H. Nichols
Mr. Frank  Mary P. tuning
Mr. Jenner  Jack Semony

Two Heads on a Pillow
(Liberty)

Drama

If the name Dorothy Canfield, rather well known to legions of Dorothy Canfield fan-
tor's patronage, and the novel, "the Eter-
Masculine," there may be more than one
error of interest in this film as otherwise
appears on the surface. Let it be known, how-
ever, that the aforementioned novel merely
suggested the screen play which has been con-
ected with this independently produced
picture. Also, in the sense that the
theme virtually revolves about the question
of marriage, divorce and happiness, or lack of it,
the picture may be found in a measure ap-
pelling by women. Certainly it is not a family
film, and is hardly of the caliber which is likely
to prove particularly appealing to men.

There is, as a matter of fact, comparatively
little which may be adequately sold about the
picture. The cast names are at best incon-
spicuous, no one is outstanding, nor is ef-

tional and, of course, the story above all
lacking in pace. A plethora of dialogue con-
tinues to mark the picture, and the action there-
in the film, and effectively throt-
tles it. The result is something very like the
argumentative type preachment which on oc-
casion appears on the legitimate stage in the
Musical and lyrics by Cole Porter, Gordon and Revel,
Choreography and production photography by David Abel. C.P.A. Certificate, No. 2. Production Time, 104 minutes when seen in Holly-
wood, to be cut to approximately 90 minutes. Release date, October 12, 1934.

CAST
Gay Halton  Fred Astaire
Aunt Hortense  Alice Brady
Edward Hertzer  Edward Everett Ruger
Tessie  Erika Rhodes
Walter  Walter Tetley
Dancer  Betty Grable

Power
(Gaumont-British)

Drama

The manufacture, into motion picture prod-
uction, of the strong, almost bitter drama inherent in "Power," the novel by the notable Lion Feuchtwanger, Gaumont-British, English pro-
duction, is dramatized motion picture picture, but at the same time has propounded
an exhibition problem, in turn largely if not entirely set in a large metropolitan or the smaller com-

A part of the picture, even, is to
make the character of the potential
patronage have will heard or read of the book,
and be definitely interested in the picture. In
the smaller communities the drawing power of
the book may be a less valuable selling factor.

The fact that the story deals with the con-
continually recurring historical incident of
oppression of the Jews, in view of the recent
and current German situation, becomes another
selling point, but there again the strength of
the factor will perhaps be greater in the larger
cities and less in the smaller situation. This is also true of the cast.

Conrad Veidt plays the lead, and strongly;
the supporting cast are Cedric Hardwicke, Benita Hume. The
exhibitor will best know the selling value of
the name of Veidt dependent upon his locality.
The story is heavily dramatic, with only small occasional flashes of relaxing comedy. It is, actually, almost bitterly tragic throughout, which is, however, ameliorated by

of the producers let it be said that they soundly preserved the spirit and intent of the book. But the tragedy of the story, particularly the despicable character of the wife, is so
in the conception of motion picture entertainment, looked for by the general mass of average
film patronage. In this instance, again, the
exhibitor, on the other hand, is apt to appreciate the film for
what it is, a faithful rendition of a bitterly tragic story, well told. If he con-

cred, and the woman's right to her
tor's thought, propaganda against anti-
Semitism, the same reaction is apt to hold true. A story like this is set in the early 18th century, in a
German principality under ducal reign, where
Suss, a Jew of considerable wealth, is
with a recollection of his early years of poverty and his
position of power through the posi-
tion where he is vitally important financially and as an advisor, to the cousin of the
duke. By a too lavish expenditure, the position of Suss becomes even stronger. His
aim is to acquire sufficient all-embracing
power in the state to be able to be of real ser-
vice to his people, the oppressed Jews.
In elaborate and authentic setting, Suss has
brought to him by the rabbi, his uncle, Hard-
wicke, whose role is splendidly taken, Suss's
daughter, a young and attractive girl. The
flirt at the court, with his wife, for whom
Suss has provided, and as he attempts to force
himself upon her the girl is killed in a fall.
This, however, succeeds in wrecking the
duke's reign, but is arrested himself as a con-
spirator. Almost a gratifying addition of
tragedy is Suss's hanging on the gallows,
against which protest a number of people.

An adult attraction, it is for "class" audi-
cences.—AARONSON, New York.


CAST
Jew Suss  Conrad Veidt
Karl Alexander  Frank Vosper
Rabbi Gabriel  Cedric Hardwicke
Marie Augusta  Benita Hume
Inez  Pamela Oster
Curton Furben  Nancy Clare
Janet  Eve Moore
Launmier  Paul Granville
Wright  Frank Vosper
Magdelene Scholly  Joan Maude
Wheelwright  Edgar Hallam
Gollan  George Merritt
Dietler  Dennis Hoey
Mullins  Fred Nehl
Fibb  Percy Parson
Saxby  Howard Fraser
Benz  Percy Walsh
Sullof  James Bagley
Rode  Dal Collier
Chamberland  Glennie Lormer
Lena  Gladys下班
Diana Cotton
Marie Augusta's Lady-in-Waiting  Jane Cornell
Bloom, the Peeress  Grace Nainbo
Countess' Mother  Helen Ferrers
Staubitz  Mary Pickard
Schoolmaster  Bandle Ayrton
Quincey  G. G. Rogers
Painter  Henry Hallatt
Judge  P. Kynaston Reeves

The Firebird
(Warner)

Mystery

This is a murder mystery show, deviating so radically from formula that the film-gate
touches problems despite its entertaining
worth. As it begins, the atmospheric sug-

original of this novel, Man in the Iron Mask,
and I'm with the book, that when it plunges into its mystery melo-
drama, the veering is so sudden that the pic-
ture's entertainment value per hour is brought to a
nearly a realistic drama of a mother sacri-
ficing her own honor to shield something she
can vision but not understand.
The locale is a continental city, and prac-
tically all the action, which dialogue interprets,
takes place in an apartment house. As the
character of the Pointer family. In this film, Brandt is introduced as a self-satisfied matinee
idol. Pursued by women, he believes he can move easily from one romantic conquest to an-
other. His fancy is Carola, his former mistress,
and his current, is Diana Cotton. Diana Cotton
is Carola's Lady-in-Waiting. But Carola, in the
person of Marie Augusta, is invaluable to
her. Under the influence of the Pointer family,
the girl is revealed to be a jew—something she
never knew, or for what he did
With Brandt is found murdered the police
inspector's questioning quickly demonstrates
that Carola's confession of guilt, which amazed
her husband, was really a ploy. His
investigation leads him to Mariette. Telling of
her association with the actor, she describes a
strange incident which led to a struggle, the picking up of a gun and its acci-
dental explosion which killed Brandt. Her con-
fession climaxing the story, it is understood
that she has confessed, her husband, his
innocent calling in self-defense, will clear the name and reputa-
tion of the Pointer family.
The picture is less interesting than its
representative with convincing realism and this quality is accentu-
ated by the incidentally contrasting comedy. The
not quite gripping; it is rather to the
more serious emotions. Sell it as it is, serious

entertainment with a peculiar appeal to women, emphasizing the all-around merit in acting, story and production values.—McCarthy, Holliday


CAST

Carola Pontier
Verree Teasdale
Herman Brandt
Ricardo Cortez
John Tyler
William B. Leach
Mariette
Ann Louise
Polk
Lurene Tuttle
Johan
Dorothy Tree
Milo Levis
Pirates Tatsch
Emile
Hobart Cavanaugh
Hale Hamilton
Robert Harris
Asst. Stage Manager
Hal K. Dawson
Stage Manager
Max
Spencer Charters
Proser
Elinor Girardet
Thelma
Florence Fair
Alice Von Attern
Gray N

The Unfinished Symphony

(Gaumont-British)

Musical Romance

To the special appeal of the high class Continentals is the advantage of English speech. It is an adaptation, made in London, of a Cine Alliance production, directed by Willy Forst and featuring Marta Eggerth and Hans Jaray. A song was notably Missing in the original form both for its acting and for the brilliance of the music which is an integral part of the story. But qualities are retained and Anthony Asquith's version, which might be better described as a translation. For music lovers there is the fact that Schubert's music is rendered by a quartette of the Royal Opera and the chorus of the Vienna State Opera, while there is strong story value in the depiction of a scene from history. Marta Eggerth's acting is outstanding.

Schubert is presented as a schoolmaster who cannot refrain from composing, even in the classroom, and leads his boys in song when they should be working on sums. He is given an opportunity to play in the drawing room of Princess Kinsey, the autocrat of Viennese society. His rendition of his B Minor Symphony is interrupted by hysterical laughter from Caroline, Princess of the Hungarian nobleman, Count Esterhazy. Schubert angrily closes the piano and refuses to continue, and so forfeits the support of his patronesses. Dismissed from his school for poverty, Schubert is befriended by Emmie, a pawnbroker's daughter, who is in love with him. An unexpected appointment as music teacher in Hungary to Count Esterhazy's daughters, brings Schubert face to face with Caroline, of whose identity he had been unaware. She apologizes for her behavior and Schubert learns from her sister that his appointment was arranged by Caroline, in order to meet him again.

Caroline had not too kindly described her feelings by the way in which, during her music lessons, she sings the young composer's own love songs and9resists until, dancing in peasant costume at a village festival, she sweeps him off his feet. The Count, pretending to consent to the marriage, arranges that Schubert is sent to Vienna where he is dismissed with a year's salary. Caroline is forced into marriage with a Hungarian nobleman, signed by a letter written in Caroline's name, but actually written by her sister, arrives in time to see the ceremony. At the reception, he again plays the Symphony; again, Caroline is disappointed but passion teared. Schubert tears up the last pages of the manuscript and dedicates the work to Caroline as "The Unfinished Symphony."

Dignified selling methods should recommend this picture. The orchestral rendering of the unfinished symphony, was omitted and as a recurring motive, is magnificent. And on the musical side are further assets that many

of Schubert's love songs are rendered by Marta Eggerth with charm and strong sentimental appeal. Hans Jaray can be featured for a very realistic portrayal of the composer with Helen Chandler is there for her admiration. The production is on a big scale and as notable for the artistic accuracy of its atmosphere as for its scope.

The romantic story offers distinct possibilities for salesmanship, based on the girl's interruption of the Symphony, once with laughter and once with tears, and on the fact that the film provides an answer to the question: Why "Unfinished?"—Hull, London.


Time on Their Hands

(Stroper)

Entertaining

With Charles Carile as featured tenor, this subject to the Song and picture series, offers tuneful entertainment, with the perennial effectiveness of the masculine chorus and quartette important to the entertainment. The setting is within a jail, where the inmates' glee club is desolated by the release of its tenor. Carile is apprehended, and stays in jail long enough to be solicited by a girl, who learns his song in particular are amusing as to lyrics.—Running time, 11 minutes.

On Foreign Service

(Fox)

Interesting

This latest number of the excellent Adventures of a Newsreel Cameraman series, contains subject matter of diversified and general interest, although for the most part it lacks the comedy. As the news cameraman darts about foreign soil, he records elephants fighting in India, a fighting platoon in China, the military here and politics it. There, however, much more speed than the ordinary travelogue subject, and considerable general interest.—Running time, 9 minutes.

His Lucky Day

(Educational)

Fair Comedy

There are a few laughs in this comedy, featuring Ernest Truex, the almost diminutive comedian of the stage and screen. When Truex is told by the boss that he has a stubborn potential customer is coming to dinner, Truex is not too elated, but makes the best of the situation. He brews a cocktail which is potent, as indicated by his sampling. The boss lands his order after fine talk, and the laughs which are occasionally amusing. On the whole, a fairly comedy.—Running time, 20 minutes.

Peculiars

(Fox)

Of Interest

There is general interest in this number of the Magic Carpet of Movietone series of Travelogue. The amateurs are generally excellent, and a minimum of explanatory dialogue permits the picture to speak for itself. The cameras work as acrobats, their cameras, the face of the country, are the native fishermen, the nationally popular bullfights, native architecture and the like. The subject should be found appealing in the manner of travelogues.—Running time, 9 minutes.

Stranger Than Fiction

(Universal)

Interesting

There is considerable general interest in this subject, number three of the series, with James Wallington, popular radio announcer, supplying the accompanying descriptive material. Pictured: creatures having teeth pulled; a young negro turned white; the activity of a 'Jaris' fish hospital; the pair of zebras, used by a St. Louis circus company to draw a wagon; the Canadian who uses steel hands with remarkable skill; a girl who uses her toes in uncanny fashion.—The Arizona woman who catches snakes for a living; a dog with a deck restoring his natural color. For youngsters, especially.—Running time, 6 minutes.

Water Rodeo

(Paramount)

Lively

Lively and entertaining this subject in the Grantland Rice Sportlight series, in which the daredevils of the outboard motors strut their stuff in thrilling water races. The hurdle and obstacle race, in which one contestant after another loses his hopes, his boat and nearly himself, is the highlight of the subject. The number is almost certain to entertainingly fill a position on any program.—Running time, 10 minutes.

Pichianni Troupe

(MGM)

Fast Action

To the accompaniment of Pete Smith's amiable and occasionally amusing explanatory patter, the Pichianni troupe of acrobats goes through its difficult and often thrilling routine. The fact that it is filmed supposedly atop a New York skyscraper adds to the excitement. The slow motion camera does its part in enhancing the effectiveness of the subject. Any audience should be entertained by the short.—Running time, 9 minutes.

The Dizzy Dwarf

(Universal)

Unfortunate

There's little of the unusual in this Oswald cartoon comedy, though the fairy tale of the dwarf, Rumplestilskin, who spins gold out of straw, is the only one. In the course of his tricks he has given his plays tricks after it is eaten. In disgrace, he regains his girl's affection when he rescues her from a pursuing shark. The number is definitely attractive for any audience.—Running time, 8 minutes.
The SCREEN SCOOP

CHARLES DICKENS' GREAT EXPECTATIONS

A Stanley Bergerman Production
Presented by CARL LAEMMLE
A UNIVERSAL PICTURE
Universal crashes through first with a Dickens picture in a Dickens year! ...Bringing to life on the screen those well-known characters of one of his most popular stories—Magwitch, Pip (as boy and man); Estella, Miss Havisham, Joe Gargery and all the others!...What a showman's opportunity—and what a wonderful picture to back up everything you do and everything you say about it!

with
HENRY HULL
PHILLIPS HOLMES
JANE WYATT

Florence Reed, Valerie Hobson, Alan Hale, Georgie Breakstone and many, many others. Screenplay by Gladys Unger. Directed by Stuart Walker.
JAPAN STICKS TO STAGE DESPITE FILMS’ GAINS

Attendance Figures for a Year Show 23,350,000 More Attend Legitimate Attractions

Japan, one of the smallest countries in the world, paradoxically is also probably the only country into which the motion picture art has crept during the past 15 years where the stage has not been superseded by the film. Despite the increased popularity of motion pictures in Japan, which has been greatly stimulated by the introduction of talking pictures, the old fashioned legitimate Japanese stage plays attract the largest audiences. Figures on the 1932 theatrical season in Japan show that while 177,343,933 persons attended motion picture performances, the number at legitimate attractions was 220,714,861.

74 Per Cent Children

Compared with 1930, however, the number attending motion picture theatres in 1932 showed an increase of 12.7 per cent, while the number attending stage performances increased by only 11 per cent.

Of the total number in 1932 attending film performances, 24 per cent were children, according to an official of the Associated Theatre Owners, Donald W. Smith, Tokyo, said last week.

The improvement in general economic conditions in Japan the past two years since the depression of the yen has greatly aided the motion picture industry, he said, and distributors estimate that receipts during 1933 were from 10 to 15 per cent higher than in 1932. All agree that both foreign and Japanese pictures never have enjoyed such popularity.

The length of program expected by Japanese audiences varies between 18,000 and 25,000 feet of film, the usual program consisting of two full length features, a short comedy and a newsreel. Long runs are not popular and programs must be changed at least once a week, except in the case of unusual pictures. During the past year some of the first-run houses in Japan have included elaborate stage shows, in addition to short product and double features, while second-run theatres in the larger cities show regular programs of three foreign talking pictures.

Native Product Dominates

At the end of 1933 there were approximately 1,520 motion picture theatres in Japan, an increase of 80 since 1932, and a gain of 128 since 1930. During 1933 there were several large modern theatres constructed in Tokyo and Osaka. Most theatres in Japan have a seating capacity of 300 to 800; less than 10 per cent seat more than 1,000.

The dominant position of Japanese-made films is well indicated by the number of film theatres which show domestic productions exclusively, according to Commissioner Smith. He cited an increasing tendency of exhibitors either to show Japanese films exclusively or include them with their programs of foreign films. At the end of 1932, there were 1,024 theatres showing only Japanese films, 49 theatres with foreign films only, and 386 giving mixed programs.

During the past year the quality of domestic productions is said to have improved to such an extent that the number of theatres showing foreign films exclusively has been reduced still further. The Japanese production branch—comprising about 53 producers—turns out more than 500 features a year.

There was a considerable increase in the number of film theatres wired for sound in 1933. According to the most reliable trade estimates, a total of 723 houses were equipped with sound systems by the end of 1932. Only about 110 of all wired theatres in Japan have foreign sound equipment, the others being equipped with domestic apparatus of what the commissioner called "questionable quality." The popularity of domestic sound equipment is said to be due almost entirely to the price, quotations for complete installations, including domestic projectors, ranging from $900 to $1,100.

Admission Prices Reduced

Competition among exhibitors in Japan has brought a downward trend in admission prices. The maximum admission price in Japan was 2.00 yen, the minimum price, 0.50 yen, the average 0.33 yen. At the end of 1932, the maximum price remained the same, but the minimum had been reduced to 0.25 yen and the average price to 0.24 yen, while in 1933 the average admission was even lower.

Only one first-run in Tokyo charges 2.00 yen for its best seats, excluding boxes; the other two of talking pictures from 0.50 yen to 0.80 yen—approximately 15 and 25 cents at the current rate of exchange—for full programs including two features, short product and, frequently, a stage show.

There are a number of reels of both standard-sized talking and silent films imported into Japan, according to a report released by the Customs authorities, but a considerable increase took place in the number of 16 mm. silent films imported.

Imports of American films predominate, there being 5,743 reels of English dialogue films imported, of which 98 per cent were of American origin, 18 per cent of German dialogue, 38 of French dialogue, and 54 of Russian dialogue. The total number of feature films imported during 1933, according to distributors, was 248 of which approximately 220 were of American origin.

Concentrating on Quality

In 1933 there was only a small increase in the number of foreign sound pictures produced in Japan, attention being centered more on improving quality. According to the best available trade figures, there were 497 features produced in Japan last year, of which 33 were talking pictures and 19 with sound effects. Production in 1932 amounted to 514 features, of which 28 were talkers and two part-talking pictures.

The largest domestic producer, Shochiku Cinema Co., Ltd., which also acts as a distributor and an exhibitor, made 66 features in 1933, including 60 silent films, 17 talkers and 19 sound films. Nippon Katsudo Shosin Co., Ltd. (Nikkatsu) produced 87 films but made only four talking pictures; Shin Kinema za, Ltd., Japan's third largest producer, made 66, all silent. A new producer, Photo Chemical Laboratory Studio, made three talking pictures in 1933, and its schedule calls for one feature a month throughout this year.

A dual system of censorship prevails in Japan for imported films, examination by the Customs at port of entry, besides censorship by a national board maintained by Home Department of imported films by the Customs officials is merely an examination of the contents of the picture and only definitely objectionable scenes dealing with riots, revolution and "red" propaganda are ever deleted.

In general, Japanese censorship is lenient in comparison with the censorship of most Asiatic countries. The main general reasons for the censoring of films are:

Scenes making light of the dignity of royalty, whether serious or not.

Scenes detracting from the dignity of established authority, particularly the judiciary and the police.

Revolution, sedition and jailbreaks.

Adultery, love-making if too erotic.

Excessive cruelty in certain forms.

Only 10 films were barred in entirety in 1933, eight of them American films, one Russian and one German. Further details were not yet available regarding the number of deletions made by the Home Department in 1933, but during the previous year 2,088 cuts, totaling 19,591 minutes, were made.

A total of 758 cuts, amounting to 7,655 meters, was made on American films in 1933, the most objectionable scenes being "kissing scenes," which were responsible for 261 cuts, amounting to 1,407 meters.

Of the Japanese films censored in 1932, there were 1,228 cuts made, totaling 10,695 meters. The greatest number of cuts made on Japanese films for any one reason was 94 for "sexual suggestiveness." Only seven deletions were made in American films for the same reason.

Close for Distribution Of Several Action Films

Henri Ellman and R. E. Beck have closed a deal with Exploitation Pictures for distribution of the serial, "Custer's Last Stand," and with Super Talking Pictures for distribution of the western serial, "Pioneers of the Plains," the series of six Range Rider features, and the series of six Rough Rider features; and with Stage and Screen Productions for the series of four dramas, and six Northwest Mounted films. All these films are being distributed by Capitol Film Exchange, Chicago, in Illinois, Indiana and Wisconsin.


## THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 6, 1934, from 97 houses in 17 major cities of the country, reached $1,093,299, a decrease of $41,316 from the total for the preceding calendar week, ended September 29, when 101 houses in 18 cities reported an aggregate gross of $1,134,615.

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<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture Current Week</th>
<th>Gross</th>
<th>Picture Previous Week</th>
<th>Gross</th>
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<tr>
<td><strong>Boston</strong></td>
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<tr>
<td>Boson</td>
<td>2,900 25c-50c</td>
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<td>&quot;The Scarlet Letter&quot;</td>
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<td>Fenway</td>
<td>1,800 30c-50c</td>
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<td>&quot;Wagon Wheels&quot; (Para.)</td>
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<td>Keith's</td>
<td>3,500 30c-50c</td>
<td>16,000</td>
<td>&quot;Belle of the Nineties&quot; (Para.)</td>
<td>18,000</td>
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<td>Low's State</td>
<td>3,700 55c-50c</td>
<td>16,000</td>
<td>&quot;Belle of Wimpole Street&quot; (MGM) (2nd week)</td>
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<td>Metropolitan</td>
<td>6,150 30c-65c</td>
<td>12,500</td>
<td>&quot;Dame (Para.)&quot; (3rd week)</td>
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<td>Paramount</td>
<td>1,800 30c-50c</td>
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<td>&quot;Now and Forever&quot; (Para.) and &quot;Case of the Howling Dog&quot; (W. B.)</td>
<td>10,000</td>
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<tr>
<td><strong>Buffalo</strong></td>
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<tr>
<td>Buffalo</td>
<td>3,500 30c-55c</td>
<td>14,000</td>
<td>&quot;Dance Out&quot; (MGM)</td>
<td>17,200</td>
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</tbody>
</table>
| Century      | 3,000 25c            |           | "Felix 
Sweeney" (W. B.) and "The Crime Doctor" (Radio) | 6,100     |
| Great Lakes  | 3,000 25c-40c        | 8,500     | "Belle of the Nineties" (Para.) (1st week) | 18,800    |
| Hippodrome   | 2,100 25c-40c        | 8,900     | "A Lost Lady" (F. N.)   | 6,500     |
| Lafayette    | 3,300 25c            | 9,300     | "One Night of Love" (Col.) (2nd week)| 9,000     |
| **Chicago**  |                      |           |                       |           |
| Apollo       | 1,400 25c-50c        | 10,000    | "Judge Priest" (Fox) (2nd week) | 10,000    |
| Chicago      | 4,000 35c-68c        | 62,000    | "Belle of the Nineties" (Para.) (2nd week)| 40,000    |
| Garrick      | 900 25c-40c          | 4,000     | "Crime Without Passion" (Para.) (4 days)| 4,500     |
| Oriental     | 3,940 25c-50c        | 13,000    | "Personality Kid" (W. B.)| 22,000    |
| Palace       | 2,500 25c-50c        | 12,000    | "The Age of Innocence" (Radio) | 22,000    |
| Roosevelt    | 1,191 25c-40c        | 7,000     | "Dame" (W. B.) (2nd week) | 7,000     |
| State-Lake   | 2,776 20c-35c        | 11,000    | "Romance in the Rain" (Univ.) (3rd week)| 14,000    |
| United Artists| 1,700 30c-60c        | 16,000    | "The Count of Monte Cristo" (U. A.) (3rd week) | 17,000    |
| **Cleveland**|                      |           |                       |           |
| Allen        | 3,300 20c-40c        | 4,000     | "The Cat's Paw" (Fox) (3 days 2nd week) | 2,100     |
| Hippodrome   | 3,800 30c-46c        |           | "Down to Their Last Yacht" (Radio) | 1,300     |
| KRO Palace   | 3,100 30c-44c        | 15,000    | "Servants' Entrance" (Fox) | 7,000     |
| State        | 5,400 30c-46c        | 8,000     | "Age of Innocence" (Radio) | 8,000     |
| Stillman     | 1,900 20c-40c        | 7,500     | "Barrett of Wimpole Street" (MGM) (30-44c) | 15,000    |
| **Denver**   |                      |           | "Crime Without Passion" (Para.) | 5,000     |
| Aldaddin     | 1,500 25c-50c        |           | "Belle of Monte Cristo" (U. A.) | 5,000     |
| Denham       | 1,500 25c-50c        | 6,000     | "Belle of the Nineties" (Para.) | 16,500    |
| Denver       | 2,500 25c-50c        | 10,000    | "Judge Priest" (Fox) (1st week) | 4,000     |
| Orpheum      | 2,600 25c-50c        | 3,500     | "Hitchcock" (MGM) (5 days) | 6,000     |
| Paramount    | 2,000 25c-40c        | 500       | "Tomorrow's Youth" (Mon.) (9 days) | 900       |
| **High and Low Gross** |            |           |                       |           |
| High 11-13-34 | "Belle" (F. N.)       | 23,500    | "Island of Lost Souls" and "Hilltop Dollar Squeeze" (Radio) | 23,000    |
| Low 11-14    | "Tinsele"            | 21,500    | "Arizona to Broadway"   | 11,500    |
| High 12-2    | "Little Women"       | 15,000    | "Men Must Fight"         | 15,000    |
| Low 1-11     | "Legend of Lost"     | 12,000    | "North of the Rio Grande"| 10,000    |
| High 12-5    | "Honolulu"           | 8,900     | "The Last of the Deserters"| 8,500     |
| Low 1-13     | "Unrest"             | 5,200     | "Pamela" and "Berlin Express" | 1,250    |
| High 12-6    | "Little Women"       | 3,900     | "She Was a Woman"        | 3,700     |
| Low 1-13     | "Belle of Monte Cristo" (U. A.) | 3,500     | "Chained" (MG) (30-44c) | 2,100     |

ANNA STEN

gives one of the most outstanding performances since the inception of talking pictures! — FILM DAILY

FREDRIC MARCH

turns in the best job of his career! — VARIETY

"A smash hit!" — BOX-OFFICE
Samuel Goldwyn presentation of
We Live Again
A ROUBEN MAMOULIAN PRODUCTION

Released thru
UNITED ARTISTS

WORLD PREMIERE
RADIO CITY MUSIC HALL, THURSDAY, NOVEMBER 1
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tr>
<td><strong>Hollywood</strong></td>
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<tr>
<td>Pantages</td>
<td>25c-40c</td>
<td>&quot;Charlie Chan in London&quot; (Fox)</td>
<td>8,800</td>
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<td></td>
<td></td>
<td>&quot;Gift of Gab&quot; (Univ.)</td>
<td>4,800</td>
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<tr>
<td>W. B. Hollywood</td>
<td>25c-65c</td>
<td>&quot;The Fountain&quot; (Radio)</td>
<td>8,200</td>
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<tr>
<td></td>
<td></td>
<td>&quot;The Richest Girl in the World&quot; (Radio)</td>
<td>11,000</td>
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<tr>
<td><strong>Indianapolis</strong></td>
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<tr>
<td>Apollo</td>
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<td>&quot;Judge Priest&quot; (Fox)</td>
<td>7,500</td>
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<td></td>
<td></td>
<td>&quot;The Count of Monte Cristo&quot; (U. A.)</td>
<td>2,500</td>
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<tr>
<td>Circle</td>
<td>25c-40c</td>
<td>&quot;The Fountain&quot; (Radio)</td>
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<td></td>
<td></td>
<td>&quot;The Richest Girl in the World&quot; (Radio)</td>
<td>10,000</td>
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<td><strong>Kansas City</strong></td>
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<tr>
<td>Mainstreet</td>
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<td>&quot;The Age of Innocence&quot; (Radio)</td>
<td>5,500</td>
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<td></td>
<td></td>
<td>&quot;The Richest Girl in the World&quot; (Radio)</td>
<td>5,000</td>
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<tr>
<td>Midland</td>
<td>25c-40c</td>
<td>&quot;Outcast Lady&quot; (MGM)</td>
<td>8,800</td>
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<tr>
<td></td>
<td></td>
<td>&quot;The Richest Girl in the World&quot; (MGM)</td>
<td>15,000</td>
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<tr>
<td>Newman</td>
<td>25c-40c</td>
<td>&quot;Belle of the Nineties&quot; (Para.)</td>
<td>3,500</td>
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<td></td>
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<td>&quot;Belle of the Nineties&quot; (Para.)</td>
<td>14,000</td>
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<tr>
<td>Tower</td>
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<td>&quot;Million Dollar Ransom&quot; (Univ.)</td>
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<td></td>
<td></td>
<td>&quot;Gift of Gab&quot; (Univ.)</td>
<td>8,800</td>
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<tr>
<td>Uptown</td>
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<td>&quot;Outcast Lady&quot; (MGM)</td>
<td>4,400</td>
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<td></td>
<td></td>
<td>&quot;The Barretts of Wimpole Street&quot; (MGM)</td>
<td>7,500</td>
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<tr>
<td><strong>Los Angeles</strong></td>
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<tr>
<td>Loew's State</td>
<td>30c-55c</td>
<td>&quot;Judge Priest&quot; (Fox)</td>
<td>14,300</td>
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<td></td>
<td>&quot;Chained&quot; (MGM)</td>
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<td>&quot;The Richest Girl in the World&quot; (Radio)</td>
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<tr>
<td>United Artists</td>
<td>25c-65c</td>
<td>&quot;Bulldog Drummond Strikes Back&quot; (U.A.)</td>
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<td>&quot;Bulldog Drummond Strikes Back&quot; (U.A.)</td>
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<tr>
<td><strong>Minneapolis</strong></td>
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<tr>
<td>Century</td>
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<td>&quot;Bulldog Drummond Strikes Back&quot; (Radio)</td>
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<td></td>
<td>&quot;The Cat's Paw&quot; (Fox)</td>
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<tr>
<td>Lyric</td>
<td>25c-40c</td>
<td>&quot;Friends of Mr. Sweeney&quot; (W.B.)</td>
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<td></td>
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<td>&quot;Straight Is the Way&quot; (MGM)</td>
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<tr>
<td>RKO Orpheum</td>
<td>25c-50c</td>
<td>&quot;The Richest Girl in the World&quot; (Radio)</td>
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<tr>
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<td>&quot;Side Street&quot; (F. N.)</td>
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<tr>
<td>State</td>
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<td>&quot;Servants’ Entrance&quot; (Fox)</td>
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<td>&quot;Belle of the Nineties&quot; (Para.)</td>
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<tr>
<td>Time</td>
<td>30c-35c</td>
<td>&quot;I Give My Love&quot; (Univ.)</td>
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<tr>
<td>World</td>
<td>45c-75c</td>
<td>&quot;The Gloom&quot; (Gaumont-British) and &quot;All For Love&quot; (State Rights)</td>
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<tr>
<td></td>
<td></td>
<td>&quot;One More River&quot; (Univ.)</td>
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<td><strong>New York</strong></td>
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<tr>
<td>Capitol</td>
<td>25c-40c</td>
<td>&quot;Barretts of Wimpole Street&quot; (MGM)</td>
<td>65,860</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Death on the Diamond&quot; (MGM)</td>
<td>37,640</td>
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<tr>
<td>Mayfair</td>
<td>25c-40c</td>
<td>&quot;Servants’ Entrance&quot; (Fox)</td>
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<td></td>
<td></td>
<td>&quot;Down To Their Last Yacht&quot; (Radio)</td>
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<td>Palace</td>
<td>25c-40c</td>
<td>&quot;She Loves Me Not&quot; (Para.)</td>
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<td>&quot;Our Daily Bread&quot; (U. A.)</td>
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<td>Rialto</td>
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<td>&quot;The Affairs of Cellini&quot; (U. A.)</td>
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<td>Rivoil</td>
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<td>37,640</td>
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<td>&quot;Servants’ Entrance&quot; (Fox)</td>
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<td></td>
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<td>&quot;Down To Their Last Yacht&quot; (Radio)</td>
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<tr>
<td>Roy</td>
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<td>&quot;The Count of Monte Cristo&quot; (U.A.)</td>
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<td></td>
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<td>&quot;Chu Chin Chow&quot; (Gaumont-British) (3rd week)</td>
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<td>Strand</td>
<td>30c-40c</td>
<td>&quot;British Agent&quot; (F. N.)</td>
<td>21,109</td>
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**Theatre Receipts--Cont’d**
TONIGHT'S THE NIGHT ON BROADWAY!
### Theatres Receipts - Oct 13, 1934

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tr>
<td><strong>Oklahoma City</strong></td>
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<tr>
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<td>1,200</td>
<td>10c-41c</td>
<td>&quot;Charlie Chan in London&quot; (Fox)</td>
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<tr>
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<td>1,700</td>
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<td>&quot;The Count of Monte Cristo&quot; (U.A.)</td>
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<td>Liberty</td>
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<td>10c-36c</td>
<td>&quot;Million Dollar Ransom&quot; (Univ.)</td>
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<tr>
<td>Midwest</td>
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<td>10c-56c</td>
<td>&quot;A Lost Lady&quot; (F.N.)</td>
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<td><strong>Omaha</strong></td>
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<td>Brandel's</td>
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<td>25c-35c</td>
<td>&quot;The Age of Innocence&quot; (Radio)</td>
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<tr>
<td>Orpheum</td>
<td>1,000</td>
<td>25c-40c</td>
<td>&quot;The Count of Monte Cristo&quot; (U.A.)</td>
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<tr>
<td>Paramount</td>
<td>2,800</td>
<td>25c-40c</td>
<td>&quot;The Barretts of Wimpole Street&quot;</td>
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<tr>
<td>World</td>
<td>2,500</td>
<td>25c-40c</td>
<td>&quot;Death on the Diamond&quot; (MGM)</td>
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<td><strong>Philadelphia</strong></td>
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<tr>
<td>Aldine</td>
<td>1,200</td>
<td>40c-65c</td>
<td>&quot;The Count of Monte Cristo&quot; (U.A.)</td>
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<td>Arcadia</td>
<td>600</td>
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<td>&quot;Girl from Missouri&quot; (MGM)</td>
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<td>Boyd</td>
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<td>40c-65c</td>
<td>&quot;The Fountain&quot; (Radio)</td>
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<tr>
<td>Earle</td>
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<td>40c-65c</td>
<td>&quot;Million Dollar Ransom&quot; (Univ.)</td>
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<td>Fox</td>
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<td>30c-65c</td>
<td>&quot;Judge Priest&quot; (Fox)</td>
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<td>&quot;Have a Heart&quot; (MGM)</td>
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<td>5c-$1.10</td>
<td>&quot;Caravan&quot; (Fox)</td>
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<td>Stanley</td>
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<td>Stanton</td>
<td>1,700</td>
<td>30c-55c</td>
<td>&quot;Gig of Gab&quot; (Univ.)</td>
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<td><strong>Portland, Ore.</strong></td>
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<td>Blue Mouse</td>
<td>669</td>
<td>25c</td>
<td>&quot;Dames&quot; (W.B.)</td>
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<td>&quot;Case of the Howling Dog&quot; (W.B.)</td>
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<td>25c</td>
<td>&quot;The Human Side&quot; (Univ.) and</td>
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<td>&quot;Rat Fink&quot; (Fox)</td>
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<td><strong>San Francisco</strong></td>
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<td>Fox</td>
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<td>&quot;Death on the Diamond&quot; (MGM)</td>
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<td>5,000</td>
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<td>&quot;One Night of Love&quot; (Col.)</td>
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<td>2,670</td>
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<td>United Artists</td>
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<td>25c-40c</td>
<td>&quot;Count of Monte Cristo&quot; (U.A.)</td>
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<tr>
<td>Warfield</td>
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<td>25c-60c</td>
<td>&quot;Judge Priest&quot; (Fox)</td>
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<td><strong>Seattle</strong></td>
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<tr>
<td>Blue Mouse</td>
<td>950</td>
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<td>&quot;The Last Gentleman&quot; (U.A.)</td>
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<tr>
<td>Fifth Avenue</td>
<td>2,750</td>
<td>25c-55c</td>
<td>&quot;Belle of the Nineties&quot; (Para.)</td>
</tr>
<tr>
<td>Liberty</td>
<td>2,000</td>
<td>10c-35c</td>
<td>&quot;Barretts of Wimpole Street&quot; (M.G.M)</td>
</tr>
<tr>
<td>Music Box</td>
<td>950</td>
<td>25c-55c</td>
<td>&quot;Jane Eyre&quot; (Monto.)</td>
</tr>
<tr>
<td>Music Hall</td>
<td>2,275</td>
<td>25c-55c</td>
<td>&quot;The Count of Monte Cristo&quot; (U.A.)</td>
</tr>
<tr>
<td>Paramount</td>
<td>3,050</td>
<td>25c-55c</td>
<td>&quot;Charlie Chan in London&quot; (Fox)</td>
</tr>
</tbody>
</table>

**High and Low Gross**

- **High Gross:**
  - Oklahoma City: $16,100
  - Portland, Ore.: $13,500
  - San Francisco: $15,000
  - Seattle: $13,500

- **Low Gross:**
  - Oklahoma City: $2,000
  - Portland, Ore.: $2,000
  - San Francisco: $2,000
  - Seattle: $2,000
Blazing New Trails

IN ADVERTISEMENTS we’ve seen the M-G-M trademark lion, Leo, portraying the roles of Trader Horn, Santa Claus, Mr. John K. Exhibitor and others. But now he has assumed, literally, the role of a trail blazer, designed to benefit on a large scale the motion picture industry.

Along the ribbon-stretched highways of the nation, going East, West, North and South, you’ll see 24-sheet boards drawing public attention to M-G-M pictures. On city streets in the most strategic locations these M-G-M 24-sheets are also in evidence. In leading fiction, style and other magazines M-G-M brings forceful sales messages in full-page displays into the homes of the American people; and through the local newspapers it ties its messages directly to the local showings of its productions.

Coupled with billboard, newspaper and magazine advertising M-G-M is continuing the tours of its already extensively-traveled Traveling Studio, creating interest, building good will, not alone for M-G-M, but for all motion pictures.

During the depression years M-G-M has maintained a force of able exploitation men. They have worked hand in hand with exhibitors, planting publicity stories with newspapers, effecting co-operative tie-ups with merchants, securing free time on radio broadcasts, making and placing window displays and other picture merchandising helps.

The screen has been given new life through great improvement in product. That’s one essential to success in theatre operation. Selling—advertising, exploitation, merchandising—is another highly important essential. Even the best pictures don’t sell themselves. And, too, many an average picture can be turned into a winner if it is properly sold.

When public interest lags, it has to be revived. When people stop buying theatre tickets, showmen go out and bring them to the ticket windows. Exhibitors have done the job in a limited way. But, as it is necessary in all big and successful merchandising cam-

paigns, the manufacturer of a product must blaze the trail, charting it through courses that the individual retailer cannot take alone, yet which are beneficial to him.

Already the public is reacting to the initial blasts in the M-G-M campaign. Witness the success of the first three pictures to receive this extensive exploitation, namely, "Chained," "Treasure Island" and "The Barretts of Wimpole St." New trails are being blazed to the ticket windows of the nation.

(Signed) BEN SHLYEN, Editor of Associated Publications
New Hampton, Iowa

DEAR HERALD:

Last night we stayed in Hampton. We had thirty or forty good reasons for staying there. One reason was that they had a good hotel, but the main reason was to meet Mr. and Mrs. Charles Peterson again and see their Windsor theatre, which is about the best theatre in northeast Iowa. If you have never met these people you have our sympathy.

Charley was playing Claudette Colbert and Clark Gable in "It Happened One Night." When you see the title to this one you are apt to conclude that it is liable to be something racy, but you will be mistaken. It is as clean as one could wish, and these two excellent stars put it over to the satisfaction of all who saw it. We will recommend this one as high-class entertainment.

We recently saw Clark Gable and Joan Crawford in "Chained." They told us that this picture had been cut, and after we saw it we wondered why they didn't cut it some more. It's the old triangle story of a faithless wife who divorces her husband to marry another man, and the director evidently doesn't have a very high regard for marriage vows or the effect this class of entertainment might have on the American youth. You may like it. We didn't.

That Timber Belt Again

We noted in the issue of September 8 of the Herald that T. J. Starker, professor of forestry of the Oregon State College, shoots both barrels at us for what we said about the "Timber Belt" idea of producing rain. He did, but not in a spirit of criticism, but for our own personal information.

Washington, Oregon and California are heavily timbered states, more so perhaps than any other three states in the Union and, as we understand it, their rainy season out there commences generally about December first and it rains almost continually until April, and from then until the following December these forests receive scarcely a drop of rain, while the "corn belt" section, which has practically no trees at all, gets its rain during the growing season while the coast forests are having their dry season. If "trees produce rain" why is this, Professor?

We were in Independence, and this is in the eastern part of Iowa. Night before last the wind was from the east and was off Lake Michigan and the moisture it carried was so dense and so foggy that driving yesterday was somewhat hazardous, but last night the wind changed to the northwest and was so cool that the fog was condensed into rain drops and it rained all night and is still at this morning. Put a tea kettle full of water on a red hot stove and the heat will evaporate the water and steam will rise to the ceiling where it comes in contact with a cooler surface and it is condensed into drops of water, and not a tree in the room. The reason why we have more rain in the summer than in the winter is because there is more heat in the summer to evaporate the water than in the winter. Why is Salt Lake so salty that one could not sink in it? Because the constant evaporation of water for thousands of years carries no salt, but leaves it in the lake, and you can't sink in salt.

Everybody is interested in rain, and if we were in the forestry service we would contend that "rain comes from trees"; but until we join that service we are going to stick to our original belief that "Timber Belt" idea for producing rain is a pipe dream originating from the fifth grade. We don't know anything about it, so we are going to leave this "rain" business to forestry people who do, but since the picture business is largely dependent upon whether we get or don't get it. We are connected, in a way, with the picture business, but we have still got a halter on that horse.

At Cresco we met F. R. Peffer who operates the Cresco theatre, and listen, Lizzie, we found him a mighty swell fellow. Cresco is where Fred Hinds used to run his public at the Cresco theatre before he transferred his activities to Whitewater, Wisconsin. They have discovered a cave near Cresco that is likely to rival the Wind Cave of South Dakota in its extent, and it is quite likely some day to become a famous sight-seeing resort for people who have sense enough to "See America First." There are those who have gone to foreign countries so often that some day they will try to go to the Moon to see if it is really made of Green Cheese. They also think that rain comes from trees.

Standing with the Community

W. F. Smith still operates the Colonial theatre at Clarion. He must stand well in the community or he couldn't make a success of the Colonial as long as he has. We had a delightful visit with him and also his son and hope to meet them again.

Decorah is located down in a canyon which looks like a hole in the ground, but it is a nice looking town and it has a mighty fine theatre manager in H. Engberston, who has survived without having over met us until day before yesterday. We introduced ourselves to him just as the Chief of Police went by and he didn't call him in, which proves that he is not very familiar with our past history. Anyhow, he is a 100 per cent guy and we hope to meet him again.

We stopped at New Hampton to visit our old friends Mr. and Mrs. C. E. Potter, who operate the theatre there. We never like to miss them because they are such delightful people to meet. We also met Mr. and Mrs. Fother under the very people of Mrs. Potter and you will remember that he was kidnapped at Monroe, Wis., some time ago and held for $100,000 ransom. He gave us quite an account of the case which was very interesting, and, from his tell of it, we have decided that we'd sooner go fishing than be kidnapped. We don't believe in that stuff, anyhow.

Mighty Swell Theatre

We had a delightful visit again with Mr. and Mrs. Palmer, who operate a mighty swell theatre at Postville. Mr. Palmer was rather under the weather and we hope he soon recovers. It's a pleasure to meet such folks.

George L. Cohen operates the Princess at West Union. We had a delightful visit with him and he took us to dinner and told the story of "draw two." George is the type of man who makes you feel right at home all the time. We wish they were all like George. Good luck, old-timer.

At Fayette we found Mr. Kappmeyer, manager of the Cozy theatre, sick in bed with a bad cold, and his wife was expecting him with hot water bottles and blankets, and boy, was he sweating. We hope he gets better.

We have a lot more we could tell you, but Ernie would get sore about it, he's so anxious that way, so guess we'd better stop for now.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colyummist

Music Hall Reception Follows "Power" Opening

W. G. Van Schmus, managing director of the Music Hall, New York, was host at the opening of the Gaumont-British picture, "Power," last Thursday evening, and at a party which followed, the premiere. At the dinner were: Sir Gerald Campbell, British consul general, and Lady Campbell; Mr. and Mrs. Merlin H. Aylesworth, Mr. and Mrs. Mark Oster, Jeffrey Berner, and Jack Halbert and Benita Hume. Gaumont British stars.

At the reception which followed were the trade and daily press. Among the guests also were: Princess Kuropatkin and the following consuls general: Renato Sawada, Japan; Dr. L. C. Giannini, Argentina; Italy: Leonid Tolonkonski, Russia; Dr. J. Starch, Czechoslovakia; Rols Christensen, Norway, and Nicholas G. Tsekevis, Greece.
IT'S IN THE AIR!

ONE GREAT REEL
featuring the sensational and intricate plays of the world's champion football team, the Chicago Bears, and starring the world's most notable gridiron athletes.

HAROLD "RED" GRANGE
"BRONKO" NAGURSKI JACK WANDERS
WILLIAM HEWITT JOHN DOEHRING
GENE RONZANI CARL BROMBAUGH
"OOKIE" MILLER
and Other Stellar Football Favorites
DIRECTED BY RAY McCAREY

ADVERTISE IT NOW WITH YOUR BIGGEST FEATURE!

Hollywood Reporter says:
'A gold-mine of entertainment. A pleasure and a thrill a minute.'

M. P. Daily says:
"Pete Smith makes it particularly interesting with his trenchant remarks and the use of slow motion."

Film Daily says:
"Unusual and timely short. Action, thrills and comedy by Pete Smith."

M. P. Herald says:
"An ideal short, will go well on program during football season."

M-G-M MAKES BIG ONES OUT OF LITTLE ONES!
MOTION PICTURE HERALD

OCTOBER 13, 1934

TRAVELERS


HERMAN ZOHREL, treasurer of Radio Pictures, left New York to make his permanent headquarters on the Coast.

BARBARA BARONESS left Hollywood on a mysterious visit to New York.

REGINALD BERKELEY, Fox scenarist, returned to the United States this week after a three-months' vacation abroad.

JOSEPH M. SCHENCK, president, and DOUGLAS FAIRBANKS, director and producer of United Artists, arrived in New York from Hollywood, Mexico and Florida.

BERTA SINGERMAN, Fox player, will make a three months' concert tour of Cuba, Spain, Portugal, and Italy, returning to Movietone City in January.

ERNST LUTTSCH, Metro director, arrived in New York from Hollywood City for Astor theatre opening of the film, "Merry Widow."


LOU GOLDBERG, Gaumont exploiter, was in Philadelphia, New York, for "Chu Chin Chow at the Box Office." George K. Arthur returned to New York from Europe on route to the coast.

H. HOWARD STRICKLING, MGM publicity head in California, returned to the studio from New York and Europe.

LEONTINE SAGAN, European director, arrived at Metro studio from New York.

DAVID PALFREYMAN left New York for three weeks' tour of the southwest, during which he will attend several state exhibitor conventions.

POLLY WALTERS, stage player, left New York for Universal City to do a picture.

EDWARD W. WYNN, O. A. president, left New York for his home at Columbia, Miss.

ROBERT BENCHELY and J. WALTER RUBEN are in New York from Metro's coast studio to do a script.

LEON SCHLESINGER, Warner short subject producer, arrived in New York from Burbank by plane.

WINNIE GIBSON, RKO Radio player, flew from New York to California.

NORMAN MORAY, Vitaphone sales executive, returned from trip to Canada and midwest.

J. BECKER, radio star and Paramount player, arrived in New York and Hollywood. He will return to the Paramount studio in a few weeks.

GRANT MITCHELL, player, sailed from New York for California.

ANN HAYES allowed herself to be taken from Hollywood to the premiere of Sam Goldwyn's "We Live Again" at the Music Hall.

JAMES C. BRADWELL, motion picture music specialist, returned to New York from Hollywood after doing the music for "Hollywood Murder Mystery."

FRED VITASKI, the Los Angeles theatre musical director for one of the large Hollywood studios.

JACK FIER, Mascot's sales executive, and HETTY MURPHY, his secretary, left Hollywood, Fier traveling to key cities to the Atlantic, Manheim going to the northwest and Vancouver.

LAMAR TOTTI returned to Movietone City from South Carolina.

King Vidor arrived at United Artists' studio from London to direct "Broken Soil."

WILLIAM SETTER and MARIAN NIXON arrived in New York from Hollywood on a belated honeymoon.

HARRY EBINGTON and his wife, BARBARA KENT, were Europe-bound from New York and Hollywood.

DAN CAROLL, theatre partner with Paramount in Sydney, Australia, arrived in New York. JOHN HALLIDAY returned to New York from Europe.

MERRITT HULBURT, Paramount story head in Hollywood, arrived in New York.

LOUIS B. MAYER and SAM KATZ, his new assistant, arrived in Hollywood.

ADOLPH FRIED, of Film Sales Co., Ltd., is in New York from London.

Lee Ochs returned to New York from Europe.

EDWARD SMALL, vice-president of Reliance, arrived from New York to Hollywood to confer with Harry Goetz, president, and United Artists home office executives.

Leo Robin returned to New York from Paramount's coast studio where he wrote songs for Bing Crosby's next film.

ZOY MEYERS, assistant to Pandro Berman at Radio's coast studio, arrived in New York.

MGM Sets Christmas Cartoon

Hugh Harmon and Rudolph Ising, creators of "Harmonies" series of short subjects, are producing a special color animated cartoon subject for Christmas, "A Toyland Broadcast." The subject will be an MGM release.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY LAW

PUBLISHED WEEKLY AT NEW YORK, N. Y., FEB. 15, 1934

1. That the name and address of the publisher, editor, managing editor, and business manager are: "MOTION PICTURE HERALD," 1790 Broadway, N. Y., N. Y., Editor, Ernest C. Moore; Managing Editor, John M. Moore; Business Manager, Theodore J. Sullivan, 1790 Broadway, N. Y., N. Y.

2. That the owner is: (If owned by a corporation, name and address of its principal stockholder, if any, must be given.) "MOTION PICTURE HERALD," 1790 Broadway, N. Y., N. Y.

3. That the known bondholders, mortgagees, and securities holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above giving the names and addresses of stockholders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are not applicable.

5. That the known bondholders, mortgagees, and securities holders, if any, contain not only the list of stockholders whose names appear upon the books of the company but also, in cases where the stockholders own stock in their own names and as nominees of the person or corporation for whom such trusting is done, also the names of the person or corporation for whom stock is held as a nominee or in trust.

Parents' Magazine Award to Paramount

The Parents' Magazine gold medal for the best picture of the month was presented this week to Adolph Zukor, president of Paramount, for that company's picture, "Mrs. Wiggs of the Cabbage Patch," which will open at the New York Paramount October 19.

Paramount Signs Seven-Year-Old

Virginia Weidler, 7-year-old Los Angeles child, has been signed to a seven-year contract by Paramount. She was signed as the result of her work in a small part in "Mrs. Wiggs of the Cabbage Patch."

Efrus Opens Office

Sam Efrus has opened New York offices in the RKO Building for distribution of a series of eight Peerless pictures, the first being "The House of Danger."

Brown Leaves Principal

Samuel S. Brown has resigned from Principal Pictures to become associated with a chain store organization.
Unanimous!

Variety
Says "As a box-office attraction it looks like a runner-up to LADY FOR A DAY; and should pull the same patronage."

The Hollywood Reporter
Says "It's a honey! The old adjectives will have to do. It's plain ordinary swell—a tremendous successor to LADY FOR A DAY."

Motion Picture Daily
Says "This is money in the bank, crammed with mass and class appeal. A worthy successor to LADY FOR A DAY."

and now =Film Daily=
Says "Another bell-ringer from Columbia—will click anywhere. May Robson follows LADY FOR A DAY with another triumph."

Carole May Lombard & Robson
Lady By Choice
with Roger Pryor • Walter Connolly
Story by Dwight Taylor • Screen play by Jo Swerling
Directed by David Burton
A Columbia Picture
“...THE BOX OFFICE DRAW SHOULD BE THE ONLY MEASURING STICK FOR TALENT”

—Eddie Cantor

This “stick” has been a silent but potent measure of Hollywood salaries for a long time. The triumph or disappointment of expensive productions at the point of public response, measured in cold hard figures, is an unfailing criterion of all creative talent—writers, actors, directors, technicians and, in a very real sense, of producers and executives whose judgment dictated the type of story, its treatment, assembled the cast who gave it being, and its costs.

MOTION PICTURE HERALD and MOTION PICTURE DAILY, long aware of the significance of box office reports, have made them an exclusive weekly and daily feature, published without comment. Now the editorial and statistical facilities of both publications have combined to issue the first annual BOX OFFICE CHECK-UP, a summary, with comment, of box office reports and other factors that have contributed to screen triumphs of the past twelve-month. For the first time there is being set up an annual record and reference medium to serve producer, distributor and exhibitor alike, to measure the possible returns of the future by commonsense values of the immediate past.

Notable among the features to be presented in the BOX OFFICE CHECK-UP is a list of all Box Office Champions from August 1933 to July 1934—the big money makers of that time with names and duties of the personnel engaged in their production, including all whose genius combined artistic accomplishment with great box office values.
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:

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia
AMONG THE MISINGS: Richard Cromwell, Billie Seward—Double billed this on my action change. I didn’t know whether to list him once or twice, or other, and the house reaction was negligible. Just a program change. I should probably say it was such—business better than normal.—A. West Johnson, Hellig Theatre, Eugene, Ore. University and general patronage.

Defense Rests; THE: Jack Tolt, John Arthur—If you can get a program picture in a theater where a fair program picture is about all that can be said. Running time, 78 minutes. Played September 19-22, S. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.


It Happened One Night: Clark Gable, Claudette Colbert—Bulg. You can say we are with the sayings of everything. It is a great piece of entertainment. All I can say is ditto to everything good any one said about this picture. Too bad we are forced to do so many junk program pictures in order to get ONE good one like this picture. Played August 28-31, Bob Oubriton, Dixie Theatre, Brooks- ville, Fla. Small town patronage.

It Happened One Night: Clark Gable, Claudette Colbert, and Lady for a Day: May Robson, Warren William—Who would have thought that the above two pictures are among the best produced last year. We are very happy to have them. It seems a pity that the above two pictures are among the best produced last year, but I want to recommend that every small town which has not already billed them should get them. It’s surprising the number of people who will see them in the small towns. The running time of the picture, 62 minutes.—Mrs. Clyde Pace, Pace Theatre, Greencastle, Ia. Small town patronage.

Wonder Bar: Al Jolson, Dolores del Rio, Kay Francis, Ricardo Cortez—Was billed better and did better business. We thought it was as good as many classified as specials. It has lots of human interest. I double billed it both times. Running time, 62 minutes.—Mrs. Clyde Pace, Pace Theatre, Greencastle, Ia. Small town patronage.

Wonder Bar: Al Jolson—Not the picture it is cracked up to be. Played old, maybe it has lost its fire. All of Warner chorus numbers are overlong with drills. Played September 20-22.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Fox
All Men Are Enemies: Hugh Williams, Helen Twelvetrees—This will make enemies and I don’t mean the kind for the castle. I mean real enemies. There will be a walkout on this or any other picture we’ve had in town. Running time, 79 minutes.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

Cat’s Paw, THE: Harold Lloyd—Personally I enjoyed this picture very much. It is full of good wholesome entertainment. Dolores does well with his part, as do all the members of the cast. As a box office attraction it is just average. It goes to show, you must keep before the public or they forget you. There are many original gags in the picture and it is full of thrills. It deserves a place among the best of the year, and yet it did not do a big business. It seems good to see Lloyd back on the screen again, and I hope he will be more active in the future. Played September 9-12.—J. Glenn Rich, Rich Theatre, Montpelier, Idaho. General patronage.


Devil, TIGER: Kane Richmond—Will get by if your audience isn’t critical. Some of the faked shots are very noticeable, but as an animal picture it is satisfactorily. Drew well. Played Aug. 30-—Mr. and Mrs. Wilfred Rine, Ideal Theatre, Burns, Ore. Small town patronage.

Frontier Marshal: George O’Brien—Ruth Gillette went over here before, as a Mae West type. The house gave her the oh’s and ah’s.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Frontier Marshal: George O’Brien, IreneBreitling, Fay Wray, Wray got a nice play on it. Some of our patrons said it reminded them of Mat. Running time, 65 minutes.—Bob Schwall, State Theatre, Ipswich, S. Dak. Small town patronage.

Grand Canary: Warner Baxter, Magde Evans—Not as good as the picture now approved by the New Production Code. The opening scenes are tawdry and draggy. Once the picture is allowed to set under way, it is not a bad show. A good show to bring the audience. Business fair. Running time, 74 minutes. Played October 3-7.—C. H. Evans, Oronheum Theatre, Canton, N. Y. General patronage.

Grand Canary: Warner Baxter, Magde Evans—Not very good. Will play better. It is a good picture but not as good as the one above.—Played September 16-17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Handy Andy: Will Rogers, Peggy Wood—Now here is a real picture. Will Rogers is more careful than any Rogers has had in years. It is one grand piece of entertainment for old and young. We would have no objection to Decency if Will Rogers was selecting the story material. A great picture that commands the respect of all thinking people. Running time, 62 minutes.—Played October 2-3.—A. H. Edwards, Orpheum Theatre, Orwingsburg, Pa. Small town and rural patronage.

I was a Spy: Herbert Marshall, Madeleine Carroll—Rolls. I am telling you this one broke all records as being the highest class of entertainment ever dated on your screen. You will be sorry when it leaves your theatre. Never in all my life have I ever witnessed such a miserable horror as this distasteful picture.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. Small town and rural patronage.

Now Full Tell: Spencer Tracy, Alice Faye—Fox deserves credit for this one. The life of the gambler will illustrate the story. Much better than I thought they expected. I have heard the story in this story is that his love for his wife is so great that he risks his life in the service of another gambler’s girl. A moral gathered from "Now Full Tell." The lesson is the smallest of all can have all others expect to beat the heathen. Played September 28-30.—Antonio C. Baldacci, Avon Theatre, Canastota, N. Y. General patronage.

Now Full Tell: Spencer Tracy, Alice Faye, Helen Twelvetrees—Good picture till the last reel, a killing mixture which kills the picture. Why can’t they end good and all feel better. Running time, 77 minutes.—Walter Odum, Sr., Dixie Theatre, Durant, Miss. General patronage.

Servants’ Entrance: Janet Gaynor, Lew Ayres—Not a special and hardly as good as you would expect from this cast, but it’s entertainments and will please.—S. R. Hich, Rich Theatre, Montpelier, Idaho. General patronage.

She Was a Lady: Helen Twelvetrees, Frank Morgan—Not so good. It will get by if they like a lot of dialogue and some slight modicum of action when Herbert Marshall is on the screen. I think it is a little corny as a barker film. I have seen better and have seen worse, but I think this is the smartest of all can have all others expect to beat the heathen. Played September 23-26.—Antonio C. Baldacci, Avon Theatre, Canastota, N. Y. General patronage.

Wild Gold: John Boles, Claire Trevor—Used this one on a Friday and Saturday, but not as a western. John Boles certainly was a disappointment in "Wild Gold." Couldn’t find a better fitted man to play this part I believe that he has fallen a great deal in the estimation of our patrons. Harry Corson as J. L. Lillard Pushkin was very good. I predict they will be using the “cracking language” in our saloons soon. Business okay. Running time. 77 minutes.—Antonio C. Baldacci, Avon Theatre, Canastota, N. Y. General patronage.

GGM


Have a Heart: Jean Parker, James Dunn—A swell picture. Made a little better than it is. The cast are good but this little girl Jean Parker is excellent. Will get by if they like a lot of dialogue. Rolled well in town and it pleased every one.—S. R. Hich, Rich Theatre, Montpelier, Idaho General patronage.

Sadie Mack: Jean Crawford—A picture which did just ordinary business. Think Legion of Decency has hurt this one for me.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.
MOTION PICTURE HERALD

OCTOBER 13, 1934

SADIE MCKEE: Joan Crawford, Franchot Tone—One of the finest pieces of entertainment to come out of Hollywood this season. It is a real, genuine type of picture. It has splendid Superb acting, direction, photography, and music. The cast is first rate. The action is fast, and the story holds the audience 100 percent every minute. Perhaps the finest piece of entertainment I have seen since "Robert Young." September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

SHOW-OFF, THE: Spencer Tracy—Nothing much to say about this film. It is the story of the prince charming, and the pictures in some respects are too cute for words. September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

VIVA VILLA!; Wallace Beery, Leo Carrillo, Fay Wray, Robert Young. Well directed, acting is good, photography is splendid. They should be very good in this one, but we won't see them again. September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

TREASURE ISLAND: Jack Oakie, Jackie Cooper, George Brent. The story is well told and the pictures are first rate. February 11.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

STRAIGHT THIN: Clayton Moore, John Wayne. This is the story of a group of desperadoes. It is well acted and directed. September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

TREASURE ISLAND: Jack Oakie, Jackie Cooper, George Brent. The story is well told and the pictures are first rate. February 11.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

WEST OF THE DIVIDE: John Wayne—This little western did more business for me than anything I've run in the last few months. The patrons seem to like something different, and it seemed to please most every one. My folks like this fellows. September 25.—Jackson Theatre, Florence, Ala. Small town patronage.

PARAMOUNT

BELLE OF THE NINETIES: Mae West, Roger Fryon, John Mack Brown, Katherine De Mille. Duke Ellington's orchestra does the music. It is a very good picture and it has a lot of talk and some people came twice to see it. It is very good entertainment. Small town patronage. September 30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.


DEATH TAKES A HOLIDAY: Fredric March—Although the film is very good, there is a lot of talk and some people came twice to see it. It is very good entertainment. Small town patronage. September 20.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton—A melodrama, but one of the best melodramas I have ever seen. It is a good picture and I think the patrons have a right to expect a good picture from the Warner Bros. studios. September 22.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

LOUVESKIND, THE: Fredric March, Barbara Stanwyck, Patricia Ellis. This picture is very good and I think it fits the bill. The acting is first rate and the story is splendid. September 22.—Bob Ouellette, Dixie Theatre, Brookville, Fla. Small town patronage.

MINNIE THE MERMAID: Will Rogers, Dorothy Mackaill, Luit Hamberg. This is a very good picture and it is well acted. September 22.—Bob Ouellette, Dixie Theatre, Brookville, Fla. Small town patronage.

LITTLE MISS MILLER: Shirley Temple, Allan Jones. This is the story of a little girl who has a mother and a father and two brothers and a sister. September 22.—Bob Ouellette, Dixie Theatre, Brookville, Fla. Small town patronage.

MAD ABOUT MILLIE: Jack Oakie, Barbara Stanwyck. This is a very good picture and it is well acted. September 22.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MISS FANE'S BABY IS STOLEN: Dorothy


MOTION PICTURE HERALD

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SADIE MCKEE: Joan Crawford, Franchot Tone—One of the finest pieces of entertainment to come out of Hollywood this season. It is a real, genuine type of picture. It has splendid Superb acting, direction, photography, and music. The cast is first rate. The action is fast, and the story holds the audience 100 percent every minute. Perhaps the finest piece of entertainment I have seen since "Robert Young." September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

SHOW-OFF, THE: Spencer Tracy—Nothing much to say about this film. It is the story of the prince charming, and the pictures in some respects are too cute for words. September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

VIVA VILLA!; Wallace Beery, Leo Carrillo, Fay Wray, Robert Young. Well directed, acting is good, photography is splendid. They should be very good in this one, but we won't see them again. September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

TREASURE ISLAND: Jack Oakie, Jackie Cooper, George Brent. The story is well told and the pictures are first rate. February 11.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

STRAIGHT THIN: Clayton Moore, John Wayne. This is the story of a group of desperadoes. It is well acted and directed. September 24.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

TREASURE ISLAND: Jack Oakie, Jackie Cooper, George Brent. The story is well told and the pictures are first rate. February 11.—Bob Ouellette, Dixie Theatre, Brookville, Fla.

WEST OF THE DIVIDE: John Wayne—This little western did more business for me than anything I've run in the last few months. The patrons seem to like something different, and it seemed to please most every one. My folks like this fellows. September 25.—Jackson Theatre, Florence, Ala. Small town patronage.

PARAMOUNT

BELLE OF THE NINETIES: Mae West, Roger Fryon, John Mack Brown, Katherine De Mille. Duke Ellington's orchestra does the music. It is a very good picture and it has a lot of talk and some people came twice to see it. It is very good entertainment. Small town patronage. September 30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.


DEATH TAKES A HOLIDAY: Fredric March—Although the film is very good, there is a lot of talk and some people came twice to see it. It is very good entertainment. Small town patronage. September 20.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

DESIGN FOR LIVING: Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton—A melodrama, but one of the best melodramas I have ever seen. It is a good picture and I think the patrons have a right to expect a good picture from the Warner Bros. studios. September 22.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

LOUVESKIND, THE: Fredric March, Barbara Stanwyck, Patricia Ellis. This picture is very good and I think it fits the bill. The acting is first rate and the story is splendid. September 22.—Bob Ouellette, Dixie Theatre, Brookville, Fla. Small town patronage.

MINNIE THE MERMAID: Will Rogers, Dorothy Mackaill, Luit Hamberg. This is a very good picture and it is well acted. September 22.—Bob Ouellette, Dixie Theatre, Brookville, Fla. Small town patronage.

LITTLE MISS MILLER: Shirley Temple, Allan Jones. This is the story of a little girl who has a mother and a father and two brothers and a sister. September 22.—Bob Ouellette, Dixie Theatre, Brookville, Fla. Small town patronage.

MAD ABOUT MILLIE: Jack Oakie, Barbara Stanwyck. This is a very good picture and it is well acted. September 22.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.
Wick—Very good picture for the ladies. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—A fast moving, well-directed story. Miss Michael is excellent in the leading role. The story is not one that should and many did not like it and said so. Maybe they’ll learn to go more slowly and with a little more attention their company will come together. Running time, 84 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


OLD-FASHIONED WAY, THE: W. C. Fields—In my opinion a complete knockout. One of the funniest pictures of the season. Fields jokes. He is one of the most clever comedians on the screen and all of his pictures have been outstanding this year.—A. J. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

SCARLET EMPRESS, THE: Marlene Dietrich, John Lodge—Plumped badly. Nearly every one voted complaint which can be summed up by what one man said: "What I think about Russia three hundred years ago?"

Will when the producers discover the nation is not interested in three hours of English markets and make pictures for the greatest market for pictures, the American market? Possibly. Majestie and Adriatic Theatres, Mampa, Idaho. General patronage.


THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—A pleasing little picture. Our patrons were satisfied. We believe that it is not following "County Fair," but it was not the fault of the pictures but the fault of the people. Running time, 60 minutes. Played September 23—24.—Mrs. Clyde Pace, Pace Theatre, Gordon, N. M. Small town patronage.


TRUMPET BLOWS, THE: George Raft—Exceptionally fine program picture. Gave excellent satisfaction here. Drew above average. Splendid cast and fantastic photography. Would recommend without reservation. She can act, too, and is very beautiful, so we’ll probably have a lot of work on this. George Raft is quite perfect in his role and George Raft is much better in this than in any other films he has played. Played August 29—30—31—Mrs. and Mrs. Wilfred Radine, Ideal Theatre, Butte town age.

WITCHING HOUR, THE: Judith Allan, Tom Brown—We received many compliments on this picture. The story is fine, the comedy touches, it is splendid. The drawing power not so good due to the fact not a player in it is very well known. Running time, 64 minutes. Played Sept. 2—4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

YOU’RE TELLING ME: W. C. Fields—Very fine comedy. Fields is in a class by himself. A few people did not like it. A few people who have been very many who are completely sold on him. Drew well here and we received lots of good comments. Played August 31—September 3.—Miss Stalcup, Ideal Theatre, Burns, Ore. Small town patronage.

YOU’RE TELLING ME: W. C. Fields, Joan Marsh, Buster Keaton—First rate. As with a play there are good days and there are bad and plenty oflaughs. Did fair business. Running time, 64 minutes. Played September 23—24.—Mrs. E. E. Hance, Rose Theatre, Sumas, Wash. Small town patronage.

YOU’RE TELLING ME: W. C. Fields—Business off on this. Fields has never been a very good draw for me, but the play was first rate. Running time, 64 minutes. Played September 14—15—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Ann Young, Sid Blackmer—From all the bellylaugh RKO gave us, this was about the best. The story was not what we’d like to see mentioned in the same breath with "Flying Down to Rio." Looks like both the story writer and director started the production, then went fishing and forgot to come back. The title was due becoming. Running time, 71 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

FOUNTAIN, THE: Ann Harding, Brian Aherne, Prince, Raisa; a story of love and friendship. The star fine, also the whole cast. Wonderful background to this picture, and if you have not played it, get it and run it, running time, 64 minutes.


MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—A characterization of the Naval Academy at Annapolis, as well as admiral play. Tool did it put this play over with a bang. Another hit for Bruce. Running time, 76 minutes. Played September 30—October 1.—A. H. Edwards, Winterset, Iowa. Small town and rural patronage.

STINGAREE: Irene Dunne, Richard Dix—First class comedy, singing and good acting made this picture most acceptable. "Edwin" and "Ralph" and "Gertrude" have "Griswold, Green Lantern Theatre, Claymont, Del. Small town patronage.

STRICTLY DYNAMIC: Jimmy Durante, Loe Velez—Too much Durante to be funny. He’s okay for several gags, but in Greek he’s a large headed actor. Drew, Temple Theatre, East Jordan, Mich. Town and country patronage.


WE’RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny. This is supposed to be a comedy, but my audience just didn’t get it. Most of the players were good, the same with the story, making it very difficult to understand them. It fell far below average. Speech and dramatics were "tall" and "crazy." No one will ever miss it if you don’t use this, but "Edwin" and "Ralph" and "Gertrude" have "Eminence Theatre, Eminence, Ky. Small town patronage.

United Artists

BORN TO BE BAD: Loretta Young, Cary Grant—The idea of a story included herein is something different but that “difference” just hits the “Legion of Decency” right in the middle. If you are in a difficult situation, don’t use this picture. It is a comic story. If you think that there might be a question of doubt, then you might as well play it. The story, action, direction and light are all okay. Business fair. Running time, 63 minutes. Played September 24—25—26.—N. A. Hancock, Avon Theatre, Canastota, N. Y. General patronage.

BOWERY, THE: Wallace Beery, Jackie Cooper, George Bancroft, Ford. A good picture, very good, and the audience enjoyed this cast back in the robust days of the "18th." The "heel-trust" girls are back on the screen but they are not quite the same. The story is a little too long. It dragged slightly when Brody did his jump out of the building. Raft as a dancing man in the sophisticated stuff is a pain in the neck to the average person. Paramount has cast him in two pictures, but in II of the roles he fitted better than the other. Running time, 84 minutes.—A. E. Hancoc, Columbia Theatre, Columbus City, Ind. General patronage.


LOOKING FOR TROUBLE: Spencer Tracy, Jack Oakie, Constance Cummings—They don’t come any better arranged or staged. Plenty of action and Jack Oakie better than he has been in previous pictures. A sharp picture. Running time, 60 minutes.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


SORRELL AND SON: H. B. Warner—A mighty good picture, with the picture itself completely new. A little too slow for the gait people are taking now days and that was all the fault they found with the picture. Good picture, running time, 59 minutes.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


LITTLE MAN, WHAT NOW?: Margaret Sullivan, Douglas Montgomery—I found this picture better than criticism in this department had led me to believe. While not as good as one might expect from the advertising in the press book, it is a very good picture. Should draw, but for some reason it did not make a penny for me. I wish more of the exhibitors would let us know about the audience reaction instead of how much they lost on certain pictures.

(Continued on following page)

PRODUCER TO EXHIBITOR AT 3 MILES-A-MINUTE!

Use AIR EXPRESS to have sure order films, equipment delivered at 3 miles-a-minute—to you!

NEW LOW RATES NOW IN EFFECT

Express carried in high-speed multi-motor passenger planes. One express receipt covers Nation-wide Air, Aft-Rail Service. Ship prepaid, collect, or C. O. D.

PHOTO

AIR EXPRESS DIVISION OF RAILWAY EXPRESS FOR free pick-ups, rates and information or any

UNIFIED AIR LINES OF WESTERN UNION OFFICE
MOTION PICTURE HERALD

October 13, 1934

ENJOYS WHAT EXHIBITORS SAY

"This is my first comment as my theatre has not been going long," writes Gene Michael of the Freeburn theatre, Freeburn, Ky. "Hope to write often. I enjoy what the exhibitors have to say."


ROCKY RHODES: Buck Jones, Sheila Terry—Was a picture I had expected. It's from a new company, would be outstanding. It's class as an average western and no more. Business, however, has been good—Up to the normal. —Sam. Held, Heilig Theatre, Columbus, Ind. General patronage.


WARNER

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Warner Bros. has done it again. It's just as good and in many ways better than "Gold Diggers of 1933." Twenty Million hearts and the other exhibition material put out by Warner Bros. and Misses Loew, also Blondell, Kohler, Herbert and the rest, are all excellent. The story is complete and keeps the audience in laughter every time she speaks. It's a sweet picture, with a good story, beautiful costumes, good acting and photography and in every way a great picture. This Warner bunch know how to make the best musicals on the market. Date this picture and tell your patrons that Warner Bros. has done it again. (The other three attractions are—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.)

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Plenty of action in this one. Not nearly as good as "Navy Blues." No except the usual gobs and girls. Of course it is all Cagney as might be expected. Shots at the Navy, the action of the fleet and the gobs. —H. A. Hopkins, Columbia Theatre, Columbia City, Ind. General patronage.


I'VE GOT YOUR NUMBER: Joan Blondell—Nice little comedy that was produced before the "Cleaners." Okay for comedy action dates. Played September 22—J. Glenn Caldwell, Princess Theatre, Auburn, Mo. Small town patronage.

JIMMIE, THE GENT: James Cagney, Bette Davis—This picture is story, action and suspense. We have used it in some house; all about a lost heir racket that Cagney is trying to help. It's worth the cost to the customers on the ends of the seats. We used this one and we have made over $2,000 before this show. Wake up and let the exhibitors have what their public likes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE FELLER: Oddities Series—This is one of our most popular specialties and our patrons didn't hesitate to tell me so. We had more wallshots on this one than any I have had in the past before this show. Wake up, Metro, and let the exhibitors have what their public likes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRICK GOLF: Oddities—This is one good one-reeler presenting some good trick shots in golf. The shots are good, the animals are good, the presentation is good. We get even better, to the entertainment of the show. Our patrons enjoyed this very much. Come on, Pete, let's have more of these. Running time, nine minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Universal


WORLD'S GREATEST THRILL: The Special—This is a very exciting subject. Should please any running between the double—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WARNER VITAPHONE

AT THE RACES: Pepper Pot Series—Good, but not as good as "Pure Flead." Running time, 10 minutes. —A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.


JOLLY GOOD FELLOW: A: Melody Makers Series—This is a good one-reeler and is good entertainment. —A. M. Miles, Orpheum Theatre, Oxford, N. C. General patronage.

RUN AROUND, THE: Jack Haley—These Haley two-reel comedies are the bomb. We haven't had a one our patrons liked. Running time, 18 minutes. —P. G. Held, New Strand Theatre, Griswold, Iow. General patronage.

Film Timing for Track

A film timing system, similar to that in use in track meets, will be used in horse racing for the first time when the fall racing season begins at the Los Angeles Turf Club near the city airport. A contract was awarded by the club to Charles H. Brubaker, vice-president and general manager of the club, of which Hal Roach is president.

JOINS CTR SOUND EQUIPMENT

Emmett Weakley, former partner in the discontinued Ace exchange at Buffalo, N. Y., has become Buffalo representative of CTR Sound Equipment Company.
FRANKENSTEIN

In its review of "The Count of Monte Cristo" at the New York Rivoli, the Daily News chose to give that production, in the opinion of the United Artists’ executives, a less than satisfactory number of those stars with which the newspaper has identified itself in rating pictures.

In a hasty endeavor to combat the not-so-hot sendoff, United Artists took large space the next day with copy reading as follows:

"You Be Your Own Judge Today. If, after you see 'The Count of Monte Cristo' at the Rivoli Theatre today, you honestly feel that this picture should be awarded less than four stars, step up to the Manager's Office and get your money back!"

And as a follow-up on the ad, a money box was displayed prominently upon a table in the lobby for the convenience of those who might desire to accept the offer.

The effect of the unsatisfactory star rating, the unnecessary expense of the extra newspaper lineage and the negative thought created by the lobby money-back stunt are all further proof of the viciousness of this disastrous method of reviewing.

Despite the accepted belief that patrons have been smartened up considerably, there are still millions whose opinions are formed by professional critical opinion in newspapers and magazines. And many of these, unfortunately, will be influenced by the arbitrary News rating.

Thus a feature expensively produced, skilfully directed and admirably acted is unjustly penalized by a procedure that has no counterpart in any other legitimate business.

But the newspapers are not to blame so much as the producers who by their short-sightedness and seeming impotence have encouraged and fostered this Frankenstein, allowing the strangling noose of the star-rating system to tighten its grip upon the motion picture.

Every time an over-zealous exhibitor broadcasts a three or four star rating in his advertising, he is abetting an evil that if not immediately checked must eventually destroy him.

FINE SPORTSMANSHIP

Although we have touched editorially upon various angles in commenting on the Quigley Awards project, it is refreshing to note the fine sportsmanship of many of our members who contribute campaigns from month to month not so much from the desire of winning, but to cooperate in advancing a project that has helped concretely to advance the fortunes of some of the winners and has turned the spotlight of favorable publicity upon capable showmen everywhere.

We are also pleased to report few, in fact very few criticisms of the selections of the honorable judges, and especially from those who time and again, miss the Big Prize by less than the proverbial whisper. In fact, the general awar ds of Sig Solomon, of the Regent Theatre, Newark.

"... But after all, it is the all competitive spirit that prompts one to conscientiously strive for honest recognition through the Quigley Awards."

The persistence of Manager Jimmy Totman, winner of the Quigley Award for September exemplifies fittingly the competitive spirit of which Solomon speaks so aptly, for not a whit deterred by his three previous failures to land an Award, Totman, on "Dames," entered a campaign that could not be denied.

That famous line—"A man who won't be licked, can't be licked"—well describes the splendid sportsmanship of the newest addition to the roster of Quigley champions.

THE IDEA CLEARING HOUSE

Speaking before the managers attending the monthly meeting of the Warner Theatres Newark Division last week, we took the opportunity of again emphasizing the main purpose of the Managers' Round Table Club section and that is to function primarily as a clearing house, a medium for box office slants which members exchange in these pages for mutual benefit.

That these endeavors are looked upon with favor by the men on the firing line is indicated by the Jersey Warnerites who contribute regularly to these pages and in turn study the section for suitable ideas forwarded by other progressive members.
Rittenberg's Press Book

Much commendable effort has been expended by Round Tabler Arnold Rittenberg of Mentone Productions in compiling a press book on "The World in Revolt" that contains a lot of meat. Arnold with a background of years in the theatre has endeavored to fashion material of practical use in the field, and has made a number of helpful changes not found in the usual press book. He rates a bow.

Work For a Quigley Award!

Makes Police Tie-Up
On "Last Gentleman"

E. V. Dinerman, RKO divisional advertising and publicity manager, tied up with one of the newspapers for his "Last Gentleman" date at the Albee in Cincinnati, Ohio, by having a police "courtesy car" cruise congested streets. Car was equipped with loud speakers and officer seated at mike.

As car neared street intersections, a polite caution was given to observe traffic regulations. In this tie-up a "George Arliss" dollar was given to five motorists each day whom officers in the cruiser considered unusually careful in traffic.

Work For a Quigley Award!

Mayer Stresses Action
On "Bread" Campaign

For the New York opening of "Our Daily Bread" at the Rialto, Arthur Mayer centered his campaign on the he-man angle of the picture, action and color being stressed in the front and lobby display, with Director King Vidor receiving a buildup through reference to his former successes.

Previews were held for leading local clergymen and editors, chain bakery tieup returned window displays and contest was arranged over one of New York's better radio stations.

Work For a Quigley Award!

Kane Runs "Mr. Sweeney"
For County Office

Nicely handled was Tom Kane's campaign to elect to the office of county pest exterminator, "Mr. Sweeney," as part of the clever advance on "Friends of Mr. Sweeney," which Tom had dated in during election time at the Fox Sequoia, Redwood City, Cal.

Spotted among the newspaper ads taken by many of the candidates for the various offices, Kane ran ads similarly composed and illustrated by small cuts of Charlie Ruggles, and in the corner of each of these was the line, "This ad paid for by 'Friends of Mr. Sweeney.'" The same idea was carried out in the regulation election calling cards and day before picture opened, Tom ran a "Thank You" ad on behalf of Ruggles.

"Maine" Survivor Relates
Experiences for "Navy" Date

For his date on "Here Comes the Navy" at the Elks, Middletown, Pa., Manager Douglas Carpenter secured the valuable aid of Mr. Andrew H. Lang, one of the nine living survivors of the battleship Maine, who is locally resident and well known. Mr. Lang, wearing his uniform, greeted patrons and displayed his decorations. He also made interesting comments on the picture, and related his experiences in Cuban waters during the Spanish war.

As an advance, Carpenter had his sound truck cruise the streets, and distributed programs covering a radius of six towns. The P. A. apparatus was planted on the marquee, over which announcements were made, alternating these with records playing the song hits.
JIM TOTMAN WINS SEPTEMBER AWARD

Warner Theatre Manager, Erie, Pa., Clicks With "Dames"; Succeeds After Four Entries

by A-MIKE VOGEL

For the second time since the inception of the Quigley Awards, the judges have been unanimous in their selection of a winner, Messrs. P. D. Cochran, of Universal Pictures; C. C. Moskowitz, of Loew Theatres, and Edward A. Finney of Monogram, all agreeing that the Quigley Award for September should go to Manager James M. Totman, of the Warner Theatre, Erie, Pa., for his outstanding campaign on "Dames."

The September competitions are also distinguished by the fact that for the first time in many months three First Mentions have been awarded, those rating that honor being Sig Solomon, Regent, Newark, N. J.; R. E. "Fuzzy" Knight, Fairmount, Fairmount, W. Va., and J. Remi Crasto, RKO Radio Pictures, Ltd., Calcuta, India.

These three entrants distinguished themselves nobly, and it may be of interest to note that the First Mention to Mr. Crasto is the second to go to a showman from Calcutta, which is quite an accomplishment.

The battle for Honorable Mentions was also spirited, 21 theatremen representing 17 campaigns landing this rating from the scores of entries received this month. Among these some seven or eight are newcomers to the Quigley competitions, in addition to the Calcutta showman who topped the first. This indicates ever-spreading interest in the Awards project, which promises still wider cooperation during the three remaining months of the year.

Totman, with one First Mention and two Honorable already to his credit, crashed through to the Big Prize on his fourth attempt. Jimmy was right in the thick of the fight since the beginning and though he was not successful beforehand, he kept at it, proving conclusively that you "can't keep a man down who won't stay down."

Every preparation is being made for a whirlwind finish as the Quigley Awards sweep in to the stretch. At this writing, October campaigns are beginning to trickle in and it is expected that new records will be chalked up in the number of entries received for the rest of the contest period.

To these showmen who have not as yet entered any campaigns in the Quigley Awards, we extend another invitation for their participation. The rules are few and simple (see page 59, issue Sept. 1) and every theatreman anywhere in the world is eligible to forward a campaign on any product, domestic or foreign.

Work For a Quigley Award!

Lynn Makes Wire Tieup on "Chained"

Nevins Lynn, World Theatre, Kearney, Neb., made a tieup with Western Union to deliver day letters to all teachers and presidents of sororities and fraternities selling Crawford and Gable in "Chained."

Six sheet was posted on lobby floor, treated with water-glass solution, ten days ahead and Saturday night prior a boys' band paraded with banners to theatre, where band mounted marquee and gave a fifteen minute performance.

Nevins also arranged a window display of hunting equipment with stills of Gable and a men's haberdasher's window with fall fashions.

Work For a Quigley Award!

HONORABLE MENTIONS WERE AWARDED TO:

W. W. ADAMS
Colonial, Broomton, Mass.

PAUL BINSTOCK
Republic, Brooklyn, N. Y.

HARRY BROWN, JR.
MARTIN GLAZER
Paramount, Boston, Mass.

CHARLES CURRAN
Strand, New York City

JULES FIELDS
De Witt, Bayonne, N. J.

ARNOLD GATES
Park, Cleveland, Ohio

HARRY GOLDBERG

WILLIAM HARTNETT
Embassy, Waltham, Mass.

LEO HENDERSON
Idaho, Twin Falls, Idaho

GEORGE HUNT, JR.
Leown, Louisville, Ky.

GEORGE KANN
HERMAN ADDISON
Willard, Woodhaven, N. Y.

GEORGE LAYE
Victory, Holyoke, Mass.

WALTER MORRIS
GEORGE BROWNING
Stanley, Baltimore, Md.

JIMMY REED
Fruitdale, Oakland, Cal.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BURGESS WALTMON
Orpheum, Fulton, Ky.

DON WERMUTH
BIL. SCOTT
Stanley, Pittsburgh, Pa.
Rotsky Promotes Display
On Myrna Loy Tieup
The possibilities in tieup stills are illustrated by George Rotsky's recent campaign on "Stamboul Quest" at the Capitol, Montreal, wherein this member secured a still of Myrna Loy posing with one of the new Dodge models, with which he obtained over 1,000 lines of free display advertising in three papers, paid for by the local distributor. Similar tieup was made with leading furriers, who also went for generous lineup. Perfume hookin clicked for some of the best windows in town.

Noting an article in Cosmopolitan on famous war spies, George sold the local news distributors on a special insert in that issue stressing the similarity of the magazine story and the plot of the picture, thus securing an unlocked-for further plug for the date.

In numerous ways, Rotsky has been obtaining a plenitude of newspaper breaks, among which were on Janet Gaynor's embarkation to Europe from Montreal and frequent sport page mention on a "Capitol Theatre Handicap," one of the featured races at a popular local track.

Work For a Quigley Award!

Sid Plugs "Dames"
With Beach Bally
The possibilities of beach advertising in Atlantic City are fully exploited by Sid Blumenstock, Warner ad head in that district, under Herb Copelan, as illustrated by Sid's unique gag for "Dames" at the Warner Theatre in which 20 boys in old-fashioned bathing suits bathed the date (see photo) up and down the beach.

Twenty is evidently one of Sid's favorite numbers, for he used that many girls in a rolling chair stunt wherein each of the first five carried a letter of the title, the rest carrying shields with theatre plug.

Work For a Quigley Award!

"Bam" Plugs Dance Steps
Recently Leon J. Bamberger, as part of his promotion on RKO's "La Cucaracha," sent out a letter and bulletin to dancing teachers and ballrooms, as part of the campaign to stimulate the popularity of the dance featured in the picture. The same was done on a new balcony step created by Fred Astaire and Ginger Rogers in "Gay Divorcee," and Leon reports receiving many letters from dance instructors who are cooperating with theatres on these new steps.

Work For a Quigley Award!

Old-Fashioned Display
Helps "Old-Fashioned" Date
Thoroughly old-fashioned did go Manager Walter Morris and Publicist George Browning on "Old-Fashioned Way" at the Stanley, Baltimore, Md., what with many click angles strongly selling the theme of the attraction.

For instance, the interesting window display in a leading men's store in which old-fashioned clothes and models (see photo) were promoted locally with fitting copy illustrated by stills. Derbies, fashionable in the time of the picture, were used for another window tieup.

Lobby display also was in keeping with an exhibit of theatre programs dating back to 1884, two movie machines popular in the day of the penny arcade, and a 1908 model auto, copy on all tying into the date.

Herald prints in type fashionable in former days were also used and a neat touch was added by the distribution of promotional cards with copy to the effect that this was the old-fashioned way of keeping cool, and that patrons needed no fans at the air-cooled Stanley, etc., etc.

Paul Binstock Conducts
Shirley Temple Contest
Paul Binstock, Republic Theatre, Brooklyn, N. Y., conducted a Shirley Temple contest in connection with his "Baby Take a Bow" showing in which twenty-eight competitors vied with one another for the silver loving cup that was presented. A tie-up was made with a local photographer who took free pictures of the contestants.

For his lobby display (see photo) Paul used animation. The window display was made of bender board and built to give stage effect, overall measure, 12 feet wide by seven high. Shirley's arm, from the third sheet cut-out, was attached to a motor and moved up and down as though the figure were bowing. Song sheets of hits from picture and stills with lights behind were used at base of display.

Work For a Quigley Award!

Morrison Gets Coverage
On "Happened" Drive
Manager Mel Morrison, Maine, Portland, Me., covered plenty of ground on his advance drive for "It Happened One Night," having his cashiers phone to patrons outside the city as well as local numbers, besides posting towns in the nearby area.

Newspaper tieups were helpful, local daily using scene cut of Gable and Colbert looking at newspaper for institutional want ad display. Market tiein whereby star stills were given away on soap sale also brought special four column ads, market also giving full window to the tieup.

Work For a Quigley Award!

Personnel of 46 in
Steel Pier Ad Crew
World premieres are not unusual at the Atlantic City Steel Pier, according to publicity director Harry C. Volk, who heads an organization of 46, aided by assistant Sam Stratton. Accompanying photo shows advance flash, 17 feet by 14, on "Belle of the Nineties," one of the many displays used for this attraction.

There are four theatres operating at the Pier, in addition to a circus, water carnival and ballroom playing many name orchestras. Four boards, ranging from one's to 24's, are on the front entrance facing the Boardwalk, with a total of 200 on the Pier.

Work For a Quigley Award!

Touring Baseball Diamond
Bally Used by Caldwell
Wally Caldwell, Loew's Valentine, Toledo, Ohio, used a street bally for 'Death on the Diamond," consisting of a large truck banded on all sides with framed oilcloth signs 16x10 feet high. Baseball diamonds on both long sides had 20-inch cutout openings at pitcher's plate in which ushers dressed in baseball outfits distributed life savers in glassine bags with copy "On everybody's tongue, etc."

One Chained, Wally tied up for store to day display, tinted photos of Crawford spotted in window and photos of Joan and Gable given away with each purchase made. Men's fall style windows arranged with mounted fashion stills of Gable and theatre credit cards, sports store carried still of Otto Kruger in golfing attire and compo board flash front were other stunts put over by Caldwell.
Yovin and His Staff
Build a "Schnozzometer"

Here's one for the books, boys. Joe Yovin, with the aid of his staff at the Crescent Theatre, Astoria, L. I., built a "schnozzo-
meter" for a laff gag on "Strictly Dyna-
mite," in which patrons were invited to walk up to board (see photo) and measure "schnozzles" with Jimmy Durante's. Those of equal length won pass to see the picture. We'll wager two to one that Joe didn't have to issue many ducats!

When "Elmer and Elsie" played his house Joe had small slips of ordinary yellow copy paper cut undersized stills in lives with copy in pencil reading, "Sorry you were not at home when we called. Will see you Wednesday evening at the Crescent. Signed, 'Elmer and Elsie.'"

Work For a Quigley Award!

Braunagle Plugs War
Angle on "Men" Date

Two weeks prior to his "Forgotten Men"
date, Jack D. Braunagel, Granada Theatre,
Boise, Idaho, plugged the showing by using
a flash bomb in the footlights and exploding it
as slide flashed on screen "Have you the nerve to see, etc."

From a local vet, Jack borrowed war pictures
which were hung on black velour with
explanatory captions and note that the pictures
had been taken by Capt. Malcolm Stevens,
recently become famous through his stratosphere flight.

Front was dressed with sand bags, flags,
bugler blowing taps, etc. Tie up with boy scouts admitted them at reduced rate.

Work For a Quigley Award!

LaFalce Sponsors School
Essay Contests on "Glory"

Frank LaFalce, Washington zone Warner
Theatres' ad head and second prize winner
in the Columbia exploitation contest on "No
Greater Glory," featured his campaign for
the date at the Metropolitan, with several
effective tieups with the Board of Educa-
tion, women's clubs, Boy Scouts, etc.
In addition to a series of previews for club
officers and prominent educators, Frank in-
duced teachers to talk on the picture before classes and promoted essay contests among
the pupils on the subject of peace.

Outside merchant cooperation was also obtained from A. & P. stores, Baby Ruth
chocolates and other chain organizations which
distributed the fliers and used window strips
and displays. Frank further arranged
concerts in front of the theatre by local
Boy Scouts and American Legion band.

Work For a Quigley Award!

Pival Proves Worth
Of "Last Half" Campaign

To prove that "last half" attractions rate
stronger campaigns in his sector, Manager
John S. Pival, Senate, Detroit, Mich.,
recently put on a test campaign for the week-
end date on "Registered Nurse," the results
reported to have been very encouraging at
this prominent neighborhood house.

John concentrated on pulling the title and
with it promoted a noted woman doctor
to make health talks from the stage of the
theatre, the lectures including a plug for the
comfort and safety of the house, especially
in the interests of the neighborhood chil-
dren.

Also commendable was the safety cam-
paign inaugurated around the slogan "No
need of a 'Registered Nurse' if you drive
safely." Started as a stunt, the idea went
over so well that John secured further co-
operation from the police heads, being
allowed to stencil police scout cars (see
photo) with the safety slogan.

Model of U. S. Warship
Features Kuehn's Display

Although given very short notice on his
"Here Comes the Navy" date, Manager
Rudy Kuehn, of the Fabian, Hoboken, N. J.,
managed to whip across a campaign that
was reported to have clicked strongly. In-
cluded among the highlights was a mini-
ture ship model of the USS Creston, con-
structed by a Hoboken resident. Placed on
a specially built stand (see photo) carrying
selling copy on all sides, the stunt attracted
much attention, stories on it being carried
in the local press.

Commendable was the rest of the front
showing in which composite board was used
with blue velour paper facing. Art heads
of the stars were featured, and Rudy further
carried out the marine atmosphere by pro-

tromoting actual life preservers which were
emblazoned and lettered with framed stills
of the stars placed within circles. Made
over from the front on another attraction,
the flash was costless and attractive. Bat-
tleship tower and turret with guns were
constructed atop marquee.

Kuehn also used a stunt Walker dressed
in goon costume, who carried naval flags
and wig-wag signals on various corners. House
staff was costumed in character and as a
latter minute stunt a parade of naval reserves
unit was put on, marchers carrying theatre banners, as they trooped to the theatre.

Work For a Quigley Award!

Orlove's Good-Will Builder

Public-spirited Louis Orlove, Uptown
Theatre, Milwaukee, Wis., created consider-
able good-will for his house by suggest-
ing to city officials the idea of altering
an old closed school and converting it into
civic center. Officials went for it and the
attendant newspaper publicity netted Louis
plenty of theatre mention.

Work For a Quigley Award!

Louie Offers Cash
In "Gang" Contest

Louis Charninsky, Capitol Theatre,
Dallas, Texas, recently put on a "Gang Con-
test," offering cash prizes and tickets for
photographs of local juvenile "gangs" most
typical of American youth, similar to the
comedies so named. Prize-winning photo-
graphs were presented by a packer director
at the Hal Roach studios. Louis stressed
in his advertising the fact that "Spanky" and
"Bouncy" of the "Our Gang" comedies are
both Texas born.

Work For a Quigley Award!

Cracks Ace Window
For First Time

Herman Bamberger made a battleship
cutout do double duty, for in advance it
was planted in the lobby of the Paramount,
North Adams, Mass., on "Navy" and later
switched to a department store window, the
latter display reported to have been the first
theatrical tieup ever used by the merchant.

Background was a water and sky effect with
battleship (see photo) in black, grey and
steel blue. All merchandise was in shades
of navy blue.

The front was dressed in keeping with an
added naval touch in which Herman had the
theatre flag lowered at sundown in regula-
tion fashion. Many of the press book
tieups were made and paper sailor hats to
which were attached date stickers proved
very popular with the children.
Dignity and Originality Must Be Used To Put Over Campaigns in England, Says Visiting Publicist

by JOHN B. MYERS
Publicity Director, London Films

It is not very often that we have the opportunity to meet up with overseas members of the Round Table and upon the occasion of the visit to these shores of the author of this article, it is fitting that his findings on American theatre publicity and exploitation methods as compared to English procedure be set down in these pages. Mr. Myers is a keen student of the motion picture and what he has to say makes highly interesting reading.—MIKE.

American Kings at the premiere of “Catherine.”

Lobby displays and theatre exploitation is conducted along more sober lines in England and I think in better taste. Fortunately in the West End the cinemas and theatres are not all together as on Broadway, and each individual display stands out and is not merged in a uniform glare as on Broadway, where every building, even if it is not a cinema, uses powerful electric lights. This gives a uniformity from which no particular display, however clever, stands out. The English showman is waking up to the value of clever foyer display and good American ideas which they first read of in Managers' Round Table Club section of Motion Picture Herald are quickly copied and adapted for English consumption and with excellent results.

We have our original ideas, too. On one of our films, a comedy dealing with the gay nineties, we had the theatre front with the huge name sign not in electric lights, but made out of gas piping punched with holes from which the blue gas flames flickered. All the old hansom cabs were commandeered and used to give free rides to patrons to the theatre. They carried a card display on the back. In the foyer were photos of living English celebrities, but taken 30 years ago. Such a campaign I should imagine might prove successful for such American films as “The Bowery.”

English Posters Bad

Our film posters are bad and here the Americans are way ahead of us in every respect, though in this, too, there is a little too flamboyant for English consumption and has to be changed. I have always advised every one in England to study and try to copy the excellent layouts and color work of your posters. The same goes for trade paper advertising where some of the English displays look pathetic against that of American companies.

The advertising displays and posters of such American companies as United Artists, Metro-Goldwyn-Mayer and Paramount are magnificent. England is suffering from a deficiency of good layout men and English film companies lose because they are not wise enough to outbid the commercial advertising agencies for the best men. The exhibitor suffers because he cannot get good material for foyer display. Here the American scores. He has tasteful display material in abundance, thus American pictures automatically get better exploitation for this very reason.

American Methods Unsuccessful

Like the Americans, only very late in the day, we send film publicists out in the field to help the exhibitor put over a campaign, and have had many hectic but interesting days helping to duplicate successful London campaigns in big provincial towns and in European capitals. The English are eager to learn from the Americans, but what they learn must be adapted for the English mentality. It is a curious fact that the most brilliant American publicists have flopped when working in England. The methods are excellent, but they are apt to stress the entirely wrong psychological angles with disastrous results.

I can honestly and gratefully say that I have learned more in New York about publicity in two weeks than I have in any European capital. I learned much, too, in Berlin, where publicity is a science.

In New York every one is a good publicist, if only potentially, but some of the fine campaigns here are weakened by the insistent demands of rival campaigns. Every one publicizes and the overcrowding deadens the receptive faculties. In England it is a comparatively new art and a good idea stands out, and even gets credit quite apart from the product it boosts.

E N G L A N D A N D F I L M P U B L I C I T Y

MOTION PICTURE HERALD October 13, 1934

America has always led the world in the art of publicity, and while this national pre-eminence is admitted and respected by English publicists, it has been found that the most successful publicity methods on the American side have not always proved suitable in England.

particularly do we admire the effectiveness of publicity in America, which is in a measure due to the average American’s receptiveness to a good campaign. Unfortunately, powerful and spectacular publicity frequently leaves the Englishman in the street cold; if not a little suspicious. From the English publicist’s point of view it is a misfortune that his countrymen refuse to be “ballyhoed” and he must look to more difficult and far more subtle methods to coax public opinion. The Clean Office. I was particularly impressed in New York with the fine publicity organizations handling films. Campaigns were being planned over vast American territory with a statistical thoroughness which seems almost dehumanized when compared to the close personal contact work which comprises the main bulkwork of English publicity.

The English publicist’s job is easier in one respect. England is a small country and has but a few great papers of 2,000,000 circulation. The critics of these papers wield enormous power and they can all be covered by the publicist personally in one day. The publicity man who has had a good day in Fleet Street knows that on the morrow at least 10,000,-000 people will be reading his message all over the British Isles. He is not overshadowed by the card index and statistical problems as is his American cousin. His job is one of service plus personality, and if he is good the newspaper man not only relies on him for copy, but works hand in glove with him along constructive lines.

The English critics’ reviews of films are absolutely unbiased by advertising appropriation. On the whole, they do not show any favoritism toward British films, rather the reverse, though the widely read English newspaper, The Daily Mail, has long sponsored British films to the great benefit of the industry.

Royalty Attends Premiers

Publicity campaigns for films in England must be dignified, subtle and original. The public refuse to believe that every picture is “colossal” or “epoch making,” and it is no use saying so in screaming propaganda. Alexander Korda inaugurated the Hollywood premiere in London and it has proved an immense success as a publicity builder, but it is interesting to note that where in Hollywood the main attraction is the arrival of film stars who speak a few words on the radio, in England the premiere audiences are comprised of celebrities in other walks of life, who reads like a court circular and is frequently headed by royalty. There were two Euro-
KUNZE'S "MANAGERS WEEK"

Massachusetts Member Obtains Excellent Results With Voting Campaign for Coming Pictures

Some time ago Paul Kunze, Old Colony and Plymouth theatres, Plymouth, Mass., put over a very excellent Manager's Week which he recommends for almost any situation except a first run full week stage. Paul built his Week around the angle of having patrons vote for the pictures they preferred seeing during that period and although the idea is not new, he got plenty out of it by adding stage features every night.

Advance interest was created with a trailer announcing the dates and this was followed by a strong newspaper campaign in which ads carried ballots containing names of 24 pictures all booked for future showing. Readers were requested to check six of these pictures to be run during the week and as an incentive guest tickets were offered to the first bringing or mailing their signed ballots to either theatre.

Paul's newspaper relations being very sound, he had little difficulty in promoting page one stories completely explaining the idea, and in fact all during the advance campaign obtained splendid cooperation from the dailies.

Returns Better 25%

The mailing list was reached with a four-page folder which was also distributed throughout the entire circulation area and enclosed in the regular house organ. The folder carried all the necessary information on the Week and requested patrons to fill in the enclosed ballots. A return of better than 25 per cent in all was received.

These returns were catalogued and following the showing of the pictures selected for the Week, postcards were sent to everyone who had voted for any of the attractions listed on the ballot which had not played during the week, the cards indicating when these features were to be played. Thus, although the stunt was built up around a single Week, it nevertheless publicized all the attractions which were to be shown in the following three weeks.

When the results were announced the papers carried banner headlines giving the exact number of votes cast, and Paul followed this up with his regular ad in which he featured the winning attractions and the number of votes each received. Publicity also carried names of guest ticket winners.

Stage Shows Cost Little

The stage attractions were also publicized, and these Kunze promoted at little cost, they being local orchestras, hill-billy troupes, etc., who were satisfied with the publicity and advertising given them in exchange. An amateur minstrel also put on at a reported cost of $15 in prize money.

Every effort was made to keep interest high with frequent lobby changes and new trailer copy during the actual week and continued newspaper publicity was also sought and obtained.

Paul states that the entire campaign received the greatest amount of publicity he had secured on any single activity, which included editorial mention rarely given and thus especially valuable. There was no merchant tieup and thus the theatres received all the benefits, including worthy additions to the mailing list.

From the increased grosses, the idea was effective at the box office and spread over three weeks the increased cost was little.

Work For a Quigley Award

"Sale" Features Attractions

To insure perusal of one of his recent programs, Manager Mort Greene, Blenheim Theatre, Bronx, N. Y., printed on the cover page in large, bold letters "Special August Sale—The pick of the season's outstanding double feature programs—Look inside for real values." Inside, the coming attractions well presented plugged each picture.
AWAY FROM THE STEREOTYPED

WARNING!
To The Women of Atlanta

IF You Do Not Like To Window Shop, Or Gaze In Awe And Amazement At The Latest Fashions And Beautiful Clothes, As Worn By The Women Of Today, We Advise You Not To See The Motion Picture, "SHE WAS A LADY," Now Playing At The Capitol Theatre, Because In That Picture, Miss Helen Twelvetrees Wears 42 Changes Of Costume, Displaying, As Never Before, In Any One Picture, Dresses And Gowns Of All Kinds And Description. Sincerely Yours,
CAPITOL THEATRE.

Work's "If" Ad
Recent effective use of the "if" ad is reported from San Francisco, where Cliff Work used this slant on "Richest Girl in the World." The display was headed "If I Were a Dictator," and finished with a guarantee of refund to any patron not agreeing that the picture was a most entertaining.

Work For a Quisly Award!

Newspaper Ties In On "Drummond" Dog Contest
Jim Furman pepped up the advance on "Bulldog Drummond" at the State, Newark, N. J., with a dog contest in cooperation with a local daily which broke a lot of space and pictures of entrants for five days ahead.

Contest was not confined to bulldogs, canines of all species being eligible. Money prizes were given for the ugliest, best trained, biggest and littlest doggie with a flock of tickets for the also-rans. Finals were decided at Newark's Military Park, which of course meant a large turnout of the curious and a three-column cut in the paper.

Work For a Quisly Award!

Ableson Uses Fingerprint Gag on "Harold Teen"
Before leaving the World, Omaha, Neb., Art Ableson, now at the Roxy, Glasgow, Mont., used the fingerprint gag for "Harold Teen" sending out mimeographed letters to a selected group. Fingerprint appeared at top of letter which informed recipients they had been "analyzed by a recognized authority and possessed of a keen sense and appreciative disposition toward the art of motion picture production. You like good screen attractions and therefore would be interested in seeing 'Harold Teen,' etc., etc.

Another box-office stimulant was an "old favorite week" that Art put on. Ballots with past picture successes were listed and all theatregoers were invited to check those films they wished to see at the World. Conforming with his double feature policy, a different screen favorite was shown each night along with the first run attraction.

Work For a Quisly Award!

STRAND
Friday and Saturday

JOIN THE WORLD AND SEETHENY
On The Stage

Here Comes the Navy

Week of

Saturday, October 13

BATTLESHIP DISPLAY. Jerry DeRosa and Bill Sonheim take the bows for this giant display on "Navy" at the Paradise, New York. The flush occupied an entire side of lobby and commanded plenty of attention.

Who Said Puppies Had No Ambition?
I'm not crazy to get in the movies, like some humans, but I do hope that when I grow up I'll be as smart a dog as "ASTA."

"ASTA" is the bit of "The Thin Man"—and honestly folks, when a dog can steal a show from William Powell and Myrna Loy he's some dog!

"THE THIN MAN" is one swell show and you know it takes a big hearted puppy to admit that his master could get more thrills and fun while watching a picture than he could playing with mr.—But my master did when he saw "THE THIN MAN"—and I'll bet you will too!

"The Thin Man" Will Be at the ORPHEUM THEATRE
STARTING SUNDAY

Ed's Circus Experience Helps on "Clown" Date
His experience as a circus agent came in very handy when Manager Ed Dowling, Palace, Pittsfield, Mass., played "Circus Clown," for Ed transformed the front and ticket office to carry out the authentic big top atmosphere, the cashier's booth being made over into a circus ticket wagon, etc.

The side show idea was also utilized with real circus banners, and Dowling also tied in with a small kid circus to give free shows in front of the theatre in return for free admissions, the excellence of the youngsters being noted in the local press.

Work For a Quisly Award!

Finders of "Cellini" Letters Win Tickets
Different slant to make purchasers read stuffers in packages was Manager M. McCarthy's gag in Hartford, Conn., for the date on "Cellini" at the Strand. Mac made tieup with department store and three days ahead had cards spotted in store, headed "Lost! Rewards Offered!" with copy telling of the loss in the store of a collection of love letters dealing with "Cellini."

Customers were requested to look inside of packages purchased on two designated days for the purpose of finding one of the letters, and to the lucky finders were awarded free tickets. Store also carried newspaper ads on the stunt and plugged it in prominent window.
**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. Astarker 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.

### CHESTERFIELD

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<tr>
<td>City Park</td>
<td>Sally Blane-Henry B. Hallen-Life:</td>
<td>75.00</td>
<td>May 15</td>
<td>60.00</td>
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<tr>
<td>Curtain Falls, The</td>
<td>Keeshena Crossman</td>
<td>75.00</td>
<td>May 6</td>
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<tr>
<td>Gown Shopping</td>
<td>Sally Blake-Charles Starrett-Mar:</td>
<td>75.00</td>
<td>Mar 15</td>
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### COLUMBIA

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<td>Among the Missing</td>
<td>Richard Bowdell-Billie Seward-Aug.</td>
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<tr>
<td>Beyond the Law</td>
<td>Tim McCoy-Shirley Grey</td>
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<tr>
<td>Blind Date</td>
<td>Anne Galloway-Paul Kelly-May</td>
<td>75.00</td>
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<td>Crime of Helen Stanley, The</td>
<td>Jack Koduck-Jessie Arnold-Aug.</td>
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<td>Demoiselles of Decadence</td>
<td>Jack Hail-Jessie Arnold-Aug.</td>
<td>75.00</td>
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<td>Girl in Danger</td>
<td>Ruth Selby-Shirley Grey-Aug.</td>
<td>75.00</td>
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<td>Fill Me in for Love</td>
<td>Tim McCoy-Billie Seward-May</td>
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<td>Half Colt, The</td>
<td>Robert Armstrong-Amelia Judson-June</td>
<td>75.00</td>
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<td>It Happened on Market Street</td>
<td>Harry Goolsby-Clara Colton-Feb.</td>
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<td>Lady Willing, The</td>
<td>Leslie Howard-Benjamin Barrow-Mar.</td>
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<td>Man Trouser, The</td>
<td>Juan Carlos-Gaugan-Mar:</td>
<td>75.00</td>
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<td>Man's Capacity</td>
<td>Juan Carlos-Gaugan-Mar:</td>
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<td>Most Precious Thing in Life, The</td>
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<td>Name That Face</td>
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<td>Twentieth Century</td>
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<td>Whistling in the Dark</td>
<td>Jack Holt-Lilia Lita-Jessie Arnold-Apr.</td>
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<td>Who Goes the Ding-Dong?</td>
<td>Dennis Kenyon</td>
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<td>John Preston - May Stuart-Apr.</td>
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<td>Death of a Nation</td>
<td>Benny Joe</td>
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<td>Girl in the Glass</td>
<td>Jimmy Sam-Erle Laught-Mar.</td>
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<tr>
<td>Tall-Tailed Heart</td>
<td>Norman Granz-John Kirt-May</td>
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### FIRST DIVISION

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<td>Helen Foster-Paul Page-Mar.</td>
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### FIRST NATIONAL

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<td>Carnival</td>
<td>Frank Craven-Wynne Gibson-May</td>
<td>75.00</td>
<td>May 15</td>
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<tr>
<td>Fast Fire</td>
<td>Gene Raymond-Amelia Judson-Apr.</td>
<td>75.00</td>
<td>Apr. 15</td>
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### FOX FILMS

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<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Baby Takes a Bow</td>
<td>James Dunn - Claire Trevor-June</td>
<td>75.00</td>
<td>June 15</td>
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### GAUMONT-BRITISH

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<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Arrival of the King</td>
<td>Leslie Banks-May 20</td>
<td>75.00</td>
<td>May 20</td>
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### GODSMITH PRODUCTIONS

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<th>Features</th>
<th>Running Time</th>
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<th>Minutes Reviewed</th>
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<tr>
<td>Bride Hase</td>
<td>All-Star Cast-Apr.</td>
<td>75.00</td>
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MOTION PICTURE HERALD

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<th>Title</th>
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<th>Ref. Date</th>
<th>Minutes Reviewed</th>
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<tr>
<td>FRONT PAGE THEATER</td>
<td>Ann Harding - Brian Aherne</td>
<td>21</td>
<td>.84 Aug. 1934</td>
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<td>HAT, COAT, AND GLOVE</td>
<td>Greta Garbo, Charles Boyer</td>
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<td>His Girl Friday</td>
<td>Rosalind Russell, Cary Grant</td>
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<td>Let's Try Again</td>
<td>Diana Wynyard-Clyde Bruckman</td>
<td>17</td>
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<td>Life of a Seabird</td>
<td>James Cagney-Edgar Bergen</td>
<td>27</td>
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<td>Murder on the Blackboard</td>
<td>James Cagney-Errol Flynn</td>
<td>13</td>
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<td>NINE IN THE BEDROOM</td>
<td>Russell Hall-Donald Woods</td>
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<td>Highest Girl in the World</td>
<td>Miriam Hopkins</td>
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<td>Singapore</td>
<td>Leatrice Joy-Aspen Peverell</td>
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<td>The British Spitfire</td>
<td>Lynn Fontanne-Claire Trevor</td>
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<tr>
<td>Success at Any Price</td>
<td>Miriam Hopkins-George Bancroft</td>
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<td>Their Big Moment</td>
<td>William Tabbert-William Tabbert</td>
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<td>That Man Is Mine</td>
<td>Anne Gwynne-Buster Crabbe</td>
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<tr>
<td>We're Rich Again</td>
<td>Frances Chesterton-Buster Crabbe</td>
<td>25</td>
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<tr>
<td>Where Glenclay Meets</td>
<td>Clive Brook-Diana Wynyard</td>
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<td>.72 Apr. 1934</td>
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**Comings Attractions**

**Arrivals**

JUNE

F. Warren-Bette Davis | 14 | .82 Sept. 1934 |
Anne of Green Gables | Anne Shirley-Tom Brown | 26 | .9 Oct. 1934 |
By Year's Leave | Bette Davis-Jack Oakie | 9 | .9 Oct. 1934 |
Dame Westman | Melvyn Douglas-Virginia Bruce | 26 | .9 Oct. 1934 |

**Star in "The Cutting Room"**

Tues.

Everett Sloane | 18 | .9 Oct. 1934 |

**Girl of the Islands**

17 | .9 Oct. 1934 |

**Griffith Flash**

19 | .9 Oct. 1934 |

**Kentucky Kentucky**

19 | .9 Oct. 1934 |

**Lighted Path in "The Cutting Room"**

18 | .9 Oct. 1934 |

**Little Woman**

30 | .9 Oct. 1934 |

**Portrait of Laura Balm**

18 | .9 Oct. 1934 |

**Rats Da Kett**

26 | .9 Oct. 1934 |

**Romans in Manhattan**

18 | .9 Oct. 1934 |

**Wednesday's Child**

26 | .9 Oct. 1934 |

**West of the Badlands**

26 | .9 Oct. 1934 |

**"In the Cutting Room."**

**SHOWMEN'S PICTURES**

**Features**

Beyond Bengal | Harry Sweeny | 27 | .72 Apr. 1934 |
St. Louis Woman | John Mack Brown-Jeanette Loff | 16 | .9 Apr. 1934 |

**Combination**

Abel Head | Special Daily | Unlimited |

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**Features**

Are We Well Off? | William Farnum | 30 | .7 Oct. 1934 |
Bride of the Lake | Gail McLaughlin | 30 | .7 Oct. 1934 |
Brides of Ava | Ada intrusion-Exploration | 30 | .7 Oct. 1934 |
Hot As A Peck | Marjorie Main | 25 | .7 Oct. 1934 |
Peter Pan Nights | Dorothy Galloway | 30 | .7 Oct. 1934 |
Rams, the King of the Sun | Fairbanks Prof. | 30 | .7 Oct. 1934 |
Thursday's Child | Ruth Hussey | 30 | .7 Oct. 1934 |
Unknown Soldier Speaks | Lincoln Proctor | 30 | .7 Oct. 1934 |

**The Virginia City**

Nevils-Marx | 30 | .7 Oct. 1934 |

**When A Man Sees Red** | Burke Jones | 18 | .8 Oct. 1934 |

**UNITED ARTISTS**

**Features**

Affairs of Cellini | Fredric March-Constance Bennett | 20 | .7 Apr. 1934 |
Born to Be Bad | Loretta Young-Cary Grant | 18 | .9 Oct. 1934 |
Building Drummond Strikes Blackboard | Carmen-Merle Oberon | 20 | .9 Oct. 1934 |
Count of Monte Cristo | Robert Donat-Doris Lloyd | 20 | .9 Oct. 1934 |
Last Gentlemen, The | George Arliss | 20 | .9 Oct. 1934 |
Lost Ladyship, The | Clive Brook | 21 | .9 Oct. 1934 |

**Comings Attractions**

Breuer's Millions | Jack Buchanan-Lill Danae | 20 | .9 Oct. 1934 |
Carole Lombard-Eugene Pallette | 20 | .9 Oct. 1934 |
Carroll Ricciotto | George Arliss | 20 | .9 Oct. 1934 |
Charlie Ruggles | 20 | .9 Oct. 1934 |
Coop Hall | Leatrice Joy-Paul Robeson | 20 | .9 Oct. 1934 |
Folies Bergere de Paris | Maurice Chevalier-Nero D'errico | 20 | .9 Oct. 1934 |
It Had Better Be | Jean Hersholt | 20 | .9 Oct. 1934 |
Kid Millions | Eddie Caire-Ana S święt | 20 | .9 Oct. 1934 |

**LEON'S CABLE**


**UNIVERSAL**

**Features**

Affairs of a Gentleman | Paul Lukas - Letta Hynes | 44 | .9 May 1934 |

**OTHER PRODUCT (FOREIGN)**

**Features**

Adieu Les Beaux Jours | Brigitte Helm - Jean Debucourt | 10 | .6 Aug. 1934 |
Blissful Time | Hans Albers - Ursula Andress | 21 | .9 Oct. 1934 |
Blessed Isle | Janssen - M. B. Films | 20 | .9 Oct. 1934 |
Blonde Vouge | Roberta Towner - L. M. B. Films | 20 | .9 Oct. 1934 |
God's Love | Sophie Tullo - British Lion | 20 | .9 Oct. 1934 |
Great Expectations | W. R. Rockelton | 20 | .9 Oct. 1934 |
How's Cheesecake? | Tamara Dean-Hard | 20 | .9 Oct. 1934 |
Jiva Head | Anna Marie - Alfred Hitchcock | 20 | .9 Oct. 1934 |
Lash, The | 20 | .9 Oct. 1934 |

**OTHER PRODUCT (FOREIGN)**

**Features**

Adieu Les Beaux Jours | 12 | .6 Aug. 1934 |
Blissful Time | 12 | .6 Aug. 1934 |
Blessed Isle | 12 | .6 Aug. 1934 |
Blonde Vouge | 12 | .6 Aug. 1934 |
God's Love | 12 | .6 Aug. 1934 |
Great Expectations | 12 | .6 Aug. 1934 |
How's Cheesecake? | 12 | .6 Aug. 1934 |
Jiva Head | 12 | .6 Aug. 1934 |
Lash, The | 12 | .6 Aug. 1934 |

**Adieu Les Beaux Jours** | 12 | .6 Aug. 1934 |
Blissful Time | 12 | .6 Aug. 1934 |
Blessed Isle | 12 | .6 Aug. 1934 |
Blonde Vouge | 12 | .6 Aug. 1934 |
God's Love | 12 | .6 Aug. 1934 |
Great Expectations | 12 | .6 Aug. 1934 |
How's Cheesecake? | 12 | .6 Aug. 1934 |
Jiva Head | 12 | .6 Aug. 1934 |
Lash, The | 12 | .6 Aug. 1934 |
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BEST PAYING SUBURBAN CINCINNATI THEA TRES—twenty-one reel lease—electric patrons—1,000 seats—modern. BENJAMIN COHEN, 423 Central Ave., Cincinnati, O.

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500 SEAT THEATRE IN THRIVING TOWN OF 5,000, large trade territory, owner retiring after 25 years. FRANK SLAUGHTER, Lyric Theatre, Idaho, Okla.

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THE dependability of Eastman Super-Sensitive Panchromatic Negative is not based entirely upon its well-known uniformity. It is the original, inherent quality of the emulsion...its constant ability to help producers and cameramen make the most of every picture...that completes its dependability...that seals the acceptance which this famous film enjoys. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)
Colonial Whoopee! Historically and Hysterically Box Office!

**BUNDLING**

Is sure fire box office as depicted in Paramount's "THE PURSUIT OF HAPPINESS" starring FRANCIS LEDERER with Joan Bennett, Charlie Ruggles and Mary Boland Directed by Alexander Hall
INSIDE of the
PATENTS

The situation created by
the Tri-Ergon Decision
and Fox strategies

by TERRY RAMSAYE
"He's doing THE MERRY WIDOW WALTZ!"

(To Your Box-Office!)

It wasn't Election Night on Broadway! It was the brilliant World Premiere of the new $2 Astor hit!
THE CRITICS WALTZED
to their typewriters and sang:

**** (Four Stars). A new "MERRY WIDOW" emerges at the Astor. Ernst Lubitsch has devised something delightfully fresh and thoroughly entertaining.
—Kate Cameron, Daily News

Debonair and witty photoplay that reveals the master of cinema high comedy in his brightest mood. The incomparable Lubitsch proves once more his vast skill at genuine cinema wit. A thousand of those superb "Lubitsch touches". You will probably be picking your favorite ones for yourself.
—Richard Watts, Jr., Herald-Tribune

"MERRY WIDOW" opened at super-gala premiere with huge crowds jamming sidewalks. Lubitsch comedy deftly put over.
—Rose Pelswick, Eve. Journal

Witty and incandescent in the excellent Lubitsch manner, heady as the foam on champagne, fragrant as mist and delicately gay. Ensemble numbers are breath-taking. Mr. Chevalier has never been better in voice nor charm. Miss MacDonald—a captivating personality and a lyric voice. The Winter season has been royally crowned.
—Andre Sennwald, Times

Audience applauded each song, each actor. All the lovely Franz Lehar score is there, sung delightfully. Romantic music, lilting graceful waltzes that live on in memory. There are enough laughs to keep an audience giggling most of the time.
—Eileen Creelman, Sun

Gaily abandoned! A grand show. It makes the original seem stodgy. A "MERRY WIDOW" which we are sure is the merriest of them all.
—Martin Dickstein, B'klyn Eagle

The exquisite, haunting melodies stir to thrilling, sparkling life. Lubitsch triumph glows in all its glory. A delight alike for eye and ear and heart and soul. Lubitsch's sly, chuckling humor is pointed with impish precision. Film leaves audience bemused by its beauty, thrilling to its songs. Truly Metro's masterpiece.
—Regina Crewe, N.Y. American

Nothing but the touch of Lubitsch could transmute the love pulsations of Count Danilo and the beauteous Sonia into the wickedly irreverent spasms which pour forth. Continuously stimulating. An utterly enchanting picture.
—Thornton Delehanty, Post

CHALK UP ANOTHER $2 HIT FOR M-G-M!
Cover the town

Happiness Ahead
Beauty
Must Be Loved

DICK POWELL & JOSEPHINE HUTCHINSON

Happiness Ahead
with the season's happiest news!

"'Happiness Ahead' is season's happiest hit."
—N. Y. American

"'Happiness Ahead' is winning film."
—N. Y. Times

"Winning and exhilarating entertainment."
—N. Y. Mirror

"One of cinema's superior items."
—N. Y. World-Telegram

WARNER BROS. Again!
Ketti Gallian

who appears with Spencer Tracy
in "Marie Galante", a FOX picture
COURTS AND MACHINERY

THROUGHOUT the career of the motion picture and the patent issues incident to its technological development there have been evidences that the judges of the United States courts do not rate highly in scientific lore and understanding. The errors, conflicts and contradictions of the Patent Office have been compounded and complexed in the courts in a manner not especially reassuring to this or any other industry.

The subject is renewed just now that the motion picture is again beset by a controversy based on some foreign patent claims of decidedly attenuated industrial importance.

In writing motion picture history the editor has found it necessary on occasion to dispute the United States courts in the record. So it is with special interest one discovers a letter from the celebrated Michael Pupin, discussing the Armstrong-DeForest litigation, to the New York Times, in which he remarks:

"This conflict now brings out into the open the question whether the courts as now constituted can reach correct conclusions in matters involving the determination of scientific truths. The answer has been demonstrated by this case to be emphatically no. Germany and France have long ago reached that conclusion and provided unbiased scientific aid to the courts in all patent litigations."

THE STOCK PROBLEM

ANY exhibitor and his patrons will be in sympathetic agreement with a pronouncement of this week from Mr. Darryl Zanuck against the motion picture stock company method in production. Mr. Zanuck holds that the audience eventually gets weary of the same array of faces in cast after cast, picture after picture. He also charges that the possession of a stock company exerts a pressure toward finding a place to charge the overhead instead of casting the roles of the picture.

One who sees as many pictures as a good patron of the screen should, can scarcely escape finding the dramatic illusion of many a show invaded by the reiterative appearances of subordinate figures in the cast. It is not precisely a weariness but rather an annoyance. The patron presumably goes to see the show, perhaps also the star, but certainly not the "whole gang."

Unhappily, the more special the character and abilities of these secondary and supporting personages, the more invasive of the story their repeated appearances become. We shall never see the perfect actor, the player completely submerged in his role.

LOST HER HAT

THE souvenir program book on "The Merry Widow" credits the American advent of the operetta to Joe Weber and Lulu Glaser's appearance in the piece at Weber's Theatre. That was, we are advised, a burlesque version, while the original Merry Widow of the American stage was Ethel Jackson, with Donald Brian, opening at the Amsterdam. But while we are remembering it seems that the original production put the costume accent on the Merry Widow hat—rather than the panties and scanties of the current cinema version.

"FREAKISH ABILITY"

IN one of his several recent books, entitled "New Careers for Youth," Mr. Walter B. Pitkin, psychologist, writer, professor, journalist, radio star, farmer, devotes just one bitter paragraph to the motion picture, remarking: "A study of careers brings out the painful fact that nobody has ever advanced far through the maze of Hollywood except through some freakish ability, be it that of Charlie Chaplin or Walt Disney, or some strong personal pull." Mr. Pitkin would perhaps have been more nearly correct if he had said just "some ability." Ability in the show world is very likely to partake of what the psychologist might call "freakish."

The number of persons—both with and without strong personal pull—who are earning on a basis which compares favorably with other industries is proportionately very high. Meanwhile, whether Mr. Pitkin admits it or not, personal pull has not been eliminated entirely from several other lines of endeavor which he considers more highly.

WANTED: A HORSESHOE

THE New York Times seems editorially to think that there is important portent for the recovery of the opera in the fact that the musty old Metropolitan is getting a $250,000 refurbishing, including lazy back seats, murals and whatnot.

May we not observe that when it comes to luring the public with luxury and ornate theatrical housekeeping a number of motion picture projects, reaching their apogee in the Rockefeller Music Hall, appear to have set a considerable pace.

The real drawing power of the Metropolitan was in the millionaire audiences rather than on the stage. Opera as an art is an act of a piece with society with a capital "S," aristocracies class consciousness and the sort of success that says it with sables. What the Metropolitan needs is to find a horseshoe—another "Diamond Horseshoe."
NEW FACES
Accumulation of numerous contract players, in screen "stock companies," is a bad studio policy, last week in effect declared 20th Century producer Darryl Zanuck, in Hollywood. The public becomes tired of repetitious teams, he said. New casts and new combinations in each picture will be the aim of his company, the producer declared, even though the method be more expensive.

CHILD CONDUCT
Already 300 theatres over the country have agreed to open their screens to the experimental educational subjects, taken from regular releases, and compiled by a group of educators, which will present to children, at special juvenile matinées, certain moral issues of conduct for their ruminations. The first subject is to be shown at the General Episcopal Convention in Atlantic City this week.

DELAWARE BENEFIT
Concerted action looking to the repeal or modification of Delaware's blue laws against Sunday films, is expected as a result of the banning, by Mayor William Speer, of a hospital benefit Sunday performance at Loew's Parkway in Wilmington. More than 700 who had donated to the charitable venture were turned away at the theatre.

MIDWEST POOL
The position of Fox Midwest has been strengthened by completion of a pooling arrangement with Commonwealth Theatres in Kansas City, Mo., and Grubel Brothers, Kansas City, Kan., which in effect gives Midwest virtual operating control of six houses involved. Management will remain intact, with an equal profit split the arrangement.

"PICTURE NO. 5"
Late last week began actual camera work on Charles Chaplin's "Picture No. 5," designation of his untitled latest. Two years are said to have been spent on the script, with every detail worked out prior to shooting, and a three-month shooting schedule planned. Chaplin will be star, author, director, of the United Artists-released film.

ANIMATEDS' HOME
At the Bijou theatre in New York's Times Square, the newly incorporated Cartoon Exhibitors, lessee, are now showing only cartoons, of various producers, daily. Officers of the company: Robert Schirmer, president; J. Markham, vice-president and treasurer; C. S. Cook, secretary. It is a local theatre innovation.

GUILD TO FILMS
The Theatre Guild eventually will have to go into motion pictures, was the prediction made last week during a stop in Dayton by Guild director Lawrence Langner. Unwillingness of players to tour, conversion of legitimate houses to films, are the reasons. His solution: Guild stage productions, adaptation to the screen with the same casts, and Guild release.

ALL WET
Promoter B. Rask's chief difficulty with the open air "theatre" he has been operating for two years outside Tampa, Fla., despite tropical rain and chill winter, has been his daily uncertainty as to whether the weather is suitable or not. Too often he has been "all wet," and now he is pulling in his fences, stretching a canvas "roof," hoping to outwit the weather.

RADIO'S WONDER
The wonder which is radio photography was demonstrated recently at the Music Hall, where the premiere of the Gaumont-British film "Power," was shown. The audience there saw Prince George attending the London opening of the film the same day. The picture, radioed from London to New York, was rushed to the Music Hall in time for that showing.

"LISTEN IN"
When MGM opened "The Merry Widow" at the Astor on Broadway last Thursday evening, with a swank premiere of the Hollywood spotlight and milling throng type, Major Edward Bowes of the Capitol up the street handled a radio broadcast of proceedings from the lobby via Loew's Station WHN. Interesting was the admonition in the newspaper ads of the day which said: "If you do not attend opening night, listen in." In other words, if you cannot come to this theatre, don't go to any other.

THEATRES NEEDED
With business much improved in industrial and farming communities, there is a need for film theatres in several towns, last week in Richmond, Va., declared chief state censor Edwin S. Reid, following a tour of the state. Existing theatres are benefiting by improved conditions, he said.

STANDARDIZATION
Pressing for a movement to standardize practices in the film industry, Ed Kuykendall, president of the Motion Picture Theatre Owners of America and Code Authority member, addressed a meeting in New Orleans last week. Also a speaker was Dave Palfreyman, of the MPDA office, New York.

BUILDING PROGRAM
Assisting materially in local unemployment relief is Benjamin T. Pitts, owner of a Virginia theatre circuit, who plans construction of 25 homes in Fredericksburg, with an expenditure of $100,000, of which $50,000 will go to labor.

BUDDING WRITERS
Calling upon Dr. Gorlan Grewey, University of Southern California, English professor, to head the campaign, MGM has begun a search for writing talent. Established are committees in 60 university cities, where initial efforts are tested. If warranted, studio tryouts follow, then studio contracts—again if warranted.

KERN TO MGM
For MGM, Jerome Kern, noted composer, will do complete musical scores, designed for untitled future productions, probably to be produced during the current season. Stage musical shows for several years have boasted "hit" songs from the pen of Mr. Kern.

63 PICTURES
Last week completing direction of Fox's "Hill in the Heavens," Director John Blystone wrote fins to the manufacture of his 63rd motion picture for Fox.
INSIDE of the PATENTS

The situation created in the industry by the Tri-Ergon Decision and the William Fox strategies

By TERRY RAMSAYE

For ten days the motion picture industry of the United States has been in a state of perturbed speculation over the significances and probable consequences of the latest curtain in the complex serial drama entitled Mr. William Fox and The Patents. It is a scenario—a story of very very human ambitions that is being set down in the dusty language of the lawyers and the courts.

Like all scripts it purveys here and there endeavors at suspense, here and there a punch and minor climax. The opening sequences always develop the complications, plot building as they go. But for those of us who have read many scripts, have seen many dramas, on stage and off, there is over the conviction, supported by experience, that what happens in the end is not in the hero’s speech in the third reel.

We shall, if we survive years enough to see the end of the sound picture patents litigations pending and impending, find once again that something did not happen.

The motion picture was born into, grew up, thrived and became a great industry right through nearly twenty years of a better and bigger patent war than this one can be.

The exhibitor prospered and built the industry that the patentees and infringers were fighting over, while they were fighting. The menaces were many but they never importantly reached the screen. The unfavored view of today’s situation discovers no indication that anything devastatingly important is on the way.

The most immediate prospect is that nothing will happen but more stories in the papers. The most that can happen for a preponderance of the theatres is that maybe at some remote day a minor gadget will be removed from the projection machines and another gadget installed in its place—with business going on as usual. And in such an eventuality the accompanying studio disturbance would amount to a mere change of routine in existing recording processes—also business as usual.

That in sum is the opinion to be reached by examination into the interminable intricacies of the patent records, the suits at law and the corporate and individual factors in the situation.

The picture which has been held up, and no doubt enjoyed the while by Mr. Fox, is that of the motion picture industry of the United States paying to him some millions a year in royalties, millions superimposed on current operating costs.

The millions might constitute motivation enough, but there are the incidental values, all colored by human emotion, that would be had in a return to power, an attainment of the Napoleonic position that seemed in sight a few years ago, a dramatic triumph against the mighty, as represented by the electrical interests, those Titans, the Telephone Company, the Radio Corporation, Westinghouse, General Electric, international publicity and fame—and perhaps dearest of all the joy of winning a big longshot, $45,000 against the grand prize of mastery of the industry.

In the years that have intervened, Woodmere in Long Island has been the (Continued on following page)
FIRST ROUND OF PRELIMINARY BOUT

(Continued from preceding page)

Elba from which Mr. Fox has looked afar at the lights of empire over Broadway, busy the while with his strategy, forgetting not for a moment the vision of dominiance which rose before him in the optimisms of the beckoning days when the Fox-Case sound pictures were born of research and adventure. That book "Upton Sinclair Presents William Fox" published some two years ago was a message from Elba, a fighting document, not the memoirs of a retired warrior.

The hasty zeal of headline hunting journalism has seen in the appearance of a decision from the United States Supreme Court to be assured of a writ of certiorari to require a review of a Circuit Court of Appeals judgment which supported two patents of German origin for which Mr. Fox was contending, as the end of the line of litigation, an abrupt and final victory. Subsequent developments are more likely to show this decision as a victory in one round of a preliminary bout.

If the issues and moves ahead were concerned only with matters of law and moves in the courts, which they are not, the decision concerned could not properly be considered a final adjudication of the patents involved. The actions concerned involve two defendants only and carry the judgments somewhat narrowly reached and with reference to restricted jurisdictions. Enforcement of patent claims against other infringers elsewhere would involve new parallel litigations with no assurance of an identical line of judgments in the lower courts and with considerable prospect of divergences which would bring the conflicting decisions again before the Supreme Court for new action. Whatever may have been the reasons for the institution of these actions in Pennsylvania, there is no warrant for the positive assumption that the Pennsylvania opinion would become ruling precedent. Hence the first battle is not over.

DIVERGENT LINE OF CONTROVERSY LOOMS

Meanwhile there looms ahead a divergent line of controversy and litigations which may make the entire issue of the validity of the patents concerned an issue of no importance, even if the patents were conceded to be important—another subject to be approached presently.

First, in this secondary angle of issues, is the question of ownership of the patents. They are at the time held by the American Tri-Ergon Corporation, of which ninety per cent of the stock is held by Mr. Fox while ten per cent of it reposes with the parent organization of the German inventors, the Swiss Tri-Ergon concern—Swiss because many European enterprises with international interests like neutral territory for their corporate home.

There are two contesting claims against Mr. Fox for that ninety per cent of American Tri-Ergon, the Fox Film Corporation which contends that the $45,000 he spent for the patents was spent from the corporation's funds and in behalf of the Corporation, and the Swiss concern which contends—or is minded to contend—that Mr. Fox has lost ownership of his nine-tenths of the American rights by alleged failure to execute his agreement to exploit the patents as to picture production and sale of licenses in the United States.

PATENTS LAWFULLY HIS, FOX CONTENDS

Mr. Fox makes on his side the contention that the patents are lawfully his by sale executed between him and the corporation he then controlled, and that further his agreement to license the Fox concern under the Tri-Ergon patents is rendered null and void by the corporation's failure or refusal to continue payments to him of some $500,000 a year in execution of the terms by which he sold his interests to Mr. Harley Clarke at the end of that stirring battle for control some years ago.

Should the Fox corporation prevail and prove or regain ownership of the control of American Tri-Ergon the existing cross-licensing agreements would wipe out the issue as to Erpi licensees, but no others. The Fox corporation is bound by a cross-licensing agreement with Bangor Research Products, Inc., which in turn is covered by the cross-licensing agreement between the Radio Corporation of America, with its RCA Photophone, Inc., and the Telephone Company, but certain complicated conditions imposed prevent the cross-licensing by Erpi of RCA Photophone on Fox patents because of RCA's interest in the home movie field.

If, however, the Swiss concern prevailed and regained the ninety per cent of its American rights now held by Mr. Fox, it would be confronted with all of the problems of litigation which stand ahead of him, and perhaps without the drive of his personal zeal, certainly with considerably less of a war chest. A victory for Swiss Tri-Ergon would tend inevitably toward an early settlement, it would seem, and it appears the more probable because of current conversations addressed at the object of setting up a mutuality of interest between the Fox Film Corporation and the Swiss concern. Should they join interests there obviously would need to be a profit of some sort in sight for each, and that obviously would involve some sort of settlement.

If one is to lay aside the question of ownership and cross-licensing arrangements and assumes or has had ultimately and finally adjudicated the validity of the patents, there yet remains the question of their importance to the art of making and exhibiting pictures. No very profound research is necessary to discover that pictures may be made and in fact are being made, and projected, by instruments and processes which can hardly be held to infringe the claims of the patents at issue.

FLY-WHEEL MERELY AN INERTIA DEVICE

The Tri-Ergon fly-wheel patent may be summarized as one covering the use of the weighted wheel to insure or create a steady or continuous motion for the film, while receiving the sound record or transmitting it. No matter what the courts hold, any reasonably competent technician would view this on a par with an attempt to patent a wheelbarrow or a grindstone. That, however, is not the immediate point. The point is that the fly-wheel is merely an inertia device, purposely introduced into the system, but meanwhile all of the other rotating parts of the mechanism, having mass and substance also have incidentally inertia. So it is found that the fly-wheel is not essential. To reduce the matter to practical figures it is probably a fair estimate to say that it would cost something less than a half million dollars to eliminate all the ten thousand Erpi fly-wheels in theatres in the U. S.—an item indeed but a slight one to weigh against a control of the industry by Tri-Ergon leverage.

It chances, incidentally, and should be recorded in passing, that the same condition does not precisely apply to the RCA Photophone mechanisms which appear to be so constructed as to be in their present form more dependent on fly-wheel control. It seems that it was Spec found that when the Tri-Ergon patents were being offered for sale and both the Radio and Telephone experts were considering them, all agreed they were of no value, but that the ensuing designs by the Telephone-Western Erpi engineers retained a consciousness of the existence of the German claim while RCA Photophone manufacturers seemed to take the fly-wheel patent more lightly.

This is perhaps indicated by the fact that Mr. Fox's attorneys and patent experts elected to institute their fly-wheel patent litigation against RCA, with the more obvious reel.

INDUSTRY CAN'T BE BROKEN ON FLY-WHEEL

But in this connection it must be borne in mind that under the cross-licensing agreement Photophone may on option make a Chinese copy of the Erpi mechanism if it is so desired. It is esti-
WILLIAM FOX SUES 5 MORE COMPANIES

(Continued from preceding page)

mated that about 3,000 to 3,500 Photophone reproducer installations are in use. Apparently the industry cannot be broken on the fly-wheel.

The Tri-Ergon printing patent is set up to deal with a combination and sequence of processes: the simultaneous recording of picture and sound on separate films; their separate development and finally the printing of a positive from both the sound and picture negatives.

It is pointed out by the studio and laboratory technicians, and argued by the supporting patent authorities, that the breaking of this sequence of processes at any point results in a non-infringing process. This leads to the apparently well warranted assumption that primary recording on disc with rererecording on film—the process used in quest of better quality for "One Night of Love" and "Enter Madame"—would escape; and that the use of the newsreel type of camera, recording both picture and sound on a single negative, instead of the two specified by the patent, would stand free and clear of control.

Also quite obviously dubbing and scoring, being recorded subsequent to the picture making, would escape because of the specification involving the term "simultaneous." The printing patent appears to have been made extremely vulnerable by taking in too much territory. Some men do that, too.

In any event, there are no indications that there is a remote possibility that exhibitors will need to re-equip for disc. Pictures will continue to be delivered with both sound and pictures on the film.

It is well to set down here now the fact that there are involved in the art of the talking picture somewhere in the neighborhood of 2,500 patents. The issues of today concern two patents. One is to be reminded, also, that the Tri-Ergon patents at issue would not empower the making of talking pictures which involve the use of various vacuum tubes, photo-electric cells and related electrical components controlled by the Telephone-Radio pooling arrangement.

NEWREEL FRANCHISE
MIGHT SHARE IN PEACE

Were the industry to render the Tri-Ergon patents irrelevant by any of the devices indicated and yet find them sustained firmly and finally, the owner or owners of them could then hope to recover for such damages as they might prove they had sustained for the period of infringement. In the face of evidence of their non-essential character their past value would then seem to approximate that of a left-handed monkey wrench.

any event the accounting problem would become intricate.

Broadway has been entertaining itself while with reports and conjectures about the terms that Mr. Fox would seek to impose upon the industry, if, and when he might. A much quoted price has been $8,000,000, which is obviously an inadequate measure of what Mr. Fox knows about the industry and thinks of it. It is much more likely that he had considered an annual royalty return in excess of any such figure.

As a bit of the whimsy of the situation it has become known that Mr. Fox holds yet a special interest in newsreels and might consider making an exclusive newsreel franchise to him as a part of the price of peace. This is the more so if enjoyed in that, as has been indicated, the patents at issue do not cover newsreel recording and printing. Remember, the newsreel camera had a fly-wheel, too, before sound was born.

Meanwhile, the players are looking at the chess board. There may be a lot more lawsuits—and there might be a settlement, any time, not in astronomical figures but maybe for enough to save money in the law departments.

The situation is louder than it is large. Over the entrance of a theatre in Chicago's Michigan Avenue, graven in stone, is: "All passes, art alone endures."

Columbia, Universal, MGM, 1st Division Sued

Actions Mark Initial Step in Applying Decision of Court; Consolidated Film also Named

William Fox's first step toward applying the recent refusal of the United States supreme court to review lower court decisions upholding the validity of the Tri-Ergon patents was made late Wednesday, when the American Tri-Ergon Corporation moved to involve five additional motion picture corporations in litigation.

Mr. Fox's Tri-Ergon company filed individual suits in the United States district court in New York against Columbia Pictures, First Division, Metro-Goldwyn-Mayer, Universal and Consolidated Film Industries asking for separate injunctions against these defendants from further use of the double-printing process and the "fly-wheel" mechanism in sound, on the ground that they allegedly infringe his two Tri-Ergon patents. The defendants are given 20 days in which to reply. In addition to the injunction, Mr. Fox asked for the usual accounting of profits as the basis of estimating possible damages.

Another Battery of Attorneys

Tri-Ergon won its case against Paramount and has pending similar actions against Radio-Keith-Orpheum, Radio Corporation of America and Electrical Research Products. Fox, Monogram and United Artists are the only three large companies that have not been served to date.

In filing the new suits on Wednesday Mr. Fox added another battery of attorneys to his already lengthy list of counsel. Handling the case to date was the New York law firm of Hirsh, Reiss, Newman and Becker. Representing American Tri-Ergon in the new litigation is the firm of Ward, Crosby and Neal. Former Judge Thomas Thueker is also of Fox counsel.

Exhibitors received over the weekend further assurance from Electrical Research Products, Inc., that it would protect them "in strict compliance with the provisions of our contractual agreement with you in the event of a patent infringement suit based upon our reproducing equipment being brought against you, provided, of course, that you are not in default under your agreement with us."

The Radio Corporation of America was silent in this connection.

However, RCA was preparing during the week to replace the fly-wheel mechanism in its reproducers in theatres with a substitute.

Since producing and exhibiting licensees of both Erpi and RCA are contractually assured of protection by the two licensors against patent infringement suits, it appears that the cost of adjusting the Tri-Ergon problem will fall ultimately on these two companies.

Nothing Further Established

In any event, the supreme court's action, which refused a review of lower decisions upholding the validity of the Tri-Ergon patents in two cases, was explained by motion picture attorneys Monday as having established nothing beyond that. The supreme court did not say that the patents had been infringed, nor that Mr. Fox had been damaged, nor that he is the owner of the patents.

Under ordinary legal procedure, it was further explained, if Fox-Tri-Ergon and the motion picture industry did not effect a settlement, Mr. Fox in all probability would seek injunctions against licensees charging infringement. This would involve long and complicated legal procedure.

In the court did grant a temporary injunction, the defendants would be required to post a bond and the controversy would then rest until trial. However, the court could refuse to grant a temporary injunction and at the same time order a case to trial.

Newspaper headlines claiming that Mr. (Continued on following page)
SUITS AND MORE SUITS

(Continued from preceding page)

Fox has come into control of the motion picture industry were obviously gross inaccuracies.

Some highly important and rather significant reports were heard from the downtown business districts of New York on Tuesday which indicated that Mr. Fox may soon be asked to defend his ownership rights to the patents on two features of the Swiss Tri-Ergon, Ltd., of St. Gall, Switzerland, which in 1924 acquired the rights to the two patents from the three German inventors, and which, in turn, disposed of 90 per cent of these rights to William Fox in 1928, was entertaining the idea of filing a suit to retrieve these rights from Fox on the grounds that he is no longer entitled to the patents because he has failed to commercially exploit them. It was even reported that the action already had been filed.

While declaring that his New York law firm represented Swiss Tri-Ergon in this country, Milton Diamond, an attorney of 745 Fifth Avenue, denied that any such suit had been instigated against Mr. Fox up to this time. In answer to the specific question whether his client contemplated taking any such action, he said, "We have not arrived at any decision."

"We are compelled to decline participation in any discussion of the future plans of Swiss Tri-Ergon for the present," Mr. Diamond added.

The Fox attorney, Daniel Rosenblatt, was somewhat surprised to hear of the report.

No Change in Pathe's Plan

Pathe Exchange, Inc., will institute no changes in its plan of reorganization, it was decided this week following a study of several changes suggested by a group of stockholders. Officers of Pathe, after several weeks of consideration, concluded that the stock proposals contributed no further advantages to the reorganization plan, it was said.

Pathe still has several days in which to file affidavits in reply to three stockholders opposing the holding of an extraordinary meeting at which the reorganization plan could be adopted by two-thirds of the stockholders present.

Bruce W. Webber, Pathe president, said the corporation would expect the court to approve the holding of the meeting within two weeks, after which 90 days must elapse for notice to all stockholders.

Northwest Allied Meet Will Discuss Taxation

State and federal taxation will be discussed at the annual convention of Allied Amusements of the Northwest, to be held at the Washington Hotel in Seattle beginning October 1st. Officers of the organization, the code, the music tax will also be discussed.

Church Talks End

The Reverend Hugh C. Boyle, bishop of the Pittsburgh diocese of the Catholic Church, spoke last Wednesday evening over the radio, concluding a series of talks explaining the attitude of the Legion of Decency.

Rosenblatt Against Federal Censors

Strong opposition to any form of government censorship of films was voiced Tuesday by Sol A. Rosenblatt, NRA division administrating, speaking before the motion picture division of the State Federation of Pennsylvania Women, at Harrisburg.

"Self-regulation in the industry is the answer to clean pictures," Mr. Rosenblatt declared.

"It was evident in March, 1934, that the place to do any cleaning up was at the source of the trouble—there the pictures were made and at the time they were made," the Division Administrator said. "It is interesting to note that, even at this time of emphasized interest in pictures, everyponent of some corrective step is quick to declare against government censorship. I myself do not believe in such a remedy, because I know that you cannot legislate morality. Self-regulation and education, under powerful and virile leadership, are the only effective mediums."

Jordon Loses Last Appeal In Alabama Bribe Sentence

Elmer D. Jordon, former Alabama state senator from Gadsden, convicted in 1932 on a charge of soliciting a $250 bribe from Lee Castleberry, local theatre manager, last week lost his final appeal before the state supreme court, and must begin serving his two to and one-half year prison term within 15 days.

Ed Berry, a Fox Unit Manager, Killed in Crash

Ed Berry, 43, unit business manager for Fox, and a half-brother of Al and Ray Rockett, died at the Cedars of Lebanon Hospital, Hollywood, early this week, of injuries sustained in an automobile accident at Bridgeport, Cal., last Saturday night. He is survived by his widow.

Ward Robertson Dead

Ward C. Robertson, 60, in the theatre business for Mr. Fox in Kansas City for 27 years, and former manager for Fox Midwest in Kansas, died last week in Kansas City.
THE CAMERA REPORTS

HEAD DISTRIBUTING COMPANY. New associates and executives of First Division. The associates are William Fiske III (front, left) and Nicholas Ludington (rear, left), shown with John Curtis (front, right) and Harry H. Thomas, president.

REWARDED. For success in recent roles: Bette Davis (above), assigned feminine lead in Warners' "Bordertown"; and Anita Louise (below), given long-term Warner contract.

WANNA BUY A DUCK? That silly citizen, Joe Penner, as he arrived the other day in New York from Hollywood, accompanied by Mrs. Penner, following completion of his role in Paramount's "College Rhythm," in which he is starred.

EXPLOITATION PLAQUE. As James M. Totman, manager of the Warner theatre in Erie, Pa., was presented the Quigley Award for September at a ceremony before annual banquet of Pittsburgh Variety Club. Left to right: Regis Toomey, RKO star; Tom Fordham, Warner district manager; Louis Nizer, Bert Wheeler, RKO star; Totman, Harry M. Kalmine, director Pittsburgh zone for Warners; Joe E. Brown, Warner star, who made the presentation; Joseph Bernhard, Warner general manager; "Rip" Collins of St. Louis Cardinals; William Rogers, of the MGM sales staff. The winning campaign was on Warners' "Dames."
FIGURED TO WIN. Was Madge Frazer (below), victor in tests conducted by Busby Berkeley for his dance numbers in Warner musical productions.

WITHHOLDING COMMENT. For the duration of a vacation thus begun by Pete Smith, commentator in MGM short subjects, upon his arrival in New York with Mrs. Smith. The latest Smith gag barrage is "Donkey Baseball."

RETURN FROM EUROPE. John Cromwell, RKO Radio director (he did "The Fountain," new Ann Harding success), arriving in New York with Mrs. Cromwell (Kay Johnson, screen player), ending a vacation spent in Europe.

WOMAN NAMED PRODUCER. Dorothy Arzner, for many years a leading director, who has been placed under contract by Columbia as associate producer and director. Her first assignment is the supervision of "Maid of Honor," which will be a picturization of the Cosmopolitan story of the same title, later published in book firm, by Katharine Brush.

AT FILM GOLF TOURNAMENT. A few of filmdom's links enthusiasts who competed in the Philadelphia Exhibitors' Annual Golf Tournament. Shown are (front) S. Charles Einfield, Warner advertising director; Joe Hazan, Mitchell May, H. M. Warner, head of Warner Brothers; (rear) Sam Sax, Al Levy, Al Manheimer, Charles Segall, state MPTO head. (Photo courtesy Jay Emanuel)
22 CIVIC GROUPS DENY INTIMATED COMMITMENT TO SHORT'S PROGRAM

Delegates Did Not "Agree Upon Statement of Policies" Calling for Legislative Drive Against Films, Executives Say

Cracking pyrotechnics this week burst about the crown of the Motion Picture Research Council’s gray-haired executive director, Dr. William Harrison Short, as the heads of 22 organizations flintly denied that he had been given any authority to release, as he did ten days ago, a statement to New York’s film trade and daily press so worded that it was widely construed as indicating that these national bodies had given their official sanction to the Council’s “new” program and would actively support its congressional legislative campaign against the motion picture industry.

Says Statement Was “Agreed Upon”

The press had been given the following announcement through the Council’s “bureau of public enlightenment,” presided over by Herbert S. Houston, in connection with a conference held at the American Museum of Natural History in New York the last week in September, sponsored by the Council: “A statement of national policies in motion pictures agreed upon by representatives of 35 national organizations was made public yesterday (Oct. 3) by the Motion Picture Research Council of 366 Madison Avenue, New York, simultaneously with the mailing of them to the presidents of the associated organizations.” The release also quoted Dr. Ben D. Wood, of Columbia University, who presided, as saying the 35 organizations in all probability would adopt the Council’s “new” program, although this was not binding.

“The associated organizations” referred to in the Council’s publicity release were, presumably, those 35 bodies represented by delegates of whom at least 22, it now appears, had no authority to commit their groups to any plan of the Council.

The 35 are:

- Adult Education Association
- American Association of University Women
- American Jewish Congress
- American Legion
- American Museum of Natural History
- Big Brothers and Big Sisters Foundation
- Boy Scouts of America
- B’nai B’rith
- Catholic Boys Brigade of the United States
- Catholic Daughters of America
- Child Welfare League of America
- Federal Council of Churches
- Federal Motion Picture Council
- General Federation of Women’s Clubs
- Girl Scouts
- Institute of Geographical Exploration
- International Association of Lions Clubs
- International Dental Health Foundation
- International Federation of Catholic American Marist League for Motion Pictures
- Massachusetts Civic League
- National Association of Junior Leagues of America
- National Congress of Parents and Teachers
- National Council of Teachers of English
- National Council of Women of the United States
- National Council of Jewish Women
- National Council of Young Women’s Christian Association
- National Education Association
- National Federation of Business and Professional Women’s Clubs
- National Probation Association
- National Women’s Trade Union League of America
- Russell Sage Foundation
- Scout Movement: American Boy Scouts of America
- United Synagogue
- Women’s Division of the National Council of the Young Women’s Christian Association
- Motion Picture Research Council

Most Deny Commitments

The Council’s press release also stated bluntly that the delegates had sponsored a statement declaring against compulsory block booking and blind selling and had agreed to a provision for a legal committee to draft a bill for introduction into the next congress “forbidding these trade practices.”

Most of the 35 organizations denied participation in the Council’s conference in any way other than as interested observers. They declared that their delegates had been sent solely as individuals with no authority to make decisions for the groups they represented.

The following symposium conducted by the Herald represents that carefully expressed opinion of executives of these organizations in respect to the impression created by the Council’s announcement:

American Association for Adult Education:
(Morris A. Cartwright, Director)
“As far as this association is concerned there is no commitment one way or another to the Research Council’s program. The conference in question included those persons who had been officially invited and those delegates who had been asked to come as interested observers. This association did not commit itself to the Council’s program nor is it associated with the Council in any way.”

American Museum of Natural History:
(F. Truett Davison, President)
“There were no official delegates of the Museum at the conference, although it was held, at our invitation, at the Museum itself. The Council should be very careful before sending out such publicity.”

American Jewish Congress:
(Bernard S. Deutsch, President)
“So far as we are aware, we have never had anything to do with the Motion Picture Research Council nor with the industry itself. There were no delegates to the conference.”

Big Brother and Sister Federation, Inc.:
(Rowland Sheldon, Executive Secretary)
“We had no official delegate at the conference mentioned. We do not believe this organization would take a stand on anything like this.”

Big Brother Movement:
(Jon H. McCoy, General Secretary)
“No delegates from this organization attended the conference, nor have we any knowledge of Short other than hearsay.”

The Big Sisters (Protestant):
(Ethel Morrey, Executive Director)
“The Research Council is not known to this organization.”

Boy Scouts of America:
(James E. West, Chief Scout)
“We agreed to take over a number of questionnaires regarding the different types of motion pictures preferred. These were given to some Eagle Scouts to answer. That is the extent of our organized support of the Council to date.”

Federal Council of Churches of Christ in America:
(Dr. Samuel McC. Caver, General Secretary)
“As far as we are concerned in this matter we declined to go to the conference but they did not commit the Federal Council of Churches to the Research Council’s program. We are, however, supporting the general move-
DENY ENDORSING RESEARCH PLANS

(Continued from preceding page)
ment against block booking and we have co-operated with the Legion of Decency in its campaign for public non-support of objectionable films."

\textit{National Board of the YWCA: (Anna Rice, General Secretary)}

"We will work out our own legislative program with respect to motion picture industry. It may coincide with that of the Council and it may not. Our delegate at the conference stated that the National Board of the YWCA approved the Council's program."

\textit{International Federation of Catholic Alumnae: (Mrs. Phillip A. Brennan, President)}

"I know nothing of such a statement. The Federation has not committed itself to anything in respect to motion pictures."

\textit{National Council, YMCA: (George J. Zehrnng, Director, Motion Picture Bureau)}

"We had an unofficial observer at the meeting, but Dr. Short has the right to issue such a statement. Individual delegates of these various organizations had no authority to bind their groups to the Council's program. The thing that strikes us is that Dr. Short has no real program, and if he did, he does not appear to have any machinery to make it work."

\textit{National Council of Jewish Women: (Mrs. Mary G. Schonberg, Executive Sec'y)}

"Mr. Short exceeded himself in this announcement. We considered it extremely meretricious publicity and so we informed the Council. We are definitely not one of the organizations allegedly endorsing this program. As a matter of fact, we do not even know whether the program is good or not."

\textit{National Council of Women: (Lena Madesin Phillips, President)}

"The invitations, which were issued under the name of Mrs. Grace Coolidge, stated that no decisions were expected to be made by the delegates to the conference. This publicity is, therefore, very surprising. No delegate had authority to make decisions for the organization."

\textit{Junior Leagues of America, Inc.: (Mrs. DeF. Van Slyke, Executive Director)}

"None of our delegates voted on anything. We are an absolutely non-committal organization and we do not participate in legislative activities of any sort or description. The Research Council has no right to send out statements of this sort as official publicity."

\textit{National Federation of Business & Professional Women's Clubs: (Emily R. Kuchnab, Executive Secretary)}

"Our delegates did not take any official stand at the conference. We are not committed to the Council's program."

\textit{National Education Association: (J. W. Crabtree, Secretary)}

"The matter has not been presented for specific action to the Association. I have personally encouraged the Research Council and its investigations, being anxious for any reform that would make the industry more safe for the children of America. My only regret is that the industry itself is not taking the lead in investigations and research in this field. There has been no activity on our part to destroy"

\textit{National Probation Association: (Charles L. Chute, Executive Director)}

"We were voting to get a consensus of opinion, but we were voting as individuals, after which reports were to be made to the executive board of the organization. We did not, however, express ourselves officially with respect to the Council's program."

\textit{National Congress of Parents and Teachers: (Mrs. B. F. Langworthy, President)}

"The action taken by the Motion Picture Research Council was to be confined within the motion picture industry, but as an aid to their own avowed wish to improve the films. We believe the abolishment of blind and block booking will go far toward helping attain that goal."

\textit{General Federation of Women's Clubs: (Mrs. Grace Morrison Poole, President)}

"The Federation has not given endorsement to the plan of the Motion Picture Research Council and does not participate in initiating legislation on any question."

\textit{Institute of Geographical Exploration, Harvard University: (Wild Arnold, Executive Director)}

"Any use of my name or that of my organization by Dr. William Short is entirely unauthorized in any connection. I am perfectly able to speak for myself. I have nothing against the motion picture industry, which I regard as having great educational possibilities."

\textit{International Dental Health Foundation for Children: (Dr. Louise C. Ball, President)}

"The Foundation's delegate was not there when the final vote was taken. Being present at the conference, we were committig our organizations."

\textit{Russell Sage Foundation: (Lee F. Hanner, Director)}

"It is untrue as regards us. The Alliance, which is representative of the Council's tactics, it is too bad. It is dangerous to go to such meetings."

\textit{Southern Women's Educational Alliance: (Miss Orie Latham Hatcher, President, Richmond, Va.)}

"We understood that the conference, while inviting representatives of individual organizations, did not commit the organizations represented. The Alliance has never participated in any legislative campaigns and any change of general policy would have to depend upon the decision of our national board."

\textit{Most Others Outside City}

Of the organization officials who could not be reached for statements, most have headquarters outside City.

"The recent meeting of the Motion Picture Research Council was not only interesting but should prove of value in the promotion of the objectives of the Council's work," Kathryn McNally, director of the American Association of University Women, wrote to Dr. Short today.

The National Congress of Parents and Teachers is sponsoring plans to ask that a federal commissioner be appointed to represent the consumer public at the point of production and to seek governmental supervision of motion picture distribution. A plea to this effect was made this week at Columbus as delegates to the Ohio convention of the Council met in convention.

"We have organized in the past and help the movies while they have exploited our children, and the time has come to quit," declared Mrs. Robbins Gilman, permanent chairman of the organization.

\textit{And the Fashion Show}

In New York, Dr. Short, aided and abetted by a seemingly limitless number of New York's glittering socialites, was holding a fashion show. "The Diary of a Deb," to raise money for the Council. The show was put on in the ballroom of the Ritz-Carlton and was attended by a fashionable throng eagerly bent upon moral uplift of the motion picture and study of backless evening gowns.

Invitations to the Council's social function were couched in a language obviously peculiar to New York's "debbies." Whether James G.  

(Continued on page 20, column 1)
MERRILY WE ROLL ALONG

The new play by George S. Kaufman and Moss Hart (Sam H. Harris, producing), "Merrily We Roll Along," is the big sensation of the new season.

As a picture, it will call for the biggest all-star cast ever assembled in Hollywood. But to make it a tremendous success (like "Grand Hotel" and "Dinner at Eight"—and "Merrily We Roll Along" is a better play than either of these) from a box-office angle will require a lot of head-scratching, conferring and 3 a.m. huddles.

For this play is played backward—from 1934 to 1916. Just how far will the picture audiences stand for this new technique? It is not a series of "flash-backs," as we had in the old silent days. It is, literally, a bitterly humorous and tragically ironic play that begins with the climax and ends with the banal, quiet beginning.

Psychologically, "Merrily We Roll Along" is true. For our memories and the explanation of why things happen to anybody naturally run to what happened in our yesterdays. Still, the night I was present, people walked out, muttering, "I don't understand it!"

If the picture producer who buys this work plays it straight it will be a somewhat commonplace story. Played as it is, it is a fine, original piece of work: a paradox, but a fact.

"Merrily We Roll Along" is a great play just because the whole tragedy is looked at from a standpoint of Why am I what I am? This has been said around and Richard Niles (Kenneth McKenna), a successful, fashionable, very wealthy American playwright.

The first scene (there are nine) is in his home on Long Island. He is 40. It's a birthday party, with a great crowd of fashionable and artistic roisterers. The scene ends by Richard's wife (Jessie Royce Landis), an actress who made him, throwing acid in the face of the leading lady in his play. This is in 1934.

Then forward we go down the years—1927, 1926, 1925, 1924, 1923, 1922, 1918, 1916, and we see how these characters rose and rotted. It is a master story of broken ideals, marital infidelities, run-parties, divorces, obsequious spine-curving in order to "get there," smeared and shattered romances.

The last scene is laid in a college chapel in 1916. Richard Niles, at 22, is expounding the Gospel of the Ideal in his valedictory. The audience has just sat through two hours of how this Ideal tobogganed into Success, Praise, Hero-Worship—and acid throwing.

George S. Kaufman and Hart have made every minute count: romance, comedy, tragedy, satire, biting dialogue—the pathos of what-you-are and what-you-once-hoped-to-be, and the dirty road Upward.

"Merrily We Roll Along" is an up-to-date Morality Play.

Picture value (if the public takes to the reverse-gear stunt), 100 per cent.

DREAM CHILD

"Dream Child," written by the prolific J. C. Nugent (Abert Ingalls, Jr., and the Westport Country Playhouse, producing), is the sanest, most genuinely hilarious and best constructed comedy that we have had this season.

As a picture product it will register big because it is for the middle-class trade, the solid homosperm brain, the forthright-laughter crowd.

That is not all. Here is a comedy of small-town people, with New York for environment in the second act, that is psychologically plausible. It is so exquisitely balanced and nuanced, so sensitive to everyday lives, that the deep heartache that it causes is neighbor to the tear. And that is a rare feat, both on stage and screen: to make you laugh with a gulp in your throat.

A whole garden of flowers to J. C. Nugent. Here, in this play, this veteran trooper becomes the finest comedian of the home-brew type that Broadway has known in years.

He is a master craftsman at producing ludicrous and pathetic effects with a cough, a curious lurching angle of the body, the weighted reading of his lines, a crook of his pudgy finger.

Of course he builds his parts to suit himself, but even this is useless unless a man's gifts are greater than the role, which is the case in Nugent's "King Tut." Jones, of Eastville, N. J. It is a masterpiece of comic pathos.

"Tut," as he is called, is a welldo-reading realtor who hates the whole routine business game.

But there is Bob Jones, his son (Alan Bunce). He, too, an architect—is becoming, and is going to marry the local banker's dried-in-the-mazauna daughter.

Now "Tut" secretly dreams of living his lost rowdy life through Bob. So he hires the lad to run-down but decent old Peurisone in Greenwich Village that once upon a time, in "King Tut's" youthful days, entertained Salvani, Booth, Irving, etc.

In this house Bob meets a "modern paintress," who wants a child but no husband. The very first week she and Bob have an affair.

The "paintress" skips out one day. She's trying her eugenics on Bob.

Four years after—back in Eastville, Bob is married to the banker's daughter. The "paintress" comes to see him—just in from Paris.

She reveals to the father only that there is a baby in Paris and that her ideas were all wrong. She should have married Bob.

Tut is secretly overjoyed. Bob has been the real old devil that he wanted to be—and so Tut is off to Paris.

This unusually fine comedy made a hit without the aid of the carriage trade or the proletariat from Union Square—hurray! Picture value, 90 per cent.

SMALL MIRACLE

Producers, line up for a big buy. Exhibitors, get your box-offices ready for a big smash.

"Small Miracle" is the first sure-fire crook melodrama offering of the season on the speaking stage.

This is no more open to dispute than Vic McLaglen's fist in a gamblers' dispute.

"Small Miracle" is by Norman Krasna. George Abbott—who should stick to putting on shows and not acting in them—did the staging, a cory job. Courtney Burr, of "Sailor Beware!" fame, did the producing.

The play is an oblique combination of "Grand Hotel" and "Broadway." It is laid in the spacious lobby—between the acts and during the progress of a musical show—in the Forty-third Street Theatre. The characters—and there are twenty-five of them—come and go between the lobby and the performance (which will of course appear in the picture). All of these characters have some slight story to tell, as in "Grand Hotel."

There is a slow beginning in the first act in order to plant all the characters and the budding dramatic situation. Beginning with the second act the speed is gradually accelerated, until from the third act on things happen so fast that eye and ear can hardly follow.

Tony Mako (played superbly by Joseph Spurin-Callegia, who has immediately become the Big Noise of Broadway) is being taken to Colorado to be hanged. He is handicapped to an engaging detective. They have four hours to train-time, so they see a show.

The character of Tony is sentimental, revengeful, desperate. He gives five hundred dollars to the detective for the latter's child ("a great girl, a crooked warden get it?") makes a getaway in the lavatory, returns to the lobby while they are hunting him outside, and kills the squealer he is after, whom he had lured with a fake phone call.

Tony is killed on the stairs by the detective under the blare and jazz of the show.

The second episode centers around a hat-check boy, who is being bailed for two hundred dollars by a coattail girl, who makes him believe she must have an "opera-

tion."

This girl is the wife of the squealer that Tony is after. The boy steals a pin (to get the money) from a woman's coat. This woman is in the theatre with a man not her husband (third sub-plot).

Now, the boy is loved by a girl who is a file-clerk in the office of this husband whom the lady is cheating. He is sweet on her, and the two girls have his way at a neighboring hotel to get the two hundred dollars for the boy she loves.

When she returns to the lobby she discovers that her act had been unnecessary. Circumstances had freed her lover and the curtain goes down on her great grief.

It is grand entertainment—no more.

Picture value, 100 per cent.
THE BOX OFFICE CHAMPIONS FOR SEPTEMBER


Ritchey Export Corp.  
To Distribute in U. S.

Norton V. Ritchey, director of Ritchey International Corporation, exporters of American films, including Monogram product, this week announced his company henceforth will distribute foreign films in the United States, in addition to exporting. Contracts already have been closed with Leon Garganoff of Lianofilm, Paris, for distribution of "The Battle," with Charles Boyer and Merle Oberon. This is an English talking version, produced in Paris.

Houses under 800  
To Pay Music Tax  
Of Nickel a Seat

Acceptance last week by both exhibitors and the American Society of Composers, Authors and Publishers of a modified schedule of rates to be paid by theatres for a license to reproduce copyrighted music of ASCAP members brought an almost immediate end to the verbal denunciations by exhibitors in the field of the Society's previous rate policy. The peacefulness spread further when it became known after the modification had been accepted that theatres paying less than 800 persons and operating three or less days a week will pay ASCAP only five cents a year for each seat. Other phases of the new schedule provide that:

Theatres seating 800 or less and operating more than three days will continue to pay the old rate of 10 cents a seat annually—a maximum of $80 for the largest theatre in this group.

Theatres seating between 801 and 1,599 will pay 15 cents a seat annually, or $120.15 for the smallest and $239.85 for the largest theatres in this group, the new rates resulting in a 33.3 per cent increase over the old rates of 10 cents.

Theatres seating 1,600 and more will pay 20 cents a seat annually, which is equivalent to $160 for the smallest theatre in this group and $550 for the structure seating 5,500, this rate representing a 100 per cent increase.

However, it remains for each exhibitor and each circuit to negotiate a new license under these terms on an individual basis, The Exhibitors' Emergency Committee which obtained the new schedule from ASCAP did not necessarily commit the individual theatre operators.

Frank Lloyd Now  
Academy President

Frank Lloyd was named last week to succeed J. T. Reed as president of the Academy of Motion Picture Arts and Sciences on the Coast at a continued meeting of the board of governors and executive committee. Warner Baxter was elected first vice-president, to succeed Howard J. Green, and Howard Estabrook was selected to succeed Lewis Stone as second vice-president. Nathan Levinson was elected secretary, as successor to Frank Capra. William Sistrom was reelected treasurer, and Don Geshill was continued as executive secretary and William Conklin as chairman of the actor-producer relations committee.

A code for first assistant directors was adopted. Already ratified by seven major producers, it provides for the payment of a bonus of one week's pay between pictures for overtime on a preceding picture.

A note of optimism characterized the meeting, with the expression of opinion that the Academy is destined to resume its former recognized position. It was revealed that since the arbitration department of the Academy was established in 1931, a total of $112,000 has been paid by studios in claims handled through the Academy. Independents, as well as members of the Motion Picture Producers' Association, have made use of the producer-actor relations office in settling claims out of court.

Files Action on  
Color Processes

Leon F. Douglas, inventor, has brought a $20,000,000 suit in United States district court, San Francisco, claiming all present color films, including Technicolor, are infringements of patents he applied for in 1916 and obtained in 1918 and 1923.

The suit is indicated as preliminary to other suits to be filed against Technicolor, Paramount, Walt Disney Productions, and others, according to Charles E. Townsend and William A. Lottis, attorneys for Mr. Douglas.

According to the suit filed for Mr. Douglas, he began experimenting with color films in 1912, making his first patent application four years later. The processes now used by Paramount, Fox and Technicolor, he claims, are based on principles which he discovered. Mr. Douglas says he owns approximately 50 patents, some not involving color films. He was one of the organizers of Victor Talking Machine Company. His inventions include one making submarine pictures possible, he claims.

It is intended that the film process he made color film with Douglas Fairbanks, Mary Pickford and Charlie Chaplin which was used in a Red Cross drive. His principle, he says, is based on the use of two prisms, one filtering red light rays onto film and the other green rays. From the two negatives thus obtained, a positive print is made on film treated with emulsion on both sides, one for the red and the other for the green tones.
NRA Writes Own Assessment Plan
New Rates Scheduled To Be Effective October 30; Dropping Lease Clause Voted

The NRA at Washington this week approved a new schedule of code assessments for the two main branches of the industry, producers-distributors, and exhibitors, and announced that objections to those schedules may be filed up to October 30, when they will become effective unless substantial opposition has been expressed from within the industry.

The new schedules were arrived at after several factions in the industry had raised objection to previous rates of assessment as determined by the Code Authority. These new schedules were approved by the NRA on Wednesday, and made public after conferences between William F. Farnsworth, deputy director of the code Article 1-E. Part S, Bareford, of Warner Brothers, representing the industry.

The new schedule of assessments for the producer-distributor branch follows:

In all instances the assessment will be $120; between $12,000 and $25,000, $142.50; between $25,000 and $50,000, $215; between $50,000 and $100,000, $350; $100,000 to $250,000, $700; $250,000 to $500,000, $1,500; $500,000 to $1,000,000, $2,000; $1,000,000 to $2,500,000, $3,200; $2,500,000 to $5,000,000, $6,250; $5,000,000 to $10,000,000, $12,000; $10,000,000 to $15,000,000, $17,500; $15,000,000 to $20,000,000, $20,000; over $20,000,000, $23,000.

These assessments are based on the gross domestic revenue for the full calendar year.

The exhibitor schedule, which is based on the last half of the calendar year and on population, is charged, within each population classification, on run and capacity of the theatre.

The schedule is as follows:

In cities with a population under 10,000, assessment under $300, the assessment is $5; capacity over 500, $8; 10,000 to 25,000, $6 and $9; 25,000 to 100,000, $9 and $12; 100,000 to 300,000, $12 and $18; $300,000 to 500,000 $15 and $21; 500,000 to 700,000, $16, $18 and $24; 700,000 to 1,000,000, $20, $21, $36 and $52; over 1,000,000, $16, $18, $24, $48 and $60.

It was announced that 8,349 exhibitors are covered by the schedule, which, it is estimated, will bring in a revenue of $88,904.

Leasing Clause Removal Asked

The Code Authority this week voted to remove the code provisions of the leasing clause, Section 6, or the leasing clause. The resolution was sent to Division Administrator Sol A. Rosenblatt for approval, following which the code will be amended in accordance with its terms.

Major distributors for some time have maintained that decision on leases by the Code Authority could not be done under the NRA because the clause had not sufficient scope.

Independents, however, are of the opinion the clause was put into the code to protect the small exhibitor from "having his theatre taken away during the last few months of a lease." They plan to carry their case to Washington at a public hearing to be set by Mr. Rosenblatt.

Theatre not in competitive zones cannot have protection over one another, the Code Authority ruled last week, after considerable discussion. Some members held, for example, could have clearance over theatres in zone "I" provided the proximity warranted it. This was vetoed, however, and the original plans remain.

The Chicago clearance and zoning schedule was turned back to the local board last week on the grounds that it did not conform with any known principle for setting up schedules.

Other Code Authority actions were:

Reversal of decision of the Boston grievance board dismissing an overcharging complaint brought by the Coolidge Corner Theatre, Brookline, Mass., against the Capitol and Allston theatres, Allston, ordering the Coolidge Corner in a zone separate from the Capitol, Allston and Egyptian.

Affirmation of Kansas City grievance board decision ordering the banishment of "hank nights" by the Colonial, Southtown, Roanoke and Westport theatres, on complaint of the Lincoln theatre.

Affirmation of an Atlanta grievance board ruling in dismissing an overbilling complaint filed by the American, Park, Ritz, Rivoli, Bijou, Benito and Cameo theatres against the Rivoli, State and Rialto theatres, all of Chattanooga.

The Code Authority reported a cash balance of $13,281, September 30, and receipts of $68,900 from producers and distributors and $82,419 from exhibitors.

A public hearing was postponed at Washington until October 31. Edwin J. Loeb, Hollywood producers' representative, was in New York conferring with executives.

NRA announced that foreign films must follow American NRA film regulations.

Variety Club Has A Rousing Affair

In the atmosphere of a circus, with sawdust, sideshows, and all the rest the sixth annual Variety Club banquet was held last week at the Westinghouse Hotel in Pittsburgh, with more than 900 in attendance. The banquet honored Harry Goldstein, Paramount Cleveland district manager, and Harry M. Kalmine, Pittsburgh-Warner theatre zone manager, outgoing Chief Barker. The incoming Chief Barker, Mike Cullen, was also among those honored.

More than 40 well known stage, screen and radio stars appeared on the entertainment program, with six bands supplying dance music, but fortunately not all at one time.

John H. Harris, national Chief Barker, was general chairman of the banquet committee. Rosey Rowswell acted as master of ceremonies and Johnny Perkins served as ringmaster for the lengthy show.

Among the speakers were Joe E. Brown, Louis Nizer, John B. Kennedy, Bert Wheeler, Roy Atwill, Jock Sutherland, Regis Toomey, "The Rip" and the St. Louis Cardinals, Sol A. Rosenblatt.

In conjunction with the affair the Quigley Award for September was presented to James M. Totman, manager of the Warner theatre in Pitts., by Joe E. Brown, Warner star. Details of the presentation appear in the Managers' Round Table department.
**Quittner Setstle:**

**Other Actions Up**

Charges that delay in handling claims filed against Paramount Publix were obstructing company reorganization brought assertion last week from Root, Clark, Buckman, Ballantine attorneys for the trustees that reorganization "at the earliest practicable date" would be to the best interests of all stockholders and creditors.

The charge of delays was made by Saul E. Schuman, the minority Paramount bondholders' group, and was embodied in a letter to the trustees requesting information as to the current status of creditors' claims.

The trustees, through their counsel, denied the charge and declared that "notwithstanding the favorable operations of the company under the trusteeship the earliest possible reorganization is advisable and that reason the trustees have treated the subject of claims as one of first importance."

**Status of $297,000,000 Claims**

Accompanying the letter to Mr. Rogers was a summary of the current status of the $297,000,000 claims filed against Paramount in the bankruptcy and reorganization proceedings, this period for filing which expired September 15. Since then the claim of $178,000,000 of Paramount Broadway bondholders has been reduced to $144,000,000, and with eliminations of duplicate claims the total claims against the corporation have been further reduced to $154,000,000. Of this latter amount, $13,000,000 represents only slightly more than $50,000,000 is regarded as being provable and filed in proper amount. More than $4,000,000 of claims in this category are those of Paramount subsidiaries filed against the parent company, and they with others of a similar type can be made part of a plan of reorganization.

The trustees' report stated that less than $3,000,000 of claims remain to be investigated by the trustees, $1,500,000 of this amount represents the claim of Stanley Company, which the report believed to be "without merit." In addition, more than $50,000,000 of claims are being negotiated under settlement plans that will greatly reduce their amount, it was said.

**Quittner Case Settled**

 Paramount now is negotiating settlements of all anti-trust litigation pending against the company, the trustees' report revealed. Included among such negotiations are the action of A.B. Monand of Oklahoma for $4,900,000, and E.M. Loew, Boston, for $5,099,000.

The Joseph Quittner action for triple damages of $3,500,000, which has been drawn out over a period of many years, was settled Friday for $10,000, and contracts were exchanged the following day. The plaintiff, Joseph Quittner, does not consider the settlement satisfactory, it is reported, but approved the terms in order to end the litigation. His father, the late Earl W. Quittner, was the original plaintiff.

An examination of present and former executives and department heads of Paramount concerning the conduct of the company's business prior to bankruptcy, the causes of its financial difficulties and its dealings with creditors was conducted by Mr. Quittner. Saturday before last, E. Joyce, sitting as special commissioner for the federal district court. Those listed for examination are Ralph A. Kohn, Jesse L. Lasky, Sam Dembow, Jr., Neil F. Agnew, William S. Paley, George W. Trendle, John H. Kunskey, Ekle J. Ludvig, A. John Michel, Norman Colyer, Edward A. Brown, Joseph E. MacDermott, Fred E. Mohnhardt, Marion Coles, Charles E. Hawthorne, Henry Anderson and Fred L. Metzler.

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**Fox Metropolitan Bid Is Rejected**

The new bid of $4,500,000 made last week by Hayden, Stone & Co., New York bankhouse, for the assets of Fox Metropolitan Playhouses was rejected Tuesday by the circuit's bondholders' committee due to dissatisfaction with terms.

That the offer was to be an investment move and contemplated continued operation of the circuit by Skouras and Rand lumber was considered likely, in that the bondholders' committee had submitted the bid to Skouras and Rand force with a proposal that the two operators consent to the drafting of new theatres operating contracts carrying provisions for cancellation in the event the Hayden, Stone negotiations were not consummated within 60 days after circuit reorganization.

The committee believes the long-term operating contracts held by Skouras and Rand force have consistently discouraged other theatre operators from bidding.

It is believed the financial house's offer contemplated a foreclosure on Fox Metropolitan assets and a reorganization of the circuit by the bondholders' committee, rather than a purchase of the bonds by Hayden, Stone and reorganization under their direction. Subsequent to foreclosure and reorganization by the committee, Hayden, Stone, may acquire Fox Metropolitan through an outright sale.

When the Loew-Warner joint bid for the circuit's assets was withdrawn late last summer the Fox Metropolitan bonds fell off from $40 to $30; after last week's developments they were quoted at $36 in the Saturday close.

An application for interim allowances aggregating $285,000 for services rendered during the Fox Metropolitan receivership was allowed in the amount of $150,000 by Judge Julian W. Mack in U.S. district court, New York, on Monday.

Irving Trust Co., as receiver, had applied for fees totaling $75,000; Walter Littlefield, receiver's counsel, $70,000; Beckman, Bogie & Clark, counsel for the Fox Metropolitan bondholders' committee, $50,000; for the Hanover Bank & Trust Co., trustee under the Fox Metropolitan indenture.

Hedged amounts by independent Fox Metropolitan bondholders, Judge Mack disallowed the Beckman, Bogie & Clark and Central Hanover Bank petitions, and reduced the Irving Trust allowance to $250 and the Littlefield allowance to $15,000. The fees cover a 10-month period preceding the circuit's petition for reorganization last August.

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**Bruce Returns to New York**

Robert C. Bruce arrived in New York this week with "Irish Melody," "Italian Caprice," "Mediterranean Songs" and "Barcarolle," the new three-color Technicolor "Musical Moods" which he made in Europe for Audio Productions. These films will be part of the series of 18 subjects which are now being released by First Division Exchanges.

**Marx Bros. Sign with MGM**

The Marx brothers—now only three in number since Zeppo went into the agency business—this week signed a contract with the Mother of God with the story is written for one picture, with an option for more.

**Jack Cohn Signs**

Jack Cohn, vice-president of Columbia Pictures, sailed for Europe aboard the Aegina Friday.
FOX FILM PRESENTS

AMERICA'S FIRST ACTOR IN A
SHOWMAN'S SPECIAL PRODUCED BY SHOWMEN FOR SHOWMEN
George M. Cohan is America's first actor. And its most successful showman. Because he knows what the public wants.

The public has paid exactly $93,824,762.75 to see his shows and whistle his songs; a staggering tribute to the genius of George M. Cohan, producer; playwright; song writer; director; actor; dancer; showman. But above all, in tribute to the Cohan personality.


This season he goes on the road. With "Ah! Wilderness." And also returns to the radio.

He will also be seen in one big picture for Harold B. Franklin. "Gambling." Based on his great stage success. He will be seen as the public wants to see him. As himself.
HAROLD B. FRANKLIN

The Man Who Knows What The Exhibitor Wants

The exhibitor knows what the exhibitor wants. Nobody better. And Harold B. Franklin is an exhibitor. He has operated more theatres than any man living. Paramount Circuit. Fox West Coast Circuit. RKO Circuit. Coast to coast. Shooting-galleries to Radio City.

Franklin has also gone into production. Plays. Pictures. On the stage he will present—in association with Arch Selwyn, Charles B. Cochran and Arthur Hopkins—these international stars: Elizabeth Bergner, Yvonne Printemps, Lucienne Boyer, Frances Starr, Eva La Gallienne.

On the screen, his first production through Fox Films, will be George M. Cohan in one of his greatest stage successes, "Gambling."

Cohan on the air, in drama, musical comedy, vaudeville, owes his success mainly to the Cohan personality. It's that personality, pure and unadulterated, that Franklin will present.

Cohan is a showman. Franklin is a showman. They're combining their showmanship to make a showmen's production. For showmen.
Sweet Home to George M. Cohan

and now

"LITTLE MILLIONAIRE"

"GAMBLING"

"HIT THE TRAIL HOLLIDAY"

"MIRACLE MAN"

"45 MINUTES FROM BROADWAY"

"SO THIS IS LONDON"

"YANKEE PRINCE"
FOX FILM PRESENTS:

8 MONTHS ON BROADWAY

12 MONTHS COAST-TO-COAST

DIRECTED BY ROWLAND V. LEE

COHAN COMEDY!
COHAN SPEED!
COHAN ROMANCE!
COHAN PUNCH!
GEORGE M. COHAN'S
MILE-A-MINUTE MYSTERY MELODRAMA!

BLING

AMERICA'S FIRST ACTOR

GEORGE M. COHAN

WITH

WYNNE GIBSON
DOROTHY BURGESS
AND A SUPERB SUPPORTING CAST

HAROLD B. FRANKLIN Production
TO MY FELLOW EXHIBITORS

A lifetime of effort in the operation of theatres has gone into the presentation of George M. Cohan in "Gambling."

It’s my belief that exhibitors know plenty about pictures — and I’ve tried to translate that belief into action.

George M. Cohan in "Gambling" is the result. Mr. Cohan is a showman. We’ve tried to make a showmen’s picture for showmen. For you.

It was made to measure up to Sidney Kent’s most exacting standards.

We have made it for the box-office. Because any box-office in America is home sweet home to George M. Cohan.

Yours for the box-office

[Signature]

Printed in U.S.
Cable dispatches from Peking tell us that Metro's production unit, on location shooting atmosphere in China for Pearl Buck's "Good Earth," is daily experiencing the inconvenient and expensive reactions of horror that the Chinese prophet's problems have for the economic realities in their country. Typical of how these realities are thrown on the ash-heap of ignored truths, is the treatment by the Chinese of one of the large crowd scenes. China's people are the most poverty-stricken in the world. Only the few well-fed also are well shod. Most of China's population of 400,000,000 children and young and old, go barefoot, many in rags. Yet, when the Metro cameraman from Hollywood wanted to film some huge crowds in Peking the authorities, with that city pride of some of our own Chambers of Commerce, demanded that MGM buy shoes and new, clean clothes for everyone so that they would look well-dressed.

Another striking example was given in the treatment of the book's scene in which bandits attack the town in which Wang Lung is working as a ricksha coolie, enabling his wife to steal the jewels which set them on the high road to land and wealth.

Under the tutelage of Chinese mentors this scene has been transformed into a triumphant entry by Generalissimo Chiang Kai-shek's army into that town to free the people of their chains. But, then, may they not be trying to hide the stark realities in this instance. Someone may have remembered an earlier American invasion when the United States Marines arrived just in the nick of time to effect the rescue.

Cats by the hundred swooped down on Carl Laemmle's motion picture plant at Universal City, Los Angeles, other morning for a fish feast. Some $600 worth of denizens from the briny deep—five tons of "em—had been hurried and tossed around on a "Night Life of the Gods" set a la Mack Sennett pie fashion by some 300 extras for a scene.

There was salmon, and barracuda, sword fish and mackerel, bass and tuna, halibut and whatnot. When the sun finally hit them habitation became pretty difficult around the studio.

Hollywood's newly acquired zest for the old-fashioned "treasure hunt," in which the players are assigned to bring back certain designated articles from different places, is proving to be a first-class thorn in the side of the movie colony's best known picture folk. The nifty "hunters" talk at nothing. One gang of strangers stormed Joan Crawford's place the other two a.m. demanding her "left garret." Young Joan compromised. She gave them a handkerchief with her initials embroidered on it.

The smooth-working Warner brothers were not always together in business. Once they were competitors, Major Albert working for Swift and Company, packers, Harry Morris Warner for Armour.

Gertrude Meriam, assistant to A. Mike Vosel in the "Managers' Round Table" department of this publication, has a bright young son of 14 years who is already evidencing quite some interest in things civic in which he takes part.

"Say, mom, what ever happened to Mae West's "I Ain't No Sin?"" asked Jimmy at dinner the other evening.

"They changed it to Belle of the Nineties," she replied.

"Why?" queried the young lad, "because it is grammatically incorrect to say 'ain't'!"

PAGING SI SEALDER

Ted Schlosser writes us about the guessing contest that he staged during the week at his Vernon theatre at Monnt Vernon in Kentucky. It was part of the exploitation for Metro's "Treasure Island." In the lobby stood a table holding a large sealed bottle full of pennies. Part of the copy on the card mentioned that "Free Tickets for Treasure Island" were among the awards.

Strolling leisurely through the lobby last Sunday afternoon, Ted approached a patron who appeared to be puzzled.

"May I help you?" be inquired solicitously.

"Yes, thank you," replied the customer, "Tell me, please, where the b— is this Treasure Island place, and if I win a prize what railroad will I take to get there?"

The Quaker City organization of exhibitors known as the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and the comparatively new offshoot known as the Independent Exhibitors of Pennsylvania are at the moment engaged in a public exchange of most vitriolic correspondence, which is beginning to assume the proportions of an exhibitor organization battle of the kind we knew in the merry days of Sydney Cohen and of "Fighting Al" Steffies, who, by the way, has retired to the comparative quiet of exhibiting motion pictures in his native Minnesotapolis.

Charges and counter charges are being hurled, varying from claims of misconduct in office of those in charge to wholesale misrepresentations of the exhibitors' problems. The fight has been getting hotter by the hour. On the weekend it reached really serious proportions when David Barrist, president of the IEPA, sent to Charles Segall, president of the MPTO, a "private" letter—crypted for the press—in which, among other things, Mr. Barrist warned Mr. Segall that "people who live in glass houses should throw only rubber balls."

Irvign Hoffman tells the story on Papa Marx, the late daddy of Artius, Julius, Leonard and Herbert (Harpo, Grouch, Chico, Zeppo) of the time, not long ago, when the elder Marx had been listening several hours to Gregory Ratoff and his pronounced accent at a party.

Finally, he was able to corner Gregory alone and said:

"Mister Ratoff, I'd like to ask you a question, please.

"Go right ahd, my friend," encouraged Ratoff.

"You don't come from this country, eh?"

"No, I'm from London."

"I see. Are you German?"

"No."

"Are you French?"

Another "No."

"Are you Austrian?"

"No."

"Then what nationality are you?"

"I'm Russian."

"Russian, heh?" said Marx, "that's what I thought!"

Thirty years ago at this time there was a conference at a lawyer's office in the narrow street of Wall in New York's financial sector. Participated were the biggest guns of movie-dom, who, near the close, named the late Lewis J. Selznick and Samuel Rogers as ambassadors to the Capital on behalf of the motion picture industry and on an important mission. Arriving one chilly morning at Washington's Union Station the two proceeded directly to a suite in the Wardman Park hotel where they met for the first time the late Warren G. Harding, the most efficient postmaster general in the person of Will H. Hays. Mr. Hays had been injured in a train wreck and was recovering under treatment.

Mr. Selznick and Mr. Rogers, who is now practicing motion picture law on his own, bore with them a roundrobin inviting the "General" to the leadership of the industry. There were some touching phrases in that document, "... and are striving to have the industry the consideration and dignity to which it is justly entitled, and proper representation before the people of this country. ..." "We feel that our industry requires further careful building and a constructive policy of progress. ..."

"One important passage read: 'The compensation we are prepared to pay is one hundred thousand dollars a year under a commitment satisfactory to you, for a period of three years.'"

Signed on the document were the names of Alolph Zuckor of Famous Players, William Fox, Samuel Goldwyn, W. E. Aitkinson of Metropolitan, Morris Kohn of Realart, Rufus S. Cole of Robertson-Cole, Lewis J. Selznick, P. L. Warner of Triangle, and Robert S. Abrams of United Artists Corporation. There have been some changes since then.

Returning to that famous Wall Street in 1921 we overhear the name of Herbert Hoover offered as a candidate. Had not the majority held out for Hays we probably never would have heard that now famous classic: "Two chickens in every pot, a car in every garage."

The World Series baseball victory won by the St. Louis National League "Cardinals" gave Paramount-director A. H. All the right to toss six balls at the windows of the headquarters of a tycoon, who had selected the Detroit American League "Tigers." It was a "Dizzy" bet.

Headline in "Red" Kann's Motion Picture Daily:

NOT TO RESIGN NOW.

ASSERTS ROSENBLATT

Headline in Jack Alicoote's Film Daily, same day:

ROSENBLATT HINTS RESIGNATION FROM NRA

Paramount Publics Corporation has sent forth a notice to the press that Walter Wanger, their producer, has signed Peggy Conklin to a longest contract, containing nothing alluding to "morality, marriage, airplanes, horseback riding, swimming, or other events deemed risky by producers." The italics are ours. But, as a statement, the Wanger contract, with a woman has brains enough to gain stardom on the stage, and to distinguish herself as one of the most promising stars today, would be utterly nonsense to suppose that she could be silly enough to risk her reputation and her future in some ill-advised prank, risk or action.

By JAMES CUNNINGHAM
Program Is Set for Engineers' Meeting

Forty Papers Will Be Read at S.M.P.E. Fall Convention in New York, Oct. 29-Nov. 1

Two hundred motion picture technicians, engineers and equipment manufacturers and their guests will hear read at the fall convention of the Society of Motion Picture Engineers, this month, some 40 papers on the principal advancements made in the laboratory during the year in theatre and studio practices, photography and projection, lighting and developing and printing.

Election First Business

Convening at the Hotel Pennsylvania Monday morning, October 29, the members immediately will elect officers for 1935, following which there will be a general business and technical session to continue through to adjournment November 1.

Mrs. Frances Taylor Patterson, director of Photoplay appreciation of Columbia University, will be the guest speaker at a luncheon on the opening day. Photography will be the topic on that afternoon, and in the evening there will be a lecture and an exhibition of recent outstanding motion pictures.

Sound in all of its newer phases will be discussed on the morning of October 30, and in the afternoon theatre and projection will be the subjects. The following morning there will be a general session on photography, followed by an apparatus symposium participated in by Weber Machine, Akeley Camera, Bell and Howell, Ampro, Moviola.

In the afternoon inspection trips will be made by buses to the plants and laboratories of International Projector, Weston Electrical Instrument, Museum of Science and Industry, Eastern Service Studios, De Luxe Laboratories, Biograph Studios and the Fort Lee, N. J. laboratory of Consolidated Film. The semi-annual banquet and ball will be held on the evening of October 31, when an address will be made by Dr. F. B. Jewett, vice-president of American Telephone and Telegraph and president of Bell Telephone Laboratories.

The Complete Program

On November 1, studio practices and lighting, followed by laboratory developments, will conclude the convention. The complete program follows:

Monday, October 29

9:00 a.m. Salle Moderne: Registration

10:00 a.m. Salle Moderne: Business and Technical Session.

Society Business; election of officers for 1935.

“The Theatregoer’s Reaction to the Audible Picture as It Was and Now”; M. Hall, New York.


“The Production Situation in Russia”; V. I. Verlinsky, Amlino Corporation, New York.

Report of the Standards Committee; M. C. Chairman.

Report of the Historical and Museum Committee; W. E. Theisen, chairman.

1:00 p.m. Roof Garden: Informal Get-Together Luncheon.

Speaker: Mrs. Frances Taylor Patterson, Director of Photoplay Appreciation, Columbia University, New York.

2:30 p.m. Salle Moderne: Photographic Session.

“The New Developments in Micro Motion Picture Technique”; H. Rosenthal, Sandy Hook, Conn.


“Roentgen and the Laboratory”; R. F. James, Westinghouse Lamp Company, Bloomfield, N. J.


8:00 p.m. Salle Moderne: Lecture and Motion Pictures.


Exhibition of Recent Outstanding Motion Pictures.

Tuesday, October 30

9:15 a.m. Salle Moderne: Sound Session.

“Determination of Distortions in the Photographic Recording of Sound Tracks”; G. L. Dinnick, RCA Victor Company, Camden, N. J.

“Piezoelectric Loud Speakers”; A. L. Williams, Brush Development Company, Cleveland.

“Wow Measurements”; E. D. Cook, RCA Victor Company, Camden, N. J.

“The Photographic Disk Reproducer”; E. D. Cook, RCA Victor Company, Camden, N. J.

“Mechanical Model of Electric Wave Filters”; C. E. Lane, Bell Telephone Laboratories, New York.

“Comparative Merits of 16-mm. Sound by Optical Reduction and Recording”; C. N. Baselt and L. T. Sachleben, RCA Victor Company, Camden, N. J.


“Activities of the Research Council of the Academy of Motion Picture Arts and Sciences”; N. Levinson, Hollywood.

3:00 p.m. Salle Moderne: Theatre and Projection Session.


Report of the Projection Practice Committee; H. Rubin, chairman.


8:00 p.m. Salle Moderne: Motion Pictures, Broadcast.

Exhibition of Recent Outstanding Motion Pictures; or, Visit to Studios of National Broadcasting Co.

Wednesday, October 31

9:15 a.m. Salle Moderne: Photographic Session.

“International Sensitometric Standardization”; W. Clark, Eastman Kodak Company, Rochester.

Report of the Color Committee, C. Tuttle, Vice-Chairman.


“The 16-Mm. Sound-Film Outlook”; W. B. Cook, Consolidated Film Libraries, New York.


Apparatus Symposium


Ampro Corporation, Chicago.


3:00 p.m. Inspection Trips to the Plants and Laboratories of


7:30 p.m. Grand Ballroom: Semi-Annual Banquet and Dance.

Dancing and Entertainment Served to the Hallowe'en Spirit.

Address by Dr. F. B. Jewett, Vice-President of the American Telephone and Telegraph Company, and President of Bell Telephone Laboratories.

Thursday, November 1

9:15 a.m. Salle Moderne: Studio and Lighting Session.


“High Light Intensity, Dark Field and Sodium Arc Lamps”; L. J. Buttolph, General Electric Vapor Lamp Company, Hoboken, N. J.

“The Use of Mercury Vapor Lamp in Motion Picture Photography”; M. W. Palmer, Motion Picture Lighting and Equipment Corporation, New York.

“Recent Developments in the Use of Incandescent Lamps for Color Motion Picture Photography”; R. E. Farnham, General Electric Company, Cleveland.


1:30 p.m. Salle Moderne: Laboratory Session


“A New Method for the Control of Humidity”; F. R. Bellaire, Surface Combustion Corporation, Toledo.


Hamrick Opens Theatre

John Hamrick opened his new Orpheum theatre in Portland, Ore., last week, with Mascot “Young and Beautiful” as the feature attraction.
Disney Loses Plea In Supreme Court

The United States supreme court last week refused to Walt Disney a writ of mandamus, sought to require Judge Harry A. Holzer, Los Angeles, to vacate an order referring to a special master for hearing the suit against Double Biscuit brought by RCA Photophone, Inc., against the Disney Film Recording Company, Ltd., Walter Disney Productions, Ltd., and Walter Disney, charging the use of machines infringing on Photographs Patent.

Mr. Disney had opposed having the case heard before a special master, so assigned because of an overcrowded calendar, on the ground that it imposed an unusual burden of expense upon him and would result in his companies being fined as well as being assessed damages if they should lose.

Mr. Disney, in his appeal, declared judges in Los Angeles are "discriminating against patent litigants." RCA Photophone had asked for the special master procedure.

Disney Gets Injunction Against Biscuit Companies

Judge John P. Barnes of the United States district court for the northern district of Illinois, has issued a restraining order against United Biscuit Company of America, Sawyer Biscuit Co. and Chicago Cartoon Company, in a suit filed by Walter Disney, the creator of "Mickey Mouse" and "Silly Symphony" cartoons, released through United Artists.

Disney brought suit to restrain defendants from infringing certain copyrights and trade-marks and unfair competition.

Double Bill Truce Built on Thin Ice

Exhibitor delegates who came to New York more than three weeks ago from Los Angeles to discuss the double featuring situation with the Code Authority returned this week to their own territory apparently determined to continue their fight against theatres indulging in the practice, despite the fact they had agreed to a truce with the Code Authority.

The delegates, headed by Ben Berstein, agreed to the Code Authority's decision to eliminate a clearance penalty on double from the schedule, but only, they said upon their arrival on the Coast Sunday, in order to get a definite schedule working for California. After that, they indicated, an appeal will be made to the Supreme Court.

In Cleveland, too, the double bill situation continued to occupy the spotlight. An application to intervene in the case of Center Woodland Amusement Co. vs. the Family Film Co., filed by the Commonwealth Pleas Judge Alva Corlott last week granted a permanent injunction restraining the Family from double featuring, was filed by Lawrence Rich, attorney, representing Morris Israel of the B.O.E. A date for the re-hearing was set at October 20.

In Flint, Mich., double featuring will be abolished after November 1.

The spectacle of an overscheduled motion picture territory in which the average admission price is five cents, a situation in which admission to a film theatre can be had for two empty liquor bottles, and where on gala nights a man and his wife are admitted for the cost of a newspaper, was described this week by Dave Gould, Metro-Goldwyn-Mayer's chief of operations in Puerto Rico, the Virgin Islands, the Dominican Republic and the Dutch West Indies.

"San Juan, which is the largest city on the island, is oversold with 19 theatres," Mr. Gould said. "The Paramount, Fox, Capitol, Rialto and Marti are the largest houses. The Paramount has a seating capacity of 1,000 and the Fox the 400."

The remaining 14 theatres in San Juan, he said, scale their admissions from 25 cents down to 50 and most of them operate on a daily change basis. The five "first runs" change their programs three times a week.

Empty Liquor Bottles as Tickets

The MGM executive told of the policy of a theatre in an unnamed town on the island where a person can gain admission by presenting two empty liquor, beer or pop bottles at the box-office—Coca Cola bottles alone are not accepted. It's a seeming commercial eye at that, for the resale value of the bottles is 2½ cents each.

"At Cayey, a very small town, the local theatre played 'The Private Life of Henry VIII' for a two-cent admission price," Mr. Gould said. It's a good day to the theatre, he immediately plays my product for the same price. The small admission price is a regularly accepted thing in the island, despite the fact that labor throughout the territory is now extremely well paid."

On Thursday nights at the Cayey house, two persons may go to the theatre for three cents.

Mr. Gould revealed that the American industry releases 400 features annually in Puerto Rico, despite the fact there are only 119 theatres on the island, only about 85 operating at all regularly and the great majority of these 85 open one to three nights weekly, with daily program changes, except in the large towns like San Juan and Ponce.

Operates Own Film Board

Puerto Rico operates its own Film Board of Trade, which functions in exactly the same manner as a Film Board in any key locality in the United States. This Board is now working on an NRA code of fair competition for the Puerto Rican industry, "with peculiarly different problems in the matter of codifying the industry down there."

The Puerto Rican film board is made up of Carlos Zeno, Fox Films, president; J. P. Donohue, Paramount, vice-president and treasurer; Victor M. Solten, Universal, secretary; Frank Planas, Warner; Lester F. Sussman, United Artists; Remirez Torres, Medal Film Exchange, and Mr. Gould. Medal handles RKO Radio and Columbia product. There is also the Marti Film Exchange which handles independent American product, including a large number of action pictures, serials and westerns.

American-made films are by far the most popular with Puerto Ricans, Mr. Gould said. When sound first came into practical existence, there was a considerable threat of competition from Spanish pictures. American talkers, however, rapidly developed a number of favorites with the island people and today the threat of Spanish language films is considered negligible. Although a large portion of the populace speaks English, Mr. Gould said, all films carry superimposed Spanish titles.

That Tax Bogey

An especially sore point among American distributors is the fact that, although Puerto Rico is an American possession, the island bureau of internal revenue takes a tax of 3½ of a cent per foot on every film entering the island, whether it is played or not, and the theatre man pays one cent per cent of his gross to the island government in addition to regular federal income taxes.

Asked how, with such low admissions, theatres and distributors in Puerto Rico could possibly show reasonable profits, Mr. Gould again looked longingly toward Times Square and said:

"Money in itself doesn't seem to mean much down there. The theatre cannot possibly make money as we understand it, and the distributor hardly makes sufficient to pay expenses and have a small margin of profit beside. But it's a beautiful place to live in."

Theatre Owners of Oklahoma, in annual convention this week in Oklahoma City, voted affiliation with the Motion Picture Theatre Owners of America, following an address by Ed Kuykendall, president of the MPTOA. More than 200 were in attendance at the convention.

The organization of state exhibitors rejected all offices, including: Morris Lowenstein, Oklahoma City, president; L. A. White, Weatherford, vice-president; R. M. Clark, Cleburne, secretary-treasurer; Fred Pickrel, Ponca City, Pat McGee and Bob White, directors.

In Mr. Kuykendall's address, which was the highlight of the convention, he said: "We accept 100 per cent the challenge of the Legion of Decency. The proof of that acceptance is the product now being shown."
City Plans Altering Its Architecture To Conform with Theatre

WHEN an entire community changes its architecture to conform with that of its principal theatre, that is something. And that is just what is about to happen at San Jacinto, beauty spot in the shadow of the mountains of the same name in southern California, down below San Bernardino. All the business fronts are to be altered to fit in with the appearance of the theatre, if a movement now under way is carried into effect.

The Soboba theatre at San Jacinto, operated by Harry Hofman, identifies itself as “America’s Most Unique Playhouse” and the theatre front, as shown in the accompanying picture, demonstrates that the usual has been capitalized to capacity. Speaking of capacity, San Jacinto has a population of 1,300 — and the theatre seats 751!

The Soboba is patterned after Hopi Indian design architecture, and the Indian motif has been applied to every possible feature of the structure and its appointments. The lampshades, the seats — and these are homemade, as is practically everything in the place — advertising boards, all carry some form of Indian design. The actual basic structure is steel and concrete, with continuous steel arches forming the arched dome of the auditorium.

The auditorium walls and ceiling are of Celotex in large sheets, which gives the general effect of a blockhouse. There are no wall decorations other than the lighting fixtures.

Cactus and Flowers

The theatre effect is achieved for the outside of the building, where cactus and flowers have been planted in pottery at advantageous spots. The outside roof of the arch is painted with a high-grade aluminum paint which, Mr. Hofman points out, has proven excellent as a heat-resister.

There is a “cry room” for the babies, equipped with a speaker and its own ventilating system. The management provides ear phones, also homemade, for patrons with impaired hearing. There is a wide screen used on occasion. The theatre’s cooling system consists of water-cooled ventilation. This Mr. Hofman calls very satisfactory “despite the fact that the climate here gets a bit warm.”

The stage is adequate for the average production; all the high school and other home talent plays are presented at the Soboba.

Crystal Microphone

Another development, which Mr. Hofman says may or may not be an innovation, is a crystal microphone hanging in his office. It was built by his projectionist, Bruce H. Denney. Several evenings a week Mr. Hofman broadcasts, over the theatre’s regular sound system and through an outside speaker, telling of local events and of his coming pictures. He notes that the Soboba was using its “Mike” fully a month before KMTR radio station in Los Angeles began with its silver microphone, which has been widely advertised as the first on the Coast.

Of the Soboba’s newspaper advertising Mr. Hofman writes: “I carry at least a two-by ten in the local paper and in the Hemet newspaper, and a four-inch ad in Perris (another nearby town). I get darned good publicity in all the papers — and the rates are reasonable.”

For outdoor advertising are used one 24-sheet, 25 three-sheet boards scattered over a 20-mile area, and 15 one-sheet stands on the Sunday showings. Poster work is done by Ted Grohs, “a very talented young artist.”

Dance Classes on Stage

A dance studio, with classes on the stage, conducted by a young woman with excellent training, has proved quite popular and a good exploitation medium.

There is a staff of five girl ushers — all young and comely — who alternate nights. All wear Indian costumes.

“To hell with double features,” Mr. Hofman forcefully adds in outlining the program policy of the theatre. “Outside of the usual cry of paying too much for films we have few complaints — even business has been fair recently. Our policy is three changes a week, with an occasional stage show stuck in.”

Mr. Hofman, who writes “I couldn’t get along without the Herald; many thanks for your excellent help,” sums up the story of his theatre and its operation with this phrase: “We have a young bunch around here and have lots of fun, even if we don’t make much money.”

San Jacinto is rich in Indian lore. Several tribes make their homes in the nearby territory. While the actual origin of the theatre name was not given, inquiry among authorities on Indian languages reveals that the Sobans are a tribe of New Mexican Pima Indians named after their chief.

Cunningham Heads Indiana Exhibitors

Earl Cunningham, manager of the Fountain Square theatre in Indianapolis, early this week was named president of the Associated Theatre Owners at the state convention, held at the Claypool Hotel in Indianapolis. Other officers elected were: Maurice Rubent, Michigan City, vice-president; Harry Markum, Indianapolis, treasurer; Helen B. Keller, Indianapolis, secretary, and Charles R. Metzger, counsel.

The following directors were elected: A. E. Bennett and Leonard Sowar, Muncie; Roy Harrold, Rushville; Alex Manta, Indiana Harbor; V. U. Young, Gary; Walter Easley, Greensburg; Ross Earber, Terre Haute; Oscar Fine, Evansville; James Fushan, South Bend; Robert Scherer, Linton; Frank Carey, Lebanon; Robert Hudson, Richmond; H. P. Vanderschmitt, Bloomington; R. R. Bair, A. C. Varing and John Servas, Indianapolis.

The association pledged support to the Legion of Decency and the music license tax and the National Housing Act were discussed. Mr. Metzger presided at the meeting.

Milwaukee Projectionists’ Wages Up 10 to 14 Per Cent

After many weeks of argument, Milwaukee exhibitors and the Motion Picture Projectionists’ Union, Local 164, of that city, this week agreed to a new wage scale retroactive to September 1. When the old agreement expired, the new agreement provides for wage increases ranging from 10 to 14 per cent, with weekly booth costs varying from $57.75 to $341.88.
THIS IS NO BULL

THE FACTS about Short Subject leadership are as simple as A.B.C.
THE LESSON EVERY SUCCESS!

It’s not “Who made it?” but “Who’s in it?” that brings cash to the box-office!...That’s why the biggest film buyers select Vitaphone Shorts. They know Vitaphone leads in sales and audience satisfaction because Vitaphone’s 193 are the best on the
UL SHOWMAN'S LEARNED

Phone leads in Stars!...Look at this amazing list of favorites already delivered or signed for this season. Compare it calmly and coldly with the names others offer...
You'll understand why scores of showman letters say—

4-'35 SHORTS
THE MARKET TODAY"
Here's just one sample of the nation-wide promotion that will make audiences everywhere demand the "See America First" series. Official bulletins from the American Legion, Veterans of Foreign Wars, Boy Scouts, Girl Scouts, Department of Interior, National Educational Association, and other great organizations will urge every American to see them! Full-page publicity in leading newspapers will spread the word! A pre-sold attraction if there ever was one. But it's just one of the famous series you get from

VITAPHONE

"BROADWAY BREVITIES"  "MERRIE MELODIES"
"BIG V COMEDIES"  "PEPPER POTS"
"MELODY MASTERS"  "SEE AMERICA FIRST"
"LOONEY TUNES"  WARNER BROS. TRAILERS
**Gaumont to Spend $300,000 Per Film**

Gaumont-British, moving actively forward in its planned invasion of the American market, will spend an average of $300,000 on each of the 26 features planned for the current season, last week in New York declared Mark Ostrer, chairman of the board, "The Iron Duke," starring George Arliss, cost $750,000, Mr. Ostrer said.

Mr. Ostrer, who leaves for England this week, will return after the first of the year. He said his company is not interested in acquisition of the Roxy theatre in New York and does not want to operate on its own theatres in this country. The majority control of Gaumont-British rests with Isidore and Mark Ostrer, the latter said. Their stock interest totals 51 per cent of the company, and not 78 per cent as previously reported. The additional two per cent was acquired by them two years ago from Lord Lee of Fareham, he said. He denied reports that John Maxwell of British International Pictures is dealing with Fox looking to purchase of the Fox 49 per cent stock interest in Gaumont-British. The annual general meeting of the company will be held October 29, when a final dividend of four per cent on the ordinary shares, will be recommended, making a seven per cent dividend for the year.

The company here has renewed its contract with A. P. Wyndham, manager recently in charge of advertising, publicity and exploitation. George W. Weeks, in charge of sales, has named W. G. Carmichael to the sales staff in Atlanta, and C. H. Griffith, Charlotte, Har- lynn Starr to Detroit, Rudolph Knoepfle to the Cincinnati territory.

The company gave a luncheon this week at the Waldorf Astoria Hotel for Nova Pilbeam, child star, whose first picture, "Little Friend," was screened at the luncheon.

Antonio Grossardi, Italian consul general in New York, on Wednesday presented the Mussolini cup awarded the picture, "Man of Aran," to Mr. Ostrer and Robert Flaherty, director. The presentation at the Ritz-Carlton hotel was followed by a preview for the Architects' Emergency Committee.

In attendance at the Waldorf Astoria were: Mark Ostrer, toastmaster; Jeffrey Bernard, general manager of G-B; Michael Bacon, in charge of the London office; A. A. Lee, vice-president; Sam Smith, and A. P. Waxman, advertising counsel. At the dais were Walter Huston and his wife, Bertha Viertel, director of the picture, which was screened; Mrs. Ar- nold Pilbeam, Jack Hubert, a G-B star; Rob- ert Flaherty; Howard S. Cullman of the Roxy; Louis Willinger, business manager in New York Times; Edgar B. Hatrick, general manager of Hoars Metrotone News, Jack Alcaino, *Film Daily*, Martin Quigley, of Quigley Publishing Company; Allan Korda, *Motion Picture Herald*, and Red Kann, *Motion Picture Daily*.

**Catherine McNeils Honored at AMPA**

The Associated Motion Picture Adver- tisers on Thursday, at the regular weekly luncheon at the New York Motion Picture Club, paid tribute to Catherine McNeils, publisher of *New Movie*, in a "Tower Day" first anniversary celebration. Louis Nizer was toastmaster and guests of honor in- cluded Eddie Cantor, Ernst Lubitsch, Claire Trevor and Ginger Rogers. The toastmas- tress was Elsie Janis.

**Moral of "Henry VIII" Film Success Found Sinking in at Last; Invasion Killing Plot Fable**

By BRUCE ALLAN

London Correspondent

When Herbert Wilcox said, on his return from New York, that he never was going to make another "English" picture, he ant- icipated the policy now in open favor with every producing concern in this country worthy of being taken seriously.

It has taken some time for the moral of "The Private Life of Henry VIII" to sink in. The Gaumont invasion of America, and the news cabled back of the reception of its pictures there, has probably been an even more important factor in killing that dear old fable, an article of faith with some of our very worst producers, that America was "conspiring" to keep out British films.

At any rate, it has happened. All the studios are going American in the sense that they are grabbing all the American brats they can lay their hands on with the definite belief that America will buy the films if they are good enough.

It is, of course, a result of the lead of the few clever ones. John Barrymore and Lub- itsch signed up in one week. Buster Keaton, Adrienne Ames, Nils Asther, and half a dozen more are actually here and working or getting ready to work. It all means one thing: England wants the Ameri- can market and last has realized the right way to earn it. Even the die-hards see it now.

**Toepf兹n Plans Extensive**

The Lubitsch deal looks a very big one. Toepf兹n thinks that way and, with the Banca Commerciale Italiana in the family and the Midland Bank of London represented on his directorate, he can afford to. He is spend- ing a fortune to begin with on "The Dict- tator," on which Clive Brook already has done some scenes.

After "The Dictator" comes a picture to be directed by Kurt Bernhardt, maker of that wonderful Conrad Veidt picture, "The Last Company," which unfortunately was dubbed as an English version. After Bern- hardt comes Lubitsch.

It reads like a crescendo which may leave Toepf兹n well up in the Zanuck class in less than two years.

**Korda and Shakespeare**

And always there is Korda. He invited us to take cocktails with John Barrymore, and we were interested, and printed, that John was earmarked for the H. G. Wells' film, "The Shape of Things to Come" (though it will not be finally called that). At the bar, Barrymore denied it and Korda de- nied it and George Grossmith told us pri- vately that the Barrymore film was going to be Shakespeare.

This the principals presently shyly ad- mitted, but wouldn't say which of two plays they finally would select or what those two were, anyway. With "Hamlet" regarded as an odds-on chance, you can have your own guess whether the other is "Richard III" or whether the two are hiding quite a dif- ferent plan, which might be the Private Life of the man Shakespeare or might not.

What Korda would do with his Strachey complex in a "straight" Shakespeare screening takes some thinking over.

More cocktails during the week to hear Joe Rock and Ralph Ceder say what they hoped to do with Leslie Fuller, kingpin in the British provinces, but not so far, and for some reason, regarded as "West End" or American. Leslie Fuller Productions, formed with Joe Rock as producer and Ralph Ceder as director, plenty of money, and a five years' distribution contract with Gaumont British under which Leslie Fuller himself expects to get $20,000 ($100,000) per season.

I think they can make Fuller a good American bet. He is a first-class droll, hardly needing dialogue to get over his stuff. He has kept on the program because his pictures should be depended upon to make money without too much being spent on them. Now they are going to spend it.

**Historical Films Increasing: Hays**

Historical and biographical films will comprise seven per cent of the current sea- son's production output, as compared with one per cent last year, with "a very large increase in the number of films to be made from the great classics of literature and the stage and from books that have won a place in the hearts of millions of readers," Will H. Hays, president of the Motion Picture Producers and Distributors of America, told a panel of quarterly directors of the board of directors at the New York office last week.

Making no direct reference to the recent church campaign against "off-color" pic- tures, Mr. Hays said: "In this healthy peri- od of discussion of the screen we have proposed to say it with pictures. That policy commends itself through results to date. We have done much more than substantially strengthen safeguards for Production Code observance."

In a survey of 279 features planned for the new season, exclusive of westerns and films not titled, Mr. Hays noted, in addition to the increases in historical material and filmed classics, 34 musical shows, with such names as Victor Herbert and Franz Lehar in the list. Of the total 22 are "straight" comedies, 24 detective and mystery films, 16 adventure and six aviation pictures, he reported.

"We will continue to welcome all criti- cism and to safeguard Code observance, properly treating strong dramatic themes and remembering that entertainment is in itself a vital, necessary purpose," he said.
New Color Process
For Commercialists

A new process known as "Natural Color," utilizing ordinary black and white film stock and relying for its color reproduction upon three prismatic color filters reposing within a projector lens, made its appearance in the commercial market this week. E. S. Brockway Co., Inc., producers and distributors of the process, announced the color would be used exclusively for industrial and commercial sales promotion. The film used, President Brockway said, requires no special processes. The pictures can be photographed by any standard camera and projected on any standard projector. For the time being the company will produce on 16 mm. film only, although it was declared that satisfactory experiments have been conducted already by the company utilizing the 35 mm. film.

The entire process, it was explained, is in the lens and the method of photography. When a subject is being photographed under the "Natural Color" process, three separate shots are taken. When the films have been developed the three separate shots are superimposed in each film frame. Three prismatic color filters in the projector lens are aligned with the three pictures. In the front of the lens are three prisms aligned with the filters and the three pictures. These prisms "mix" the separate pictures and superimpose them as one picture on the ordinary screen.

The filters are made of gelatin and are encased in glass, Mr. Brockway said. The lens to be used for the 16 mm. projector is four inches in length and has a diameter of two inches.

"This color does not jump around," said Mr. Brockway. "There is no fringing or bleeding of any sort. Added to this, it is one of the few color processes which can be used on 16 mm. film without prohibitive cost."

The inventor is Merrill Waide, who at the time of his invention was president of Natural Color, Inc. By arrangement with the inventor, E. S. Brockway Co., Inc., vote the inventor's stock in Natural Color through an irrevocable 10-year proxy which gives them virtual control of the company's color process, acting as both producer and distributor. Directors include John W. Noble, John P. Booth, Alfred Jeutner and Mr. Brockway.

John W. Noble is in charge of all actual production. He has been an actor and director since the early days of the motion picture, having acted and directed for Thanhouser, Biograph, Universal, Metro, Goldwyn, Educational, Selsnick, Lyceum Film Bureau and others.

E. S. Brockway Co., Inc., maintains headquarters at 551 Fifth Avenue, New York City.

"INDUSTRY'S RESPONSE AIDS THEATRE RECEIPTS"

The editorial pages of the William Randolph Hearst newspapers Saturday said that motion picture theatre attendance during the first three months of the industry's response to the church campaign had increased approximately 20 per cent.

"Conditions in general have improved," commented the Hearst editors. "New moviegoers have been recruited from those persons who stayed away from films which offended them. Old moviegoers who had been alienated by the wave of morally reprehensible pictures have been coming back."

90 Per Cent of New Films Indorsed by Catholic Alumnae

Motion pictures have improved so much in character since midsummer that 90 per cent of those reviewed have been indorsed, the 500 delegates in New York for the eleventh biennial convention of the International Federation of Catholic Alumnae were told by Mrs. Mary Harden Looram, chairman of the Federation's reviewing group. Since July 15 the reviewers had seen 160 pictures and had made a report of ten. Mrs. Looram explained that indorsed lists now appear in more than 300 Catholic and secular newspapers and in 150 magazines.

Hays Cites Improvement

Earlier the convention had heard a letter from William H. Hays, president of the Motion Picture Producers and Distributors of America in which he said that the effort of the industry to improve pictures was meeting with "encouraging public response." "You have been doing the most severe of all the groups in your appraisal of pictures," Mr. Hays wrote the Federation, "but always your criticism has been specific, and you have taught the weight of your opinion directly to the makers of pictures."

A telegram was received also from Joseph I. Breen, head of the Production Code Administration, who also praised the work of the Federation "in the cause of a finer, a more wholesome screen."

Church Boosts Film Gross

A 300 per cent increase in box office receipts reported last week in New Orleans from what probably represented the first wholesale effort expended by the churches throughout an entire city on behalf of a motion picture showing after the exhibitor had charged the churches with having neglected to support him.

Some 450 of the clergy and religious leaders of New Orleans had locally indorsed the picture "Through the Centuries," distributed independently and purported to be "the history of the Church" for showing in a church when it finally opened at the first-run St. Charles theatre, operated by A. Miles Pratt and Henry S. McLeod, grosses for Friday, Saturday and Sunday; the last three days of the week, New Orleans newspapers took up the campaign and 6,000 persons stormed the doors on the final day, after 20,000 tickets had been contracted for in advance.

William Powers Candidate
In New York State Election

William T. Powers, recently nominated as Republican candidate for attorney general of New York state, is preparing an active campaign. Mr. Powers is well known in film circles, having been associated with Fox West Coast in Los Angeles for a long period. He was transferred to New York recently to handle code matters in connection with the circuit, and makes his headquarters at the Fox home office.
EIGHT OPENINGS OVER THE WEEK-END

AND EACH ONE A RECORD BREAKER...

BOX-OFFICES NOW DANCING TO THE MERRIEST TUNE IN MONTHS...
First 3 days equals first 7 days business of “Flying Down to Rio” did.

First 3 days equals “Little Women” record holds all time house record.

First 3 days within $700 of full week’s top money class.

Doubles the best business since January and in for new house record.

First 3 days indicate week will do $1500 better than any show in past six months.

they’re still counting the money... we’ll give you the figures later.
which included New Year's Eve
HELD OVER FOR SECOND WEEK!

which played Thanksgiving Day - and
HELD OVER FOR SECOND WEEK!

business for "Rio" (and "Rio" was in
HELD OVER FOR SECOND WEEK!

HEAR
"Don't Let It Bother You" and
"Let's Knock Knees" by Mack
Gordon and Harry Revel

HEAR
"Looking for a Needle in a
Haystack" and "The Continen-
tal" by Con Conrad and Herb
Magidson

HEAR
Cole Porter's unforgettable
"Night and Day", the stage
show's glorious song hit

ON A RAINBOW OF RHYTHM
RKO RADIO
BRINGS ANOTHER
BOX-OFFICE
BONANZA TO
THE SHOWMEN
OF THE WORLD

VORCEE
Arbitration Plea Upheld by Court

In Exchange Suit

The legality of selling pictures before they are made and hence before they could be subject to state censorship was questioned by the losing side in a film contract suit decided last week by Justice John V. Maloney in supreme court in Buffalo.

Justice Maloney upheld a contract executed in October, 1932, between the Standard Film exchange of Buffalo and the Eastwood Amusement Co., Inc., of Syracuse, under the rule of the point raised by Sidney B. Pfeifer, counsel for Eastwood, in a brief described by fellow attorneys as brilliant.

Standard sued to force arbitration, as provided in the contract. It charged failure to pay contracted pictures in the defendant's Palace theatre. In his argument before Justice Maloney on September 4 and in a subsequent brief, Mr. Pfeifer cited the censorship statute in force in 1932 and declared terms it made it unlawful to sell, lease or exhibit any picture not licensed by the censorship division of the state department of education.

Pictures not yet made obviously could not be censored, he contended, thus making the contract illegal and its terms void, since it dealt in uncensored films. Admitting that an amendment to the censorship law on April 21, 1933, removed prohibitions against making of advance contracts on films which would be censored before delivery, Mr. Pfeifer declared provisions of the amendment were not retroactive and hence contracts made prior to the amendment were invalid.

Herbert T. Silverberg, attorney for Standard, argued that the censorship laws were aimed at illegal traffic in uncensored films, not at the ordinary and legitimate transactions of the industry. If all contracts made prior to April, 1933, were to be invalidated, it would disrupt the industry and cause loss of vast sums of money, Mr. Silverberg declared. Arbitration was ordered.

Warner Club Elects

The Warner club of Cincinnati has elected the following officers: Stanley Hecker, president; Helen Fleming, vice-president; Sarah Brown, secretary; James Brunetti, treasurer. Al Shmitken, branch manager, is chairman of contribution and loans.

Files Allowance Petitions

Irving Trust Company, as receiver of Supreme Screen Service, Inc., and Benjamin Wilensky, trustee, last week filed petitions for allowances in the bankruptcy. The petitions were filed in United States district court, New York.

Permanent "Joe Brown Club"

Warner announced last week that arrangements had been made with Quaker Oats to establish a national "Joe E. Brown Club" offered by the cereal firm. A similar arrangement has been in effect for Brown's "Six-Day Bike Rider," current release.

'AUDIENCES, THE DEARS!'

Patrons Start With Challenge To Amuse, Then Are Afraid If It's New, Says H. G. Weinberg

Patrons who, before leaving home for the theatre steel themselves with the philosophy, "I dare you to amuse me," and then are stringently advised not to show them something that they do not understand, are the big problem of the exhibitor, as asserted by Herman G. Weinberg, managing director of the Little Theatre in Baltimore.

When a picture of high standard in artistry comes out of Hollywood—Mr. Weinberg mentioned "Broken Lullaby" and "Twentieth Century"—and the public does not respond, production progress is impeded. Then may come a "flood of mediocre films that turn out, curiously enough, to be box-office hits"—and again advancement of the motion picture is checked. And the judges? "Audiences, the dears!—that contented, complacent, well-fed individuals who trek to the movies in the evening after dinner to be regaled—but not until they have placed a chip on both shoulders and metaphorically said: "I dare you to amuse me."

Charming But Afraid

"I find many of these people charming in their simplicity, in their effervescent volatility," Mr. Weinberg explained. "They are even sophisticated, surprisingly so. But it is a sophistication that raises an eyebrow, that looks askance and a trifle worried about anything it does not understand. And, in a peculiar thing happens; it becomes afraid.

"It is just that, the fact that the average theatre-goer or movie-goer is actually afraid (in its essential name) of anything he or she does not understand—and, being afraid, rejects or is bored by it, or shrugs it off in mirthless laughter.

"I have seen this happen time and again with certain exotic films. I have shown in the Baltimore Little Theatre. I have seen it happen on the 'legitimate' stage and among audiences at 'Little Theatres' at the production of some new experimental play. Nor is that psychological juggling confined to the Little Theatre patron, Mr. Weinberg insisted. "There never has been an audience, whether at a 'little theatre' or a 'concert hall,' that has not on occasions met up with something it thought dull or pointless and without further ado set about condemning it to the collection of tripe that has cluttered up the world since the first dawn broke over a rather surprised earth."

Rationalized Prejudices

"It would never occur to these people to believe they were incapable of appreciating the author's intent. No, the dears brought their precious selves to the spectacles, they were not reared, and for that the author is but fit food for the lions, a worthless fellow. He is sometimes found in the sunny side of lunacy. It never occurs to them that when a work of art, conceived as such by its creator, meets an individual or group of individuals assembled to pass judgment upon it, the fact that they do not like it may mean that the composition in question may be less at fault than themselves."

And there, in Mr. Weinberg's analysis, lies the chief obstacle to "educating the masses." These pre-ordained prejudices, they rationalize. Every one is a potential critic, but without background, historical perspective, there can be no such thing as criticism or appraisal, since these things are relative. If they do not like the thing they would say, 'I don't care for this myself,' instead of saying, 'Well, of all the — I ever saw, this takes the cake,' then the problem of educating them would be easier.

In the Little Theatre movement, he said, the handicap is greater than that of the stage, because "we have that other great and insidious influence to combat—that of the Hollywood movie, so perfect in its banality as to disarm all criticism."

Warner Donates Receipts

Co-starring Dick Powell and Josephine Hutchinson, the Warner feature, "Happiness Ahead," was given a special title significance on Monday, October 15, when the entire day's proceeds at the New York Strand were turned over to the New York American Christmas Fund.

Lowell Prewitt Dies

Lowell M. Prewitt, 40, owner of the Prewitt theatre in Plainfield, Ind., and widely known in film circles in the state, died unexpectedly at his home. He was a former member of the executive board of the state organization of exhibitors.

M. L. Gordeon Dead

M. L. Gordeon, owner of the theatre which bears his name at Middletown, Ohio, died at his home there last week after a long illness.

John E. Keen Dies

John E. Keen, 61, who operated the first motion picture theatre in Salem, Mass., and built and operated others in neighboring towns, died at his home in Salem last week.
A Perfect Week-End
(Warner)
Comedy-Melodrama

Action packed comedy melodrama is the essence of this show. Despite the rather romantic title, love interest, while important, is subordinate to other elements. Full of that smash-em-around quality of which theater-goers have demonstrated their approval in Cagney pictures, the show is exciting and fast moving. While not an attraction especially for the classes, the bravura performance of its presentation is particularly for the masses.

As a bit of novelty, the quick-fisted Cagney refrains from swinging his dukes; instead, he uses his hand, faith to Saturday Night, to butt his antagonists into oblivion. For the butting it was all right, for thinking it simply got him into the trouble that makes the picture's entertainment.

Making no essay at pretentiousness or sophistication, the yarn has Kennedy and Buck as a couple of truck drivers on the St. Louis-Chicago run. When Ann's tin lizzie rams their van, the boys talk themselves into a melee with Brown, much to that worthy's eventual discontent. Eventually, however, they make the mistake of Warden Messelpold, a genial host, supplies his guests with beer. When the trial comes up, Kennedy, having heard of the milk war in which the farmers are engaged, pleads their cause and is released. The first signs of his romance with Ann become apparent. It's not long before he's up for assault and battery while trying to run the farmers' barricade. Given ten days this time, he manages to slip out at night for a romantic foray with Ann.

With Kennedy back in jail, Farmer Benson is killed. Accused of the murder because of previous threats, and learning that Ann has disappeared, Kennedy storms through Chicago and St. Louis. Using a ruse to get track of the racketeers he suspects, he rescues Ann from their hideout. He then rescues the two from the authorities to round up the real killers and exonerate him. The picture's finish is quick and funny. The hotel detective, disputing the legitimacy of the "Mr. and Mrs." signature, precipitates another brawl in which Ann takes a hand, and both are behind the bars for a perfect weekend honeymoon.

Where they like this comically atmospheric slum-bang brand of entertainment, "A Perfect Week-End" should give a good account of itself.—McCARTHY, Hollywood.


CAST
Eddie Kennedy .......... James Cagney
Ann Reid ............... Patricia Ellis
Buck Wiflette .......... Breen Barrier
Billie Burke .......... Allen Jenkins
Farmer Benson .......... Robert Barrat
Richardson ............ Hobart Cavanaugh
Meadows ................ Robert Barrat
Brown .................. Addison Richards
Grade .................. Charles Halton
Judge Jones ............. Dorothy Dudley
Harry ......... .............. Arthur Aylesworth
Joe Hunter ............. William Davidson
Loonie .................. Harry Woods
The Girl ................. Gertrude Short
Pete ..................... Eddie Shubert

A Man's Game
(Columbia)
Action Drama

True to type, this action-filled picture offers plenty of excitement and lively punch to satisfy the appetite of all the youngsters, and at the same time afford a short hour's entertainment for those among the adult patrons who still like action without too much regard for the depths of the concoction. As such, and to those older and especially younger patrons, the picture should be sold.

That it centers its action about the dangerous job of the big city firemen offers an opportunity for the exhibitor to sell it in cooperation with the local fire department.

Once again Tim McCoy, who has considerable following in connection with sombrero of the riding and scrapping motion picture west, into the fireman's uniform of the heavily tattooed east. Since it is that kind of action film, and with McCoy providing most of the excitement in his usual effective style, the picture obviously is best played in the weekend position. With McCoy are Evelyn Knapp, providing the feminine romantic interest, and Ward Bond, as McCoy's best friend.

When McCoy is arrested for speeding after racing with a large company, tells him he will give him no more money until he indicates his readiness to settle down. He meets Bond, and McCoy is taunted into joining Bond in his entrance into the fire department, of which Bond's father is chief. After the schooling, which should be found exciting by the youngsters, they rescue Miss Knapp, both falling in love with her, McCoy, by his superior wit, out-distancing Bond romantically.

They contrive to get her a job in McCoy's father's office, where she is made the goat of a payroll stealing by the cashier, and is kidnapped. McCoy is thrown into a mess that the two have to manage via a trail she leaves for their attention, to combine fire fighting heroics with detective work, saving the girl and seeing to the arrest of the conspirators.

Bond renounces the girl to McCoy, who is ready to settle down with Miss Knapp.—AARON, New York.


CAST
Tim McCoy ............... Tim McCoy
Judy ..................... Evelyn Knapp
Babe ..................... Ward Bond
Chief Jordan ............. Del Witt Jennings
Billie ..................... Allen Chase
John T. Bradley .......... John Dilson
O'Hara ................. Wade Boteler
Jackson ............... Nick Collendan
Kane .................. Bob Rortman

Great Expectations
(Universal)
Romantic Drama

While there is undeniable entertainment merit to this attraction, popularizing it to a degree ingeniously supported by both the classes and masses is not going to be an easy task. Commercially, there is much in the picture's favor. First, it is a Charles Dickens story, an asset justifying enthusiastic publicity. In the spirit of its story it is finely acted and intelligently directed. In Henry Hull and Jane Wyatt it provokes two exceptionally talented interpretations to the screen. The other important principals as well the supporting cast provide many familiar names. While the time of the story is about 1850 and its locales rural England and London, it deals in elements that are uniquely modern. Essentially the story is drama, both character and thematic, contrasted by unique love interest.

The story opens in a fog-shrouded graveyard. Young Pip (played by George Brebancl); youngest of the escaped convict, Magwitch. The convict recaptured and transported to Australia, the boy's life is anything but pleasant as he is nagged by his aunt, Mrs. Joe.

Several years later, Pip becomes the charge of Miss Havisham. Pip and Estella (Ann Howard) are made the objects of the woman's sorrow, who in the children's unhappiness seeks to find revenge for a blighted romance.

A decade passes and Pip (Phillips Holmes) now the object of some strange benefactor's munificence, moves to London to become a gentleman of the times, under the sponsorship of Lawyer Jaggers. Also Estella (Jane Wyatt) comes. This Japanese version is piped for Pip, but conflict is engendered as she seems to favor Drummle. Comes Herbert, her wife now dead, to be set up in business by her. When while Pip is an influencing factor in the lives of many, the escaped fugitive Magwitch again appears. At first unrecognized, Magwitch's actions conjure up a dim vision of the night long ago in the graveyard and the boy knows him. As he tells his life story it is revealed that Estella is his daugher. But Pip's task is to keep his now known benefactor out of the law's grasp. Again Magwitch and Compeyson, the cause of all his tragedy and avowed enemy, meet. There is a struggle. Compeyson is drowned and Magwitch captured. Natural death, however, cheats the gallows. Pip and Estella are reunited.

It is to be expected that the love affairs of Dickens literature will want to see this picture, likewise the more intelligent patrons. The problem is creating mass interest. Exploit it with unusual means, contact libraries, schools, clubs, and seek editorial commendation.—McCARTHY, Hollywood.


CAST
Magwitch ............... Harry Hull
Haberdasher .......... George Barrows
Miss Havisham .......... Jane Wyatt
Mr. Joe .............. Francis L. Sullivan
Mr. Jaggers .......... Alan Hale
Miss Satis .......... Rafaela Ottano
Young Pip .......... George Brebancl
Herman Pumblechook .......... John Shubert
Young Herbert .......... Jack Aney
Waler Aunts .......... Eddie Maloney
Sarah Pocket .......... Virginia Hammond
Orlick ................. Atlantic Anderson
Uncle Pumblechook .......... Forest McLean
Joe .......... .............. Warren Gray
Orlick ................. Harry Cording
Dinah ................. Douglas Wood
Compeyson .......... William Davidson
Drummie ............. Philip Dakein

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public
To a world yearning for glamour comes this
AMAZING PERSONALITY!

To a nation eager for thrills comes this
STARTLING DRAMA!

Too beautiful to escape men's caresses . . . too innocent to fathom their intrigues . . .
her face haunted the thoughts of those who coldly used her loveliness
for their own sinister ends . . . in the danger zone of world intrigue!

Produced by Winfield Sheehan • Directed by Henry King
Screen play by Reginald Berkeley • Based on a novel by Jacques Deval
Marie Galante

with

SPENCER TRACY
KATTI GALLIAN

NED SPARKS • HELEN MORGAN
SIEGFRIED RUMANN
LESLIE FENTON • ARTHUR BYRON
JAY C. FLIPPEN & STEPIN FETCHIT
Among the Missing
(Columbia)

Drama

There are elements of entertainment in this forlorn little drama of the manner in which an old man is ostracized by his neighbors and in the resultant suicide of his wife. The names are fairly strong for the marquee.

Since the film has its inception in a problem presented to the police bureau of missing persons, as the plot of the play develops, there is an opportunity for an exhibitor to which may prove fruitful. The theme or aspects of the situation, which finds the elderly woman untouchable with the situation, steers a young boy away from a life of crime and toward completion of a romance. The names are fairly strong for the marquee.

LITTLE FRIEND
(Gaumont-British)

Drama

In its adaptation to the screen of the novel by Ernest Lothar, Gaumont-British presents, in her initial motion picture performance, a new child actress, Nova Filippe, who, by virtue of her role and to a large extent her dramatic ability, is far and away the leading player of the cast. It is almost entirely her picture, and as the innocent victim of a martial trench, she carries through her nervous strain to the verge of suicide, she gives evidence of an ability which should make future appearances a matter of definite interest. The background of her name shall be a worthwhile selling effort.

The selling problems which present themselves to the exhibitor, in so far as the Gaumont-British of the picture in this country is concerned, are of two forms, one an outgrowth of the producing of the screen version itself. There are, on the other hand, no names in the cast which will be known to the regular run of motion picture patrons in this country, and, therefore, it is the task of the salesman to state that all the lines are spoken with what has come to be called the accent of the King's English. It is for the individual exhibitor to determine to what extent this factor will affect his selling of the film.

The story problem arises out of the fact that the child possesses, almost constantly, stalked by an ever-increasing weight of what to her the direst tragedy, as she sees her mother and father drawing further and further apart, with a consequent wrecking of her child's feeling that she is loved by the parents, with which the picture concludes, brought about entirely as a result of the child's efforts to save her mother's life, which is, of course, strictly unfounded.

The child of wealthy parents, almost entirely in the care of a governess, but definitely attached to both of them, becomes aware of a little girl whom her parents and others regard as valuable and of whom her mother has become infatuated. When the child's father discovers the state of affairs, he leaves the home.

The child, leit more to herself, passes from one stage of bitter disappointment to another, until, going to Hilliard's home one night alone, she finds her mother's coat. Divorce agreements are brought by the husband and the child is forced to testify against her mother. Her efforts to lie to save her mother are in vain, and the child is taken from the court.

At home she attempts suicide, and when word reaches the courtroom, the suit is abandoned, a divorce is granted, and the child is returned to the recovering child.—AARONSON, New York.


Release date, November 15, 1934.

CAST

John Hughes ... Matheson Lang
Helen Hughes ... Lydia Sherwood
Felix ... William Tabbert
Billiard ... Arthur Margerson
Minnie ... Cecilia Farrell
Leonard Perry ... Jimmy Hanley
Robert ... Dudley Digges
Maud ... Diana Cotton
Max ... Ted Hempton
French governess ... Marcia Roger
Mrs. Parry ... Clare Green
Jiffy ... Jack Rainie
Grove ... Finlay Currie
Hal ... Robert Kay
Peggy ... Joan Davis
Judge ... Lewis Casson
Dot ... Dorothy Mae
Mrs. Amberley ... Margaret Hallstan
Uncle ... William Leach
Shepherd ... Atbull Fleming
Doctor ... Bertram Gore
Solicitor ... Charles Childe
Butler ... Gerald Kent
Boy ... George Green
Cab driver ... Malcolm Rigmoll
Policeman ... Horace Hunter

Wake Up and Dream
(Universal)

Comedy-Drama

Wake Up and Dream, a story-time-honored theme of three more or less down-and-out vaudeville players, combined with a triangular romance, this production offers lively and engaging if not outstanding in any department, and is characterized by the leading role, of the late Russ Columbo, radio singer, the exhibitor has an obvious selling point. It may be said that in addition to several melodious song numbers, effectively given, Columbo performed dramatically in at least one instance, the scene in which he discovers the truth of the femininity of the character played by the late Carlotta White, and as such, the film, is, of course, strictly inanimate.

The comedy is a predominating element in the story, with the Italian-accented Henry Armetta, of the lop-sided walk and head slapping proclivities, Strickland's stilted English, and Andy Devine contributing a smaller measure. The old friends are in love with the same girl, and Armetta on discovering her who is the object of the girl's affections, sees to it that his friend finds happiness with her. This is a thematic note which might be effectively used via the dialogue, and could be stamped as a signature line.

In addition to Colombo and Armetta, there are the reasonably good drawing names of

I Sell Anything
(Warner)

Comedy

While this is an attraction calling for tricky gags and exploitation, its entertainment quality hardly justifies any too great enthusiasm. A topical yarn, given a broad comedy flair but only light and shallow in interest, it deals with the inside workings of the "sale auction" racket. It is not an exposure, because almost everybody is wise to the tricks and is only wrought on by the idea that it convinces any but the smart gentleman he knows himself.

Mr. Cash, almost passionately debated, is dialogued to the detriment of smash action, the story has its opening locale in a side street auction shop. Discovering the tricks, the trio of the rascals, Spot Cash pulls a fast one on himself when he sells a valuable bit of jewelry for a song, Discovering his error, he traces the purchaser, to find that she is an adventurers in her own right. Millicent wants him to go in for high class stuff, but he peculiar to stick by his old pals and the girl he falls for is Barbara Grey.

However, Millicent does sell Spot Cash the idea of going into the placey antique sale racket and, backed by her own furniture, art objects and so on. As Spot Cash hypostizes the society folk, who fall all over each other, a certain panel of wealthy business is great, again, however, the glib tongued genius outsells himself. Barbara has been hiding the sale's proceeds in an antiques delivery wagon and Spot Cash sells the chest. Chasing it, when he learns of the tragedy, he finds that his erstwhile girl friend, Millicent, has beaten him thus far to the money, and as he waves her a fond good-bye as she departs via boat to Europe, he returns to his old stamping ground, his sail, pals, and Barbara Grey.

In title and story content, "I Sell Anything" suggests many unique exploitation thoughts. Also it's a unique property, since it is sold, such as giveaway and bargain nights. As it offers little of particular appeal to any one group, it should be presented as a regular run of the mill program attraction.—MCCARTHY, Hollywood.


"Spot Cash" Cutler: Pat O'Brien
Barbara Grey: Millicent Clark
Mr. Cash: Claire Dodd
Mr. Groves: George "Smiley" Thompson
Prosecutor: Russell Hopton
Bailiff: Robert Caugh
Three Shills: Gary St. Louis
Pertwee: Leonard Carey
Barrosche: Ferdinand Gottschalk
Cly. Clement: Robert Barron

satisfactorily. Henrietta Crosmun, highly competent character actress, is the elderly woman, and Anna Lee is the young one, but the more familiar names. Billie Seward, the object of Cromwell's affection, is more or less a newcomer and is both natural and convincing in her role. Miss Cromwell is reported missing by her son and daughter-in-law, and is seen weekly resting on a park bench, suitcase beside her. A police search is instituted and Miss Cromwell, who is deaf and blind, is finally located, to the amusement of the authorities.

Cromwell seeks refuge beside Miss Crom-
Roger Pryor and June Knight, the girl in the case. Loud speakers in the lobby to reproduce some of the Columbo vocalization might well be installed to give a window or in the case of those who are visually impaired. The exploitation angles are promising, with the boxing instruction scenes and the embarrassment of the main character at the "stag" dinner party obvious highlights.—ALLAN, London.


MOTION PICTURE HERALD
October 20, 1934

My Song Goes Round the World

(Associated British)
Musical

The story here is just a vehicle for the exploitation of the personality of Joseph Schmidt, the "pocket tenor," and selling tactics should be based on the fact that one of the world's big tenor voices is the possession of a singer who can almost be described as a midget.

Schmidt's really remarkable voice is skillfully used, there being no suggestion that any of his numbers are "dragged in"; the vocalism is part of a quite plausible plot.

The picture finds Schmidt in the role of Ricardo, a singer handicapped by his lack of stature, as one of a trio of bosom friends; the others are Rigo, a clown (John Loder), and the Viennese settings are attractive, but the thing to sell is Schmidt's voice, which is heard in a number of popular operatic tenor numbers.—ALLAN, London.


CAST
Ricardo: Joseph Schmidt
Rigo: John Loder
Nina: Charlotte Anders
Johnny: Jimmy Gooden
Manager: Hal Gordon

Gentlemen Are Born

(Warner)
Drama

This picture is topical drama of a very well understood present-day condition. It is the story of two boys—the facts of their actual experience, find the realities of life sternly different from academic illusions. Keynoted to a humor that is as authentic as it is real—

Here's what happens: Four boys—Bob, Tom, Fred, and Smudge—are graduated from college confident that the world shall be their oyster. They have each been experienced by them during recent years, there should be no fear of its realism, which is sometimes grimly impressive. In fact, the picture deftly gets the group of characters, it may have value in similarly influencing others who believe that the world owes them a fat living regardles—

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Gentlemen Are Born

(Warner)
Drama

This picture is topical drama of a very well understood present-day condition. It is the story of two boys—the facts of their actual experience, find the realities of life sternly different from academic illusions. Keynoted to a humor that is as authentic as it is real—

Here's what happens: Four boys—Bob, Tom, Fred, and Smudge—are graduated from college confident that the world shall be their oyster. They have each been experienced by them during recent years, there should be no fear of its realism, which is sometimes grimly impressive. In fact, the picture deftly gets the group of characters, it may have value in similarly influencing others who believe that the world owes them a fat living regardles—

Girls Will Be Boys

(Associated British)

Comedy

Dolly Haas, well known Continental interpreter of boy-girl roles, is the center of attraction in a story specially written to exploit her type of performance.

You can safely promise good situations and skillful skewering on thin ice such as those in which she shares a bath with a male instructor, and then proceeds, to the broad humor of the bachelor dinner party.

"Pat" Calverly, granddaughter of the wraithishing Duke of Bridgewater, brings herself to his notice. This is not the first time she has portrayed herself in the male attire she wears as a revue artiste in Paris, and thereby commits errors in maintaining the imposture.

Arrived at the ancestral estate, she falls in love with Geoffrey Dawson, the Duke's manager. He is entranced by his employer with the task of "making" Pat. He discovers her sex and returns her affection and then there is the problem of letting the Duke know who she is. Pat, with the help of a guest in the attic proper to her real sex, the old man thinks it is a case of imposture, but at last he is amusingly convinced and all ends well.

Slight as the plot is, it is made most amusing by the predicaments, obvious but skillfully presented, to which the sex imposture is bound to lead and by the general good level of the acting. Dolly Haas is high-spirited and convincing, and both her sweetheart (By Esmond Knott) and the Duke (By Cyril Maule) are very well presented.

The production numbers are amusing, with the boxing instruction scenes and the embarrassment of the main character at the "stag" dinner party obvious highlights.—ALLAN, London.


CAST
Pat Caverley: Dolly Haas Grey: Edward Chapman Delafields...Geoffrey Dawson Escamont: Esmond Knott Princing...J. T. O'Sullivan Bernard: Ronald Ward Sanders (Butler)...Charles Paton

Crime on the Hill

(B.I.P.-Metzger)

Mystery

A mystery which keeps the identity of the perpetrator of the crime sufficiently well under cover to make discovery by the audience practically impossible, this British-produced picture, distributed in this country by Lou Metzger, is a well-made, effective, and well-with a skeptical revelation of the criminal. At least two of the leading players should be reasonably well known in this country.

There is an interesting aspect to the story, which is set entirely at a country estate in a quaint English village. Scene is the local vicar, a man of keen intelligence, actually pieces evidence together to unearthe the identity of the murderer while a Scotland Yard detective, completely baffled, gets nowhere.

The known names are here are Anthony Bushell, one of the most strongly suspected of those involved in the case, and Walter Bushell, an ar- ward of the elderly master of the estate, who is the first victim of the murderer.

Three slayers step up to the progress of the investigation, but two are perpetrated as self-defense measures by the criminal. The fact that he is the least likely to be the criminal of all involved indicates the value of challenging the audience to attempt to solve the case.

When the estate owner is found dead in his library chair, Scotland Yard discovers that he has been drugged and the key to the crime, his handbag, is missing. Bushell, the vicar, a visiting woman who, it is revealed, was secretly married to the victor a short time previous, is suspected by doctor, a great friend of the vicar; the butler and a maid. Bushell had quarreled with the master, and immediately is suspected. Just as the maid is about to be led away by the detective, she is killed, stabbed through a door a against which she was leaning. When it is learned that Bushell has had an affair with the maid before he met Miss Blane, the case becomes even stronger against him. He is indicted and jailed.

Later, the first victim's wife is stabbed and killed at a bazaar on the estate, and the doctor is wounded with the same knife. The situation is thereby further complicated, until the vicar piecing bits of evidence together, discovers the murderer to be the doctor, who had wounded himself, the butler and Miss Blane are married. Marriage with the vicar's wife after his murder, and acquisition of his wealth was the motive, the woman's death becoming necessary to his safety when she was about to tell too much.—AARONSON, New York.

Produced and distributed by British International Pictures. From the play by Jack De Leon and Jack Celestine. Directed by Bernard Vorhaus. Adaptation, Richard Bird; dialog, Leo Lefkowitz; music, Max Deak; Vera Allinson and M. Haskinson; photography, Charles G. Talbot, Donald Sanders; music recording, Donald C. Shropshire; music editing, Dorothy Shropshire; art direction, Eddie Dineen; sound, Rob Charberry.

CAST
Sally Blane: Sally Blane
Johnny: Jody Kelly
Nigel Playfair: George Merritt
Leigh: Merle Lanigan
Bing: Reginald Phyllis Dare: Sammy Gooden; Hal Gordon

(Rocket)
One of the World's Greatest Stories Becomes One of the Industry's Greatest Pictures!

with HENRY HULL

PHILLIPS HOLMES—JANE WYATT
Florence Reed, Alan Hale, George Breakston and many others. Directed by Norman Walker. A Stanley Berman Production for UNIVERSAL.
his pals, he marries Susan, who was responsible for bringing all the friends together. Then ensues the tragedy of life. Smudge is killed, hungry, in an attempt to force a pawnbroker into buying an article. Sent to Mr. Harper's office to get the details of a bank failure, Bob talks with Fred as his father leaves a window. Tom and Truly are just plugging along and a baby is born to them. Joanne is visiting them when almost recovered from the effects of her father's death, when Bob arrives to have the proud and enthusiastic Tom tell them the way is clear for their marriage. Whether this film contains the popular appreciation to which its merits entitle it is a question that only the exhibitors who play it will be able to answer. It isn't the sort of picture by any means, but it is an interesting one. It is well acted and intelligently directed. There is plenty of appeal, but it's the kind that seems in rather faddish accommodation. Exert every effort possible to get a big house for the opening performances and it is quite possible that word-of-mouth advertising will do more for this attraction than could be expected from any other channel. —McCarthy, Hollywood.


CAST
Bob Bailey ............................................ Charles Bronson
Trudy Talbot ....................................... Jean Muir
Joan Bailey ......................................... Margaret Livingston
Susan Merrill ...................................... Ann Dvorak
Tom Martin ......................................... Ross Alexander
Smudge Case ...................................... Nick Foran
Nestor Hornebow .................................. Charles Starrett
Fred Harper ......................................... Robert Light
Mr. Harper ......................................... Henry O'Neill
Mrs. Harper ........................................ Marjorie Gateson
Al Foster ............................................ Bradley Page
Edna Bost ........................................... Addison Richards
Mr. Gliccy ........................................... Arthur Aylesworth

Red Republic

(RKO Radio)

Interesting

The excellent photography which characterizes the work of Miss Margaret Bourke-White, cannot fail to be noticeable in this silent record of Soviet Russia, with, of course, an appropriate explanatory accompaniment. Seen are the famous monuments of Moscow, the near-incomparable Moscow River, and the beautiful palaces of Leningrad. The film is a valuable addition to the body of literature available on the subject. The notes are well written, the work is well photographed. —Running time, 10 minutes.

Life's Last Laughs

(Columbia)

Novelty

There is a definitely novel flavor in this form, the second of a new Columbia series, produced by C. B. Orton. It features Bob Balit, the owner, and other amusing epigrams appearing on tombstones form the basis of the subject. The number has entertainment value of a different sort. —Running time, 10 minutes.

Stranger Than Fiction (No. 2)

( Universal)

Likable

There is something for everyone who likes travelogues in this series of the editor who likes travelogues, an Allyn Butterfield, with Alois Havilla, radio announcer, doing the descriptive. Shores and space and time are views of the making of candy out of cactus, the many-faced Liere clock, an artist who propels his painting brush with his teeth, church services on horseback, a

pygmy hippo pet, a blacksmith's inventive genius, a Palace of Depression built of junked auto parts, women with skirts 100 yards long (assembled by pleating), electricity drawn from a car, a long and enduring carpenter's curious stick for playing the piano. —Running time, 10 minutes.

Katnips of 1940

(Columbia)

Comments

One of the Krazy Kat cartoon series, produced by Charles Mintz for Columbia release, this subject is good entertainment of the animated variety. Repeating the story of the world? It is the musical comedy star who gets her chance when the real star becomes suddenly indisposed. The number is amusing. —Running time, 7 minutes.

Songs of the Colleges

(RKO Radio)

Timely Subject

There is a definite timeliness, which becomes its strongest asset, in this Headliner subject. The value of the series is in the weekly selection of songs of 13 of the country's leading colleges, such as Army, Navy, Harvard, Cornell, Southern California, Notre Dame, are played effective by Hal Roberts and his Trojan Band of Southern California, while as a background are pictured scenes on the campus, and of the athletes in action, with a large part of the background devoted to shots of major football games, which accounts for the timeliness of the subject. —Running time, 15 minutes.

Trapeze Artist

(Columbia)

Entertainment

The by now famous "man on the flying trapeze" is here done in animated cartoon fashion, with considerable entertainment resulting. The musical numbers are original, the little ribbiting song itself. The subject, one of the Charles Mintz-produced Krazy Kat series, is clever and entertaining. —Running time, 7 minutes.

Dumb-Bell Letters

(RKO Radio)

Laughs

The third in this series is another group of letters, supposedly authentic, sent to various business houses and persons from the collection, "Dumb Belles Letters," of Julian Lowell. Very short, the subject, in its reproduction of the actual letters, is nevertheless amusing, and is sure to provide a laugh or two for almost any audience. —Running time, 4 minutes.

Laughing with Medbury

In the Arctic

(Columbia)

In this number of the series produced by Walter Futter for Columbia release, John E. Medbury offers his intended amusement explainatory dialogue in accompaniment to a series of stock shots of the Arctic regions. A fair subject. —Running time, 10 minutes.

Grandfather's Clock

(RKO Radio)

Amusing Novelty

There is entertainment, especially for the youngsters, in this new series of Toddle Tale cartoons, which features a combination of screened toots and animated material. In this subject, two infants are playing with an alarm clock and a dog, which always gives the dog's owner some trouble. They play together, and tell the story of the clocks, which is animatedly reproduced. An engaging and entertaining novelty subject. —Running time, 10 minutes.

Marching With Science

(Fox)

Good

Somewhat lacking in the breath-taking thrill of the earlier numbers of this series, by reason of the subject matter, this is nevertheless of definite interest, as the newsreel cameraman recounts the efforts of his compatriots to learn the secrets of nature and apply them to the needs of man. Highly effective is the closing sequence which pictures the naturally expert maneuvering of the lowly spider, as he spins his perfect web, ensnare unwary insects, and binds them fast. —An interesting subject. —Running time, 9 minutes.

Bric-a-Brac

(RKO Radio)

Fair Comedy

For those among the audience who find a special kind of enjoyment in the trials and tribulations of the hen-pecked and short tempered Edgar Kennedy, this will probably be found entertaining. In general the laughs are occasional, the comedy fair, as Kennedy, forced by chasing wife Florence Lake and annoying mother-in-law Dot Farley, aided and abetted by brother-in-law, tries to build a cabin in the mountains, with a fireplace of his own design, with the expected disastrous results. —Running time, 19 minutes.

Men in Black

(Columbia)

Fair Burlesque

In the nature of a burlesque on the medicos in a hospital, this number of the Broadway Comedies series has as its principal players and entertainers the three Ted Healy stoners, Larry Fine and Jerry and Moe Howard, as interns in a hospital. Their ridiculous antics are occasioned by the short rating as a fair comedy. —Running time, 19 minutes.

If This Isn't Love

(RKO Radio)

Melodious

Considerable attractive melody, and a trivial story, make up this short subject, featuring Walter Wolde, some time of the New York musical stage, and the possessor of an effective singing voice. As the musical interlude is accentuated by clamping femininity, Wolde accidentally meets Hazel Forbes and pursues her with much song but little success. To spite her, he indulges in coarse language, where Dorothy Lee, gets mixed with her husband, but finally explains satisfactorily to Miss Forbes. It is fairly entertaining. —Running time, 22 minutes.

Pooh Thrills

(Columbia)

Lively Action

There is plenty of action in this number of the World of Sport series, picturing the training of the amazingly clever ponies used in polo and those same animals later in action on the field. The closing sequences show parts of a match between two of the United States and Great Britain in an international scrap. A good subject. —Running time, 10 minutes.

Pastry Town Wedding

(RKO Radio)

Good

One of the Rainbow Parade, all-color cartoons, this subject should be found especially entertaining by the children, with its clever and colorfully colored pictures of the tiny inhabitants of Pastry Town busily at work baking. When one saves a girl from an angry bee, the bee flies back, chases him and the small makers prepare an enormous cake for the occasion. An entertaining cartoon, made more effective by the lavish use of color. —Running time, 8 minutes.
**THE HOLLYWOOD SCENE**

By VICTOR M. SHAPIRO

**Hollywood Correspondent**

The banquet to Emanuel Cohen, given by Paramounters last Friday night at the Ambassador, broke or bent many Hollywood precedents so badly that it's now being referred to as an event instead of just news.

The first tradition blasted was that the studio toilers flung the festival for and to Mr. Cohen, and each attending paid for the privilege. Hollywood custom, prior to this, has dictated that a chfitarian summon the help "by royal command."

Then there was the planning and toasting of Mr. Cohen in the manner of Washington's Gridiron soirees. From all appearances, Mr. Cohen took a genuine delight in the sly humor and agile threats. He paid a sincere tribute to his co-workers.

Beneath a veil of DeMillian humor, Cecil Blount recounted Cohen's three years leadership of Paramount Productions.

A. M. Botsford, who acted as toastmaster, read a Discourse on Screen Production in New York long-known, has that he is one of the vitiest of after dinner speakers in the industry.

When the "Pictureless Newsreel" was being heard, with gags aimed at the guest of honor, a columnist ventured that the Cohen dinner might start a new cycle of banquets to act as "Hollywood safety-values," where roasting, as well as toasting, would supersede panegyrics and puffs, although all at the table agreed that most of Hollywood executives "can't take it" as Mr. Cohen did.

**Exhibitors Finding Skolsky Helpful**

Exhibitors residing in cities where a local newspaper runs the syndicated articles of Sidney Skolsky, who conveys from Hollywood the doings of the stars and people for the New York Daily News, are relaying back information to the colony that they find Skolsky's stuff useful by fitting his pieces into their Hollywood jigsaw puzzle, the color fully dovetailing with authentic trade facts. They explain that his daily pieces concern themselves with authentic film news.

**News Flashes**

Radio studios will break ground shortly for a new office building which would house executives and clerical forces in the event RKO moves its distribution headquarters here. Herman Zolbel, the companies' treasurer of both distribution and production, already is ensconced in the main administration building, where he will make his permanent headquarters. William Mallard, general counsel, arrived this week for conferences.

Fox is planning to film "Dante's Inferno" in color with Harry Lachman directing and production starting by November 5.

Walter Wanger became much upset last week over persistent reports that his production is filling with propaganda. "There is not the slightest semblance of that in the story," declared Wanger. "It is a romantic mystery."

**Tribute Paid Emanuel Cohen Aiding Freelance Actor Group O'Heran Associate Producer 15 Films Finished, Six Started**

The Code Authority has set up a standing committee to receive and adjudicate complaints from the freelance actor group making below $150 a week. C. H. Vanderlip, vice-president of the Bank of America, has been appointed to sit in for the public.

Charles Hubbard, personnel manager of Universal studios, will represent the producers, George Hays the players.

Frank O'Heron, upon the arrival of Ned DePatie and Hermann Zolbel here last week, was relieved of his post as vice president in charge of studio operation and becomes director of the company. Warner two and Fox, MGM, RKO, Monogram, Invincible, and Walter Wagner Productions each of the new pictures MGM has two, as has Warner, with Paramount and Fox one each.

First of the Columbia features completed was "Spring Show," in which Nancy Carroll, George Murphy, Donald Cook, I. C. Conference, Arthur Hohl and Raymond Walburn are featured. "Fugitive Lady" presents Neil Hamilton, Florence Rice, Donald Cook, Clara Blanck and Nella Walker, was next in line. "State Out" features Bruce Cabot and Judith Allen. Last of the quartet, "White Lies," presents Walter Conolly, John Lay, Victor Jory, Leslie Fenton and Irene Hervey.

Of the new Paramounts, two are musical dramas, and the third is a straight comedy. "Here Is My Heart" again teams Bing Crosby and Kitty Carlisle, with Allison Skipworth, Roland Young, Reginald Owen, William Frawley and Cecilia Parker in support. In "College Rhythm," Joe Penner, mirror and various vocalists, reportedly a cast that features Anna Ross, Jack Oakie, Helen Mack, Lyda Roberti, Mary Brian, George Barbier and Franklin Pangborn. "It's a Gift" again teams Wally Wanger, with such a cast that lists Constance Bennett, Kathleen Howard, Jean Rouveral, Spencer Charters and Tammany Young.

"Concentration," starring Barbara Stanwyck with Warren William, was completed at Warner. The supporting cast includes Douglas Dumbrille, Glanda Farrell, Henry O'Neill and George Zucco. The cutting room was "Racing Luck," the cast of which includes Lyle Talbot, Mary Astor, Roscoe Karns, Fred MacMurray, Billie Burke, Adele Mara, Clarence Muse and Bradley Page.

At Fox, "Hell in the Heavens," featuring Warner Baxter, Charles Montemore, Herbert Mundin, J. Carrol Naish, Ralph Morgan and Russell Hardie, was finished. MGM's contribution to the completed quota was "The Ten Premiers of Today" and William Powell, with Una Merkel, Isabel Jewel, Henry Stephenson and Ed Brophy heading the starring cast.

Radio checked in with "Girl of the Islands." In this Steffi Duna, Regis Toomey and Lionel Belmore are featured, and Mitchell Lewis, Raymond Hatton, Gil Perkins and Charles Middleton also will be seen. At Monogram "Sing Sing Nights" joined the parade with a cast that lists Constance Talmadge, Hardie Albright, Boots Mallory, Mary Doran, Berton Churchill and Ferdinand Gottschalk. Matching this independent activity was Invisible with "The Port of Lost Dreams." This picture's cast is headed by Bill Boyd, Lola Lane, Ed Gargan and Harold Huber.

The last of the "green" came from the newly formed Wanger Productions, Paramount release, when "The President Vanishes" was finished. "White Mystery" directed by Arthur Byron, Janet Beecher, Paul Kelly, Peggy Conklin, Edwin Arnold, And Devine and Irene Franklin are among the principals.

**Better Than Usual**

Though few, all the newly started productions appear to be in the unusual entertainment class. At MGM "The Night Is Young" started. The cast is made up of Ramon Novarro, Evelyn Laye, Edward Everett Horton, Charles Butterworth, Stuart Erwin, Rosalind Russell, Una Merkel, Cecilia Parker, Donald Cook, Henry Stephenson and Herbert Bibi. At the same time "Backfield" got underway with Robert Young, Ted Healy, Leo Carrillo, Stuart Erwin, avionc Foster, Maureen O'Sullivan and Russell Hardy.


Paramount's new vehicle is "Father Brown, Detective." The cast includes Walter Connolly, Paul Lukas, Gertrude Michael, Robert Benchley, Ursulaanding E. Clive. At Fox, "Bright Eyes" went before the cameras. Shirley Temple is the natural big number in this, although the cast numbers James Dunn, Judith Allen, Lois Wilson, Dorothy Craig, Theodore Von Eltz and Jane Withers.
WHITE LIES
Columbia

This is a story of screaming newspaper headlines. Triumphs for their publisher, they bring catastrophe as his daughter is charged with murder, only to have the man upon whom the publisher not only has lent his ire but made the beneficiary of his influence, unravel the mystery and save the ink-maniac from being scooped.

The original story and screen play are by Harold Shumate, previously credited with the serial "Potent Murder," now "Bent for Love," "One Is Guilty" and "Voice in the Night." Direction is by Leo Ballyakov, who directed "One Sunday Afternoon" on the New York stage.

The five principal players are Walter Connolly, currently in "The Captain Hates the Sea," perhaps the only genuine Godfrey, destroy Charles Wray, now in "Affairs of Cellini," her latest Columbia picture "Black Moon"; Victor Jory, seen in many Fox pictures, and Robert Light in "I Believed in You" and "Irene Hervey, in "Three on a Honeymoon." Other players are Robert Allen, William Demarest, Oscar Apfel, Mary Foy, Katherine Ward and Harry C. Bradley.

The story calling for plenty of excitement and thrill, along with a rather novel romance, not only offers a good title with which to work, but the current popularity of Walter Connolly serves as a valuable asset for name purposes. One picture which can be commercially capitalized, is the situation which finds the publisher tempted to sacrifice his father for screen and save her daughter who was his daughter would be his subject.

MURDER IN THE CLOUDS
Warner

From the title it is easily gleaned that this story is one of mystery melodrama in the skies. Involving situations fraught with intense excitements and breath-taking suspense, vivid sequences of aerial acrobatics, liberal dashes of hokum, comedy and a companionate love interest angle, it is not only a yarn of several murders, an action adventure crowded with high theatre.

The story and screen play are by Roy Chanslor, who wrote "Hi, Nellie!" and Dore Schary, scenarioist on "Fog," "Fury of the Jungle" and "He Couldn't Take It." Direction is by D. Ross Lederman, specialist in producing exciting entertainment.

The cast is composed of familiar Warner players: Lyle Talbot, currently in "The Case of the Howling Dog," and Ann Dvorak, now in "Gentlemen Are Born," have the leads. In support roles correspond to their established screen characters, which George Wilson, George Cooper, Arthur Pierson, Henry O'Neill, Russell Hicks, Clay Clement, Edward Mckaye, Wheeler Oakman, and Robert Light.

Promising to be an unusual attraction for those who like the fast moving, mystery shrouded, exciting color of dirty work at the aerial cross-roads, the story mixes its heroes and villains in amazing fashion. A tube containing a secret super-TNT explosive is the cause of its all. As such, the picture calls for a brand of excitement provoking showmanship in publicity and gag exploitation that not only consolidates the interest of the youngsters, but also that of the lovers of thrill-adventure entertainment as well.

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Review, which are prepared when the finished product is made available.

FUGITIVE LADY
Columbia

Dramatic romance is given a unique twist in this story. A girl, her dream of love blighted by an unusual circumstance, is sentenced to jail for a crime of which she has been innocent. The train is wrecked, she is believed dead, only to live as another woman whirled into an amazing situation in which she learns to her first love appear again to threaten her happiness.

The original story and screen play are by Herbert Asbury and Fred Niblo, Jr. Niblo was associated with "Whom the Gods Destroy" and "The Hell Cat." The director, Al Rogell, recently made "Fog," "Hell Cat" and "No More Women."

A newcomer, Florence Rice, daughter of Granfruit Rice, the noted sports writer, makes her screen debut in the heroic role opposite Neil Hamilton. Supporting players include Donald Coo, Clara Bundick, Nella Walker, William Demarest, Matt McHugh, Wade Boteler, Ernest Wood, Rita LeRoy and Rita Gould.

Story content and situations afford possibilities for unusual exploitation. Outstanding is the railroad wreck sequence in which the heroine, believing killed by authorities, lives to be accepted in the place of an adventuress as the hero's wife. There are also closing sequences in which the girl frustrates a robbery that would disclose her real identity and does through her courage for her trouble into the hands of the law.

SING SING NIGHTS
Monogram

On paper this production promises to be an unusual showmanship feature. A rather careful examination indicates that the story itself, rather than personnel, writing or direction, is the peg upon which much unusual interest creating material can be hung.

"Sing Sing Nights" promises to be the most widely read work of Harry Stephen Keeler, who has a score or more of mystery fiction novels to his credit. The screen play is by Marion Ortil, recently associated with "Charlie Chan's Greatest Case," and Charles Logue. The director, Lew Collins, has specialized in such cliff-hangers.

The names in the cast are essentially of screen personalities, as Conway Tearle, Hardie Albright, Boots Mallory, Jameson Thomas, Mary Doran, Ferdinand Gottschalk, Bertan Churchill, Lotus Long, Henry Kolker, Richard Tucker and George Baxter are listed.

Aside from the above, three stories in one. Three men confess a murder and are sentenced to death. As is obvious from the story the above, the pubilshing has a new one. The investigations is demanded, as it can only be that one is guilty and two innocent. Then, with reverse the medium, the three stories are told. Sing Sing death house being the primary file.

The story reverts to a revolution-torn South American country where one of the condemned tells that he has stolen his wife. The latest scientific crime detection apparatus being used, retrospect takes the story to the interior of China where the sequence recounts that he killed because the dead man had ruined his Oriental romance. Flashbacks to death row bring the story to an actual living death. The third maintains he killed because his love likewise had been stolen.

This climax leaves the audience to decide which is actually guilty as they know each one's motive. From the standpoint of radical departure from formula, the curiosity that is aroused by the title offsets the daughter wide to a different and effective line of exploitation whose only limit is ingenuity.

EAST RIVER
Fox

Much that is of unique interest is readily evident in this production. Primarily the story is a different type adventure dramatic romance thriller in which there are being applied to women. It's a story of he-men who pursue the dangerous calling of driving and building tunnels is a safety valve demonstrated. Men constantly facing death and the women they love who help them forget.

It is adapted from a novel by Borden Chase, in collaboration with Edward J. DeHerty, which is appearing currently as a serial in Argosy Magazine. The screen play is by Chase, assisted by Howard Irving Young, who is credited with the screen play of the forthcoming Fox feature, "Music in the Air." Direction is by Raoul Walsh, who handled the picture's stars, Edward Lowe and Victor McLaglen, in their first big picture, "What Price Glory," and is noted for many excellent productions.

With Lowe and McLaglen teamed in a somewhat different association, the supporting cast of principals includes Marjorie Rambeau, Charles Bickford, Grace Bradley, George Regas, Roger Imhof, the veteran star of the silents, George Walsh, Warner Richmond, Olin Howland, Jack Wallace and James Donlan. Hundreds of extras also appear.

The story is a graphic portrayal of thrill drama. The chief device is a death tunnel being bored under the East River. The menace is the river itself. All the scientific and mechanical paraphernalia and its use to insure safety are demonstrated.

(Continued on following page, column 1)
MOTION PICTURE HERALD

CUTTING ROOM

(Continued from preceding page)

Dangers to which the “sandbags” are subject are dramatically portrayed, as there are fires, blow s when water seeps through weak strata to flood the tunnels and destroy the chambers, emergency man-locks, the “boils,” the bords.

Against this background the romantic story is told; that of men who find that the joy, love, laughter and music of feminine companionship is the only thing making life worth living.

THE WHITE PARADE

Fox - Jesse Lasky

The title of this story only vaguely hints its character. While there have been previous nurse-hospital stories, this is the realistic romance and drama of the embryo nurse, dealing with the training period of her career, during which she comes face to face with the beginning of life and its end and all the passions, tragedy, joy and triumph in between. Yet it is a love story, promising unusual feminine appeal, in which the supporting players are well known with minor exceptions.

Loretta Young, currently in “Caravan” and “Rothschild,” is teamed with J. Biles in the leading role, while supporting players are well known with minor exceptions. Listed are Dorothy Wilson, recently in “His Greatest Gamble,” Muriel Kylmar, in “Nana,” “Little Man, What Now?” and “Sailor Beware”; Astrid Allwyn, now in “Servants’ Entrance,” Frank Comroy, Jane Darwell, now appearing in “Happiness is a Two-Step,” will follow Mr. Lasky’s pictures. Walter Johnson, a newcomer, Sarah Haden, Joyce Compton and June Gillottes.

Angles worthy of showmanship note are the facts that the picture is dedicated to Florence Nightingale and has the endorsement of the American Nurses Association.

SWEET ADELINE

Warner

This is another elaborate and spectacular musical drama which is offered. It is taken from the Broadway musical comedy, with music by Oscar Hammerstein II and Jerome Kern.

Motivated by a charming love story, it runs the gamut of rollicking comedy, thrilling episodes, conflict romance and colorful new spectacle features in which hundreds of girls take part in dances staged by Bobby Connolly.

The screen play is by Erwin Gelsey, who adapted “Gold Diggers of 1933” and “Flying Down to Rio.” Direction is by Mervyn LeRoy, who made “Gold Diggers.” The show is packed with catchy music and songs. Irene Dunne, whose singing in “Stingaree” created a memorable hit, is also present for Kern Jerome songs numbers. In support will be seen Donald Woods, who appeared in several recent Warner pictures; Hugo Herbert, Ned Sparks, John Lethbridge, Louis Calhern, Winifred Shaw, Nydia Westman, Dorothy Dare, seen in “Happiness Ahead” and featured as the soloist in “Blue Danube,” and, Phil Regan, alone singing “Molly O’Donoghue” and with Miss Dunne in two numbers.

The picture, not the musical “Sweet Adeline” is located in a Hoboken beer garden in 1898. It’s a comedy yarn of complicated romance in which the love that should be eventually triumphs. Three extravagant spectacles are featured: “Lonely Feet,” a swing number and the Irish atmosphere “Molly O’Donoghue.”

All have as background elaborate and new sets and glow with the glamour of hundreds of dancing girls.

Every indication is that there will be plenty in this production with which to work. Potentially it promises to be a showmanship attraction, a real rush to the boxoffice, rivalling any previously presented.

FORSAKING ALL OTHERS

Metro-Goldwyn-Mayer

With Joan Crawford, Clark Gable and Robert Montgomery headlining this production’s cast, there seems to be name value enough for anyone.

The story, intriguing comedy romance drama, is of the character that patrons currently are demonstrating as a favorite. The combination should make the task of creating wide popular interest a simple, direct proposition.

“Forsaking All Others,” adapted from a successful stage play by Frank Cavett and Edward Roberts, is produced by John Mancini, recently credited with “Manhattan Melodrama.” William S. Van Dyke, maker of the surprisingly popular “The Thin Man,” is the director.

Records of the starring trio needing no detailing, attention should be paid to the supporting cast. Billie Burke and Charles Butterworth, currently in “Bulldog Drummond Strikes Back,” are featured. Included among the other players are such well-known performers as Ted Healy, Loyd Nolms, George O’Brian, Henry and Arthur Treacher. Others are Forrest Harvey, Lillian Harmer, Greta Mayer, Tom Ricketts, Clarence Wilson and Sydney Drayce.

In the story, Montgomery, who has beaten Gable to their mutual goal, runs out on Joan Crawford, a truant on a long night. In marrying another, he leaves the deserted bride to the solace of Gable’s platonic but affectionately amorous friend. Getting no bargain, he returns to Miss Crawford after his divorce and the old spark flames anew. Again their marriage is scheduled. This time, however, it’s the girl who has a change of heart and leaves the bridegroom at the altar to dash after Gable, who is returning to Europe.

The story is enlivened by a cast sparkling with outstanding names.

Bri-ent Quits Loew’s, Is With Thalhimer in Richmond

Elmer H. Briient has resigned as manager of Loew’s theatre in Richmond and has joined the Morton G. Thalhimer interests now operating the Capitol and State, two first-run, and the Grand, Venus and Bonton, in Richmond. George Arthur Jones, formerly at Loew’s in Wilmington, has replaced Mr. Briient.

Samuel Craver, of Norfolk, operating a circuit in Virginia, is figuring in a deal which will give him operation of the Lyric in Richmond, with a 15-cent admission planned. The deal has called a halt to processes in the city, with the possibility that reductions, instead, are now in order.

Brillant Joins Variety

Arthur Brillant, former Paramount scenarist and veteran motion picture publicist, has joined the New York staff of Variety, succeeding Tom Waller, now with Paramount’s New York publicity staff.

Amity Opens New Offices

Amity Pictures, of which John M. Crippin, vice-president, has established two additional exchanges, at St. Louis and Des Moines, making a total of 30 exchanges

All His Geese Are Swans, original, by Charles S. Belden and Frederick Stephani, produced by Columbia.


Desert Castle, original, by E. E. Parmore, Jr., produced by Paramount.

Eagle, a play, purchased by Franklyn (Fox), for Eva LeGallienne and Ethel Barrymore.

Five Flights Peppers, original, by Mrs. Harriet M. Lothrop, purchased by Monogram.

Guns, original, by E. E. Parmore, Jr., produced by Paramount.

Love Without Words, original, by Max Magnus, purchased by Fox for Erich Pommer’s direction.

Police Escort, original, by Richard Lisle and Martin Mooney, purchased by Warners as a possible vehicle for James Cagney and Phi lip Rockwell.

Song of the Flesh, book, by Ruth Cummings, purchased by Metro.

Taming of Zenas Henry, book, by Sara Ware Bassett, purchased by Radio.

Two Years Before the Mast, book, by Richard Henry Dana, purchased by Monogram.

Seek Reorganization Of Chicago Circuit

A creditors’ petition has been filed in Chicago federal court, asking a reorganization of the Lubliner and Trinz Corporation, under Section 77-B of the new bankruptcy law. The company formerly operated a group of Chicago theatres. Liabilities were listed at $1,239,000 and assets not in excess of $50,000.

Franklin Sets New Play

“The Eagle,” historic play which will be produced on Broadway by Harold B. Franklin and Arch Selwyn, will be adapted for the screen and produced in the East as the second of the two-picture deal with Fox. Ethel Barrymore and Eva LeGallienne will head the cast on stage and screen.

Leff-Meyers Open Office

Leff-Meyers, owners of the Lido, De Luxe, Fenway and Radio theatres in New York, have opened offices in the Kings Towers Building on West 48th street.

Freedman Owns “Newslaughs”

Herman B. Freedman, producer of the Irving Thalberg “Newslaughs,” is now sole owner of the stock of Newslaughs, Inc., having purchased the interests of H. L. Cohen in the firm.
Thrilling over a million readers of the Literary Digest weekly — now thrilling millions more on the screen!

**THE SPICE OF LIFE**

The week's best jokes, gags, wisecracks and humor, carefully edited and presented in a manner that will get roars from any audience!

*Produced by Mentone Productions, Inc.*

---

**SCREEN SNAPSHOTs**

3★ ★ ★ — *Liberty Magazine*

Here are the first 3 uproarious and riotous 2-reelers of Columbia's 26 for 1934-35!

**MEN IN BLACK**

with the Three Stooges! Good for a million laughs!

"Goofy laughs... broad laughs. Based on the goofy motif."

*FILM DAILY*

**IT'S THE CATS**

with Andy Clyde! Funniest short he's made!

"Really funny."

*FILM DAILY*

**Counsel On De Fence**

with Harry Langdon. The famous Langdon pan will have them in the aisles!
A laugh in every epitaph! The screen's newest novelty—making new friends wherever shown!

LIFE'S LAST LAUGHS

The surprise short of the year! Panicked them at Radio City Music Hall when first shown there and a sure-fire hit on any program.

"Interestingly presented." FILM DAILY

Produced by C. S. Clancy

"Screen Snapshots catch the spirit of the town. If you can't afford a ticket to America's last carnival, they supply a delightful substitute. Better than a trip to movieland, they take you to almost everything you'd care to see in the land you've read so much about... Splendidly photographed, these shots are breezy, intimate. The most honest and certainly the most entertaining guide to be found... deserves a welcome to the cream of the short subject crop."

COLOR RHAPSODIES

1. HOLIDAY LAND. Will add a delightful dash of spice to the well-balanced program.

2. THE SHOEMAKER AND THE ELVES. Another tuneful, colorful and delightful novelty with an appeal for young and old.

Produced by Charles Mintz

SNAPSHOTS • LAUGHING WITH MEDBURY
The total of theatre receipts for the calendar week ended October 13, 1934, from 101 houses in 18 major cities of the country, reached $1,076,487, a decrease of $16,812 from the total for the preceding calendar week, ended October 6, when 97 houses in 17 cities reported an aggregate gross of $1,093,299.

### Motion Picture Herald's Theatre Receipts

#### Theatres

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#### High and Low Gross

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<td>The Dude Ranger</td>
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<td>Million Dollar Ransom (Univ.)</td>
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<td>Housewife (W. B.) and The Defense Rests (Col.)</td>
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(Tabulation covers period from January 1, 1933. Dates are 1933 unless otherwise specified.)
"TERRIFIC CLIMAX!"
— N. Y. World Telegram

"BRILLIANT! AMAZING!"
— N. Y. Times

"EXCITING! ABSORBING!"
— N. Y. Daily News

"EXCELLENT! STIRRING!"
— N. Y. Eve. Journal

KING VIDOR
who directed "The Big Parade" — "The Champ"
— "Street Scene" . . .

— now gives you

OUR DAY
Says Arthur Mayer, Managing Director of the Rialto Theatre, N. Y., of the surprise sensation of the year!
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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**THEATRE RECEIPTS—CONT’D**

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<th>Theatres</th>
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(Tabulation covers period from January, 1933.)

(Dates are 1933 unless otherwise specified.)
"As neat a piece of FAMILY ENTERTAINMENT as has reached the screen in many a day."
—Box Office

"Considerable light and lively entertainment. No reason why the ENTIRE FAMILY cannot see this picture."
—Motion Picture Herald

"Swell picture, clean and will be WELCOMED ANYWHERE."
—Billboard

"AUDIENCES EVERYWHERE are going to chuckle and thrill to it as they did last night."
—Los Angeles Evening Herald and Express

No wonder the Industry is Smiling

"REDHEAD"

MONOGRAM PICTURES Presents

Directed by MELVILLE BROWN
A DOROTHY REID Production

Suggested by the novel by VERA BROWN
Screen Play by BETTY BURBRIDGE
Additional dialogue by JESSE LASKY, Jr.

WITH BRUCE CABOT AND GRACE BRADLEY
They’re "Features" on any program

Stories and Titles that Appeal to the Multitude—Young and Old—alike—World Famous Fantasies with the "Personality" of Centuries of Popularity

STAR SEAT-SALESMEN

Judgment in buying pictures that "SELL" seats — is the REAL SECRET of box office profits — The CONTROL of profits is in the hands of the film buyer.

Exhibitors are really NOT in the motion picture business — They’re in the SEAT SELLING business. Pictures are, in effect, their "SALES FORCE" — and the IDEAL theatre sales force is NOT a double-feature or a triple-feature, but an "ALL-FEATURE" program — EVERY picture a definite, "SEAT-SELLING" ATTRACTION — regardless of price, brand name or footage.

Footage doesn’t make "features" — "PERSONALITY" in a picture is far more important than footage — SINGLE reel subjects with a "PERSONALITY" that appeals to vast numbers of people, are "Features" in FACT.

For "ALL-FEATURE" programs we present: Pictures with "Personality" that are "Features" in FACT.

P. A. POWERS

COMICOLOR CARTOONS

in CINECOLOR

CELEBRITY PRODUCTIONS Inc.
Chesterfield

IN LOVE WITH LIFE: Oswald Stevens, Dickie Moore—Thanks to Chesterfield for having rescued this issue. It will come as a great relief to those who have been suffering with anything, Lisa Lee did not help very much. Pity very much that the Daily Morning Star didn’t come. Business top. Running time of minutes—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

COLUMBUS

BLIND DATE: Ann Sothern—A picture that should be doubled up. Passed fairly well in this community, and there are many patrons who are satisfied. Running time, 65 minutes—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.


KING OF WILD HORSES: Rex, William Janney, Dorothy Appleby. A very good Western picture with plenty of horses and action. However, the dialogue was very poor, but in any case could be understood—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

LADY FOR A DAY: May Robson, William William, Lyle Talbot. Pic was the finest picture we have had for some time. Everybody liked it. It brought us the attraction back for two nights, and did better than when we first showed it. Everybody more than pleased. Played Oct. 3—C. W. Mills, Arcade Theatre, Solon, N. Y. Family patronage.

NAME THE WOMAN: Richard Cromwell, Arlene Judge. They don’t make them any better. An ace picture for action and entertainment. A newspaper story intermingled with political racketeering, and murder. National Screen’s talking trailer on this one calls for a lot of praise. The get-up and action shown in the trailer made our fans talk for a week in advance. Running time, 65 minutes—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

ONE NIGHT OF LOVE: Grace Moore, Tuttle Carmin. A real hit. It was one of the best pictures that came. In this picture, it is the best without any exception. Lovers of music have long yearned for something like this. Played Sept. 18—M. A. Gillespie, Strand Theatre, Montpelier, Vermont. General patronage.

PARTY’S OVER, THE: Stuart Erwin, Ann Sothern. Nice little show that will probably please most of the crowd. A story of life in the Old South was supported by his family until he declared the Party’s Over. Played Sept. 23—J. L. Glenn, Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


SISTERS UNDER THE SKIN: Elissa Landi, Frank Morgan, Joseph Schiller. Personally, I thought it was a very good program picture, but it pleased very few of our patrons. Running time, 70 minutes—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

First National

BRITISH AGENT: Kay Francis, Leslie Howard. A very beautiful picture. Excellent in every detail. Not so good in story. From Howard, we might get our patrons in his last two, but he makes up for them later on. Running time, 70 minutes. Played Sept. 23—W. M. Mills, Arcade Theatre, Preston, Idaho. Rural and small town patronage.

Although we played this old, everyone seemed to enjoy it. It has a story that seems to get the audience interested. The best acting was done by the power business, and the best acting in this picture since he has been on the stage. He is playing a part that is a little different from what he has done in the past. Personally, I think that some of it is very good and parts of it is very, very, the girls. There is something that gives me a feeling of what I mean. Final rating just average. Gave this a look. I doubt if it will have a real serial but got only average business. Running time, 66 minutes.

Paramount

COMING, ON MARINES: Richard Arlen, Ilia Lupino, Motion Pictures Herald (MPH) as a favorite think- ers and that takes in almost 90 percent of our pa- trons. Personally, I liked something of it very, very good and parts of it is very, very, very, the girls. There is something that gives me a feeling of what I mean. Final rating just average. Gave this a look. I doubt if it will have a real serial but got only average business. Running time, 66 minutes.

MOTION PICTURE HERALD

October 20, 1934

Paramount

COME ON, MARINES: Richard Arlen, Ilia Lupino, Motion Pictures Herald (MPH) as a favorite think- ers and that takes in almost 90 percent of our pa- trons. Personally, I liked something of it very, very good and parts of it is very, very, very, the girls. There is something that gives me a feeling of what I mean. Final rating just average. Gave this a look. I doubt if it will have a real serial but got only average business. Running time, 66 minutes.

ELMER AND ELSIE: George Bancroft, Frances Fuller—Just an average program picture that got by a few reasons. They are the Liberty Theatre, Carnegie, Oak. Small town patronage.

CHAPTER 2: Adolphe Menjou—This picture is one that hasn't been mentioned in a long time and it is concerned. Played only one day and was I glad. Lincoln Theatre, Carnegie, Oak. Small town patronage.


KISS AND MAKE UP: Cary Grant, Genevieve To- mlinson. Many women will think it "amusing," but the men will say "Blah," all of them. Running time, 70 minutes. Played Sept. 18-19—M. F. Foster, Granada Theatre, Carnegie, Oak. Small town patronage.

MURDER AT THE VANITIES: Carli Brissou, Kitty Carlyle—A dandy picture killed by the word "vanities." It is a mystery picture, and I doubt if the patrons ever will find out what it is about. Running time, 89 minutes. Played Sept. 2-3—E. C. Baldwin, Majestic Theatre, Nampa, Idaho. General patronage.


SUNSET PASS: Tom Keene—a good western picture. If I could get them like this for a good picture. Running time, seven days. Played Sept. 10-17—Grand Theatre, Preston, Idaho. Rural and small town patronage.

OLD-FASHIONED WAY: W. C. Fields—For some unaccountable reason this attraction did less than normal business. However, it gave satis- faction. Played Sept. 12-13—W. C. Mills, Arcade Theatre, Suds, N.Y. Family patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes—The story itself is a great idea of it in- mid-week and it proved to be a really funny comedy. Running time, 65 minutes. Played Sept. 12-13—A. B. Jeffer- s, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

TRUMPET BLOWS: George Kaf—a black- and-white picture that is a good picture. I haven't been able yet to find on what grounds this picture is good for. My feeling is that one brother with no one in the family, who likes the family, can have some fun in moonlight. Surely a picture for entertaining. Run- ning time, 67 minutes. Played Sept. 12-13—E. C. Bald- win, Majestic Theatre, Nampa, Idaho. General patronage.
ADVENTURE GIRL: Joan Lowell—This title pulled them in, but it was a disappointment, as the character was as uninteresting as anything else. Running time, 73 minutes. Played Oct. 23, 29, 30. At the Moon Theatre, Henderson, N. 1. General patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez—Another one of those damn-goin-to-have-a-baby pictures but not quite enough to have escaped it so far. Played Oct. 23, 29, 30. At the Strand Theatre, Paris. Family patronage.


Universal

ALL QUIET ON THE WESTERN FRONT: Lew Ayres,red picture but did not have the power of children. Not so good for them but not so bad for adults. Playing Oct. 23, 29, 30. At the Strand Theatre, Monte Vista, Col. General patronage.

RKO

WARNER

CASE OF THE HOWLING DOG, THE: Warren William, Virginia Bruce—A good, well-made, well-directed and funny story. The howling dogs, for they sure came out for this one. Every one liked it and it surely was a "finale" at the end. Running time, 76 minutes. Played Oct. 3, 9, 16, 23, 30. At the Strand Theatre, Piedmont, Mo. Small town patronage.


DAMES: Ruby Keeler, Dick Powell—Another good musical from Warner. It is just about as "Foolish Parade," but did a good business. Running time, 39 minutes. Played Oct. 9, 16, 23, 30. At the Strand Theatre, Piedmont, Mo. Small town patronage.

FOG OVER FRISCO: Bette Davis, Donald Woods, Margaret Lindsay, Yale Tittle—This is a good picture. Very well acted and full of the stuff that everyone goes home smiling. The trailer sold the show for us and we played two days. Running time, 39 minutes. Played Sept. 29-30, 1934. At the Strand Theatre, Piedmont, Mo. Small town patronage.

ONE MORE RIVER: Diana Wynyard—As a wife and mother this was very well acted. Personally, I thought it terrible. Very slow and not very interesting. Playing Oct. 23, 29, 30. At the Theatre, Paris. Family patronage.

ROYAL WHITE WIDOW, THE: Lionel Barrymore, Greta Garbo, Charles Farrell—This is a good picture. Very well acted and full of the stuff that everyone goes home smiling. The trailer sold the show for us and we played two days. Running time, 39 minutes. Played Sept. 29-30, 1934. At the Strand Theatre, Piedmont, Mo. Small town patronage.

ROMANCE IN THE RAIN: Romy Raver, Helen Hovden—Another of those good little pictures but not the special it was sold for. It is a comical romandy and one that will please all those see it. There are no drawing names in the end and therefore it will draw only fair business. We were forced to play this two days, because it was a percentage picture and did not make expenses for the run. Universal has never made money for running time, 73 minutes. Played September 27-28-29, J. J. McFarland, Orpheum Theatre, Oxford, N. C. General patronage.

SMOKING GUN: Ken Maynard—This is a good one. Most everybody likes Ken Maynard. Played December 11, 1934. At the Strand Theatre, Montpelier, Vermont. General patronage.

UNCERTAIN LADY: Genevieve Tobin—The story is a farce and one that will please all those see it. There are no drawing names in the end and therefore it will draw only fair business. We were forced to play this two days, because it was a percentage picture and did not make expenses for the run. Universal has never made money for running time, 73 minutes. Played September 27-28-29, J. J. McFarland, Orpheum Theatre, Oxford, N. C. General patronage.

WHEELS OF DESTINY: Ken Maynard—The trained horse and stee in this one are very good. Italian rivals, a big storm and a buffalo stampede make it a good one. Playing Oct. 23, 29, 30. At the Strand Theatre, Sodus, N. Y. Family patronage.

WHEELS OF DESTINY: Ken Maynard—Not nearly as good as "Gun Justice" or "Strawberry Road." This picture was much better than either of them, but the business was above average. Too many dark scenes in this. Maynard has surprised back Jones here as a director, but the Opera House, Kas- son, Minn. General patronage.
MOTION PICTURE HERALD
October 20, 1934


JIMMY, THE GENT: James Cagney, Bette Davis, Alice White, Allen Jenkins. -At Jimmy Cagney does live up to the billing. His Jimmy Cagney crackles that only he can get by with. A good supporting cast, the featured players getting 5 minutes. -J. C. Darst, Dante Theatre, Dante, Va. General patronage.

REGISTERED NURSE: Bebe Daniels, Lyke Talbot. Another splendid picture by Vittorio Storaro interesting and acting of stars and all the cast. E. E. Ross, the handwriting is offensive in the picture and it gave me satisfaction to all. Running time, 62 minutes. -S. J. Stalling, Moong Theatre, Greenville, Mich. Town and country patronage.

SOMEWHERE IN SONORA: John Wayne.—The several last shots of Sonora never seemed to enjoy this picture, although like the usual run of westerns. It will get by; has a little more action than the average western. -J. E. Ross, Strand Theatre, St. George, S. C. Small town patronage.

UPPERWORLD: Warren William, Mary Astor, Greta Garbo. -The big star of the picture was the big star Astor. It had several strong reports on this picture, but it wasn't so bad, after all. The few that saw it. -J. C. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


GOOFY MOVIES—No. 3: This is another one-reeler that would be better left on the shelf. Why do the producers continue to release this stuff on the exhibitors? The code should do something about this. The results by Pete Smith are good, but the scenes are terrible. I sympathize with you, because I know this is not your idea of good entertainment. This film is not for you. But I'm sure that at least you will please your audience. Running time, 10 minutes. -J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOOFY MOVIES—No. 2: If your patrons like a lot of crazy stuff, they will like this. The best thing about this was, when the loudmouth came out saying, "The running time is 5 minutes." -J. E. Ross, Strand Theatre, St. George, S. C. Small town patronage.

GOOFY MOVIES—No. 3: Pete Smith.—As good as the other two. The patrons seem to like this. -J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PARAMOUNT


CAN YOU TAKE IT: Popeye, the Sailor. This is absolutely one of the best cartoons of the year. I had more complaints on this short than I receive on most features, and they were all good. Paramount certainly takes the lead for cartoons with Popeye. Better than Mickey Mouse or any other. Running time, 5 minutes. -J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLLYWOOD ON PARADE—No. 7: Poor record. -J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MADHOUSE MOVIES: Paramount Varieties.—Some of them have very bad taste. There is no reason for a talkie, but with a fake foreign version of a scene from MacBeth and a few lousy songs, there is no reason at all. This does not mean anything in your advertising. Running time, 10 minutes. -M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.


BUBBLING OVER: Ethel Waters.—This is really fair entertainment, but typical product from RKO. It is 92 per cent talking, but the action is missing. -E. E. Ross, Strand Theatre, St. George, S. C. Small town patronage.


PULLED IT AFTER FIRST SHOW: Running time, two reels.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

PALE REVIEW—No. 1: An interesting novelty reel and a good filler. Running time, one reel.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.


United Artists


BEAUTY ON BROADWAY: Walter Winchell.—A musical comedy, that seemed to please. Had several old-timers to tell us they were glad to see Sam O'Nei again. Running time, 21 minutes. -J. E. Ross, Strand Theatre, St. George, S. C. Small town patronage.

VITAPHONE


PAUL REVERE, JR.: Gus Shy.—Be careful where you spot this. Paul Revere, Jr., will make the present generation lose faith in their historical idols; he's drunk and so are his friends, in a night club musical that's fair. Running time, 21 minutes. -M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PENNY A PEEP: Pepper Pot Series—Old-time shorts, seen through W. W. Bogain's. If you find another reel to make it last till 9 o'clock, then all right. Running time, 10 minutes. -M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

PUGS AND KISSES: Charles Judels.—The title should be changed—Saturday only. Running time, 21 minutes. -M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.


SERIALS

MASCOT

BURN 'EM UP BARNES: Frankie Darro.—First three reels played in Piedmont. This is too far. Crammed with action that the kids just eat up. Running time, 70 minutes. -W. W. Bogain, Strand Theatre, East Jordan, Mich. General patronage.

UNIVERSAL

From every corner of the nation comes the acclaim of great public figures for

"CONGRATULATIONS on the first issue. The President saw it and was greatly interested!"

—STEPHEN EARLY
ASSISTANT SECRETARY TO THE PRESIDENT

"I feel sure that great public approval will attend this effort."
—MAYOR ANGELO J. ROSSI, SAN FRANCISCO

“Heartiest congratulations. A distinct achievement in unusual and entertaining presentation of the news and a great step forward in the newsreel field.
—Darryl Zanuck, Los Angeles

“It is one hundred percent better as to news value and entertainment. After watching audience reaction I feel justified in saying you have delivered to exhibitors all and more than you promised. It is a step forward in newsreel presentation.”
—Robert T. Smith, West Coast Theatres

“I congratulate Hearst Metrotone on its first issue. Excellent choice of subjects and vivid manner in which they are pictured and the splendid comments of Edwin C. Hill combine to make this newsreel of exceptional value. This is real drama.”
—Mayor Frank L. Shaw, Los Angeles

“I have seen your first news release with Edwin C. Hill and desire to congratulate the people of this country in having so able and fearless a presentation of world events. Your service has every evidence of being a careful and complete summary of matters of real public interest.”
—James M. Curly, three times Mayor of Boston

HEARST METROTONTE NEWS
starring EDWIN C. HILL The Globe Trotter
Dear Herald:

This place was just a prairie when Daniel Boone used to hunt 'coon along the Des Moines and Coon rivers, that's how the place came to get its name, but it is quite a town now. We stopped here overnight for several reasons, one thing being this is the town where Bill Weaver used to play the piano for Mr. and Mrs. J. M. Anderson at their Princess theatre at night and catch bullheads in the Des Moines river during the day. Another reason was that we wanted to meet Mr. and Mrs. Anderson again, because they are a couple of mighty swell people, and we also wanted to meet Bill's father and mother, whom we have met before, but we learned that they had moved to Clinton, Iowa. Bill, you know, is not on the Herald now, but is editing the Chicagoan, another Quigley publication. It's another mighty fine publication; it has to be if Bill edits it. He is the one who was responsible for the original institution of the department "What the Picture Did for Me" in the former Exhibitor's Herald. Well, now you can see why Boone is such an important city, and why we wanted to stop there.

Independence is the town where the woman who bakes our pancakes was born. That was away back when we were caught there for two lifetimes on account of the rain. You see the trees were shedding a lot of water and we didn't want to get wet, although there weren't many trees around there.

Then there was another reason why we stopped there, and that was to meet Mr. Hagerman, who operates the theatre. We met him and we had a very fine visit with him. He invited us to see his show, "Here Comes the Groom." We saw it and we are still wondering where the Legion of Decency was when this one got by. We also met D. H. O'Connor, who is the operator for Mr. Hagerman. D. H. told us of his experiences in the theatre business. He says he used to operate for our old friend John Piller of Valley City, North Dakota. He also operated at Minot, Fargo and Grand Forks as well as a number of other points. Somehow these operators are generally pretty good friends of ours.

We stopped at Dunlap to see our old friend Bill Bowker and we found that Bill had sold his theatre and had gone to the southern part of Iowa. We didn't know what he went there for, because there is no fishing down there, and Bill seldom goes anywhere but on some fishing trip. Anyhow, we were sorry not to see him.

We called on Mr. Middleton, who operates the Rex theatre at Iowa Falls. He's a reason all by himself why Iowa Falls has good shows.

At Jefferson we met Mr. Parkinson, who operates the theatre there, and Mr. McKinnan, who runs the theatre at Perry, Iowa. Both of these theatres belong to Finklestein and Rubin of Minneapolis. We didn't visit these boys very long because they were just starting for Carroll to attend a district meeting of managers.

Omaha

Almost the first highwaymen here when we went down on Film Row was our old friend Mr. Ringler. The last time we saw Mr. Ringler was when we toured together in western Kansas several years ago. At that time he was selling film for United Artists and he says we helped him sell a number of contracts. Maybe we did, but we never could imagine ourselves selling film. It takes an honest man to sell film. Well, you boys know what we mean.

Mr. Ringler is now the district manager here in Omaha for Mid-West Film Corporation, and we are glad to learn this because he is a mighty swell fellow and is surely deserving of the job. There are a lot of excellent and honest district managers here in Omaha, but if you boys want to meet another we will introduce you to Mr. Ringler.

He invited us to attend a screening of "Girl of the Limberlost," with Marian Marsh, Raft Morgan, Louise Dresser and Henry Craven. We had got the idea that the story was by Gene Stratton Porter.

We were especially anxious to see this picture, because Leo Meehan, who is a son-in-law of the late Gene Stratton Porter, told us when we were in Hollywood that he intended to make pictures of all of her stories and we were very anxious to see what he did with this one especially. If the Legion of Decency, and other organizations that don't care if there are any crooks in pictures, will get behind this one they can make their demands much more effective than staying away from so-called bad ones, for this one is as clean as can be desired by the most exacting. We are going to make a kick right here, and we want Hollywood to understand it, and that is because it put Louise Dresser in a hard-boiled mother's part. She doesn't belong in hard-boiled parts, but oh boy, how she did play it. Maybe we like her all the better for it. Anyhow, Hollywood won't pay any attention to what we think about it. Then again, they had Henry Wallhall in the picture, and when he is in a picture we can't care if there is nothing else in it but the bulldog, it will be good enough for us, for we remember how he can shoot grous. If you want to give your customers a satisfying performance, you better get "Girl of the Limberlost," for everybody remembers the story and will want to see the picture. This isn't "the biggest picture ever made," as some salesmen might try to tell you, but it is good enough for anybody, and you know that "The Biggest Picture Ever Made" only comes once in about 25 years. We believe this one will satisfy both the audience and the box offices.

While we were at supper tonight in a cafe we heard some crooner crying a song over the radio which sounded like "right from the shoulder and right from the heart." It was so touching that we broke down and wept until the waitress brought us a bath towel to cry in. The nearest music to a crooner that we know of is a fellow filling a cross-country or a row squalling for swell, or a jazz orchestra playing "Scapaulds Over the Fence."

Colonel J. C. Jenkins

The Herald's Bagadon Cylomnist

Ten Winners Announced In Warner Cast Contest

Warner announced early this week the names of 10 winners in the "Anthony Adverse" casting contest, sponsored by Warner, Photoplay Magazine and Farrar and Rinehart, publisher of the Harvey Allen novel. The 10 announced have been awarded free airplane trips to the World's Fair in Chicago. These winners were announced ahead of the full list because the Fair will close at the end of this month. United Air Lines is sponsoring the trips to Chicago.

Oregon Firms Merge

The Willamette Amusement Company has been reorganized as a new name of the merged interests of J. J. Parker Theatres and the Evergreen Theatre Company in Oregon, which will operate the Music Box in Portland after alterations are made.

Zapp with Trendle

Henry Zapp, partner in Monarch Films, Detroit, has joined United Detroit Booking Service as buyer, succeeding Arthur E. Elliott, who resigned recently. George W. Trendle heads the Booking Service.

Weinberg Takes Two Houses

Harry Weinberg, nephew of A. H. Blank, has leased two theatres in York, Neb. He has an interest in 14 Iowa and Nebraska houses, independent of Central State Theatres and the A. H. Blank theatres.

Dr. Krauss Resigns

Dr. L. Lee Krauss, who has acted as efficiency expert for the Jacob Schreiber theatres in Detroit since last July, has resigned.

Sophie Tucker to Be Dined

Sophie Tucker will be honored at a banquet of the American Federation of Actors at Mecca Temple Casino, New York, November 3.
LIBERTY PICTURES SMASHES THROUGH WITH ANOTHER BIG MAJOR CIRCUIT DEAL . . . . ENTIRE PROGRAM BOOKED TO PLAY WARNER THEATRES IN NEW JERSEY

LIBERTY FEATURES

WILL PLAY THESE DE LUXE WARNER HOUSES

BRANFORD, Newark
CAPITOL, Newark
EMBASSY, Orange
HOLLYWOOD, E. Orange
LINCOLN, Union City
FABIAN, Paterson
RIVOLI, Paterson
REGENT, Paterson
ORITANI, Hackensack
STANLEY, Jersey City
CENTRAL, Jersey City
FABIAN, Hoboken
DE WITT, Bayonne
RITZ, Elizabeth
REGENT, Elizabeth
RAHWAY, Rahway
CAPITOL, Bellville
SANFORD, Irvington
CASTLE, Irvington
ROYAL, Bloomfield
and others

NOW WARNERS FOLLOW LOEWS LEAD WITH LIBERTY Pictures

OTHER CIRCUITS SIGNED FOR LIBERTY PRODUCT INCLUDE

TRIO CONSOLIDATED • RANDFORCE
CENTURY • HARRIS • SMALLEY'S

LIBERTY PICTURES CORP.

M. H. HOFFMAN, President
Pathé Studios
CULVER CITY, CALIF.

BUDD ROGERS, Gen'l Sales Manager
1776 Broadway, NEW YORK
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 244.—(A) Is inefficiency in a motor-generator set necessarily or even usually the fault of the machine itself? (B) Where should a motor-generator set be installed. (C) For what reasons is a basement or other location removed from the projection room objectionable. (D) Tell us just what points you would consider of prime importance in installing a motor-generator set.

Answer to Question No. 238

Bluebook School Question No. 238 says: (A) How would you calculate the amount of keystone distortion, projection distance and projection angle being known? (B) How would you determine the amount of distortion due to side view of screen, angle of view being known? (C) How would you calculate the added height of screen image due to projection angle, projection angle and distance being known?

This one did not get over so well. Here are those who squeezed through:


I'm surprised that so very many got all tangled up on a very simple problem that is clearly explained in the Bluebook. It is merely a matter of finding out how much the light spreads per foot of projection distance, and how much farther it must travel to reach the bottom of the screen than the top.

For the reason that not one of all the hundreds of answers make all points sufficiently clear, I will answer Section A myself, borrowing the drawing which accompanied the answer of Friend Wainscott.

Assuming we have a 110-foot projection distance, measured from lens to center of screen, a screen image 16 by 12 feet, if undistorted, and a projection angle of 15 degrees: First having obtained a sheet of blank paper 30 inches long by any convenient width not less than 18 inches, pin it down to a table top and draw the line AB (Figure 1), adopting a scale, say, of one-quarter of an inch to the foot. The line will then be more than four inches long.

Establishing point Z one-half the height of an undistorted screen image of the width under consideration from its top, draw a line, ZY, exactly at right angle to the line AB. Then with a protractor, lay it with its straight edge against the line AB, with the 90-degree mark of the protractor exactly on line ZY, and counting 15 degrees (the angle of projection), upward from the 90-degree mark, a point is established opposite the 105 mark.

Next, lay a straight-edge on both point Z and the 105 mark just made, and draw the line, XZ, and 27.5 inches (110 divided by one-fourth equals 27.5) out from Z, establish point X, which is our projection lens.

Now draw lines XA and XB exactly at right angles, to which is then drawn line AB, and thus the layout is complete. We now have only to measure the distance from B to B in quarters of an inch, and multiply that by the spread of the light beam in inches, per foot, to have the answer.

The spread is established by dividing the width of the screen image, in inches, by the projection distance in feet. The result will be the spread of the beam, in inches, for each foot of projection distance.

Wainscott sends a drawing that explains Section B very clearly. In it (Figure 2), AB is the screen, CD the width of some object on the screen (maybe a fat lady, what?), Y a theatre seat, and Z the viewing angle, in this case about 60 degrees. Laid out to scale, as with Figure 1 illustrating Section A, and measuring from C to E, the answer is provided. Foreshortening would be as C compares to E.

(C) The answer to Section A provides the answer to this question, at least very largely. It is only necessary to calculate the dimensions of an undistorted picture of the width under consideration, and measure line AB as shown in Figure 1, and subtracting one from the other to have an exact answer.

Knowledge of how such things are done is valuable when a new theatre is being built or planned and the exhibitor or manager asks the projectionist how high a picture of given width will be with the projection room in a given location. To be unable to answer is to confess lack of knowledge of an important item in one's profession. To be able to answer correctly certainly adds to the exhibitor's respect for you.

Stage Shows Returning

To New York Paramount

Stage shows will come back at the New York Paramount in Thanksgiving week or at Christmas, contingent upon the runs of pictures now booked, according to Boris Morros, managing director. The same policy is expected to follow at the Brooklyn Paramount, which Sr Fabiani is operating under a pooling arrangement.
So, too, think many thousands of other exhibitors. MOTION PICTURE HERALD, by virtue of its news and departmental services, has maintained the highest circulation among showmen attained by any motion picture business journal in the whole history of the motion picture industry.

There are now over 4,000 members of the MANAGERS' ROUND TABLE CLUB all over the world. Manager Henderson joins a group of progressive, alert showmen who set the pace in successful theatre management.

September 13, 1934

Managers' Round Table Club
Motion Picture Herald
1790 Broadway
New York City

Gentlemen:

I have been an enthusiastic reader of the MOTION PICTURE HERALD for some time and would like to acknowledge the help it has been to me. Reading and studying the HERALD is like being able to keep one's finger on the pulse of the entire industry, an impossibility without this priceless medium, through which every showman in the country can keep informed, and learn the new and unusual ideas for exploitation and operation.

Frankly, I cannot conceive of any manager being truly successful and ignore the fine things the MOTION PICTURE HERALD has to offer. I will consider it an honor to enroll in the Round Table Club, and would like to apologize for not enrolling sooner.

Yours truly,
Leo Henderson
TRAVELERS

Dave Goulis, MGM's Puerto Rican representative, is stopping at the Dauphin Hotel, New York.

Juniur Coghlan is vacationing in New York with his mother.


Herbert J. Yates, president of Consolidated, will spend the new month in Hollywood.

Jack D. Hoolston of the Fanchon and Marco offices, leaves New York for the Coast Oct. 23.

Michael Balcon, Gaumont-British production chief, sailed for England Saturday.


Jeanette Ren, Sol Lesser's publicity representative, left New York by plane en route to the Coast.

T. Hayes Hunter, former American director currently in the agency business in England, is in New York.

Hal Roach, Bebe Daniels and her husband, Ben Lyon, left Hollywood by plane for New York.

Faith Baldwin, writer, arrived at Culver City from New York to work for MGM.

Marvin Davis, returned from New York to the Coast after conferring with E. B. Hattick about a new two-picture contract for Cosmopolitan.

Frederick L. Herron, MPDA treasurer and head of the foreign department, returned to New York from Mexico and the Coast.

Charles Stern, assistant to Al Lichtman in United Artists' distribution department, returned to New York from a trip through New York State.

Joe Cooper, Publix affiliate in Denver and the West, was in New York.

Jack Miller and Edward Silverman, of the Eastern Circuit, were in New York from Chicago.

Port Major, Fox West Coast booker, and John Bertam, counsel, returned to Los Angeles from New York code hearings.

Ann Definer, president, and Herman Zohrer, treasurer of RKO Radio, arrived in Hollywood from the East.

Ketti Gallian, Fox player, sailed for a vacation in France.

Ernest Truex, Educational comedian, was due back in New York from Bermuda.


Dolores Del Rio is due in New York from Warner studio for "Madame Du Barry" premiere.

Lee Atwood, Broadway night club entertainer, left for Hollywood to work for Paramount.

Elmer C. Rhoden, Fox Midwest division manager, was in New York from Kansas City.

Arthur Lee, Gaumont British vice-president in America, returned to New York from a tour in the East studying audience reactions.

Bud Rabin, independent producer, returned to California from New York, where he talked about financing and a new series of pictures.


Robert Edmond Jones left New York for Radio's studios in Hollywood to do color work on "Becky Sharp."

William Seiter, RKO director, and Marian Nixon, his wife, returned to Hollywood from New York.

Edward Golden, Monogram's sales manager, was in Buffalo.

Mary Brian, Paramount player, was due in New York to appear in a play with George Jessel.


Joseph M. Scheurkogel, president of United Artists, sailed for Europe.

Joseph Plunkett arrived in London from New York and Canada.

Felix F. Feist, MGM's general sales manager, arrived in Los Angeles en route to Honolulu.


Pete Smith, MGM short subject narrator and producer, returned to Culver City from New York.

Tom Baily returned to the Paramount Hollywood publicity department from a tour of key cities visiting motion picture critics.

Julien M. Richards returned to Buffalo from New York.

Dave Chakrin was in New York from Cleveland.


Moe Sternberg, United Artists sales official, returned to New York from upstate.

E. Boreth, of masterpiece exchange, was in New York.

Harry Ascher, of the Majestic exchange in Boston, was due in New York.

Morris Segal, of the Majestic exchange in Cleveland, arrived in New York.

Jeanette MacDonald returned to Hollywood after "The Merry Widow" premiere in New York.

Bob O'Donnell, circuit executive in Texas, returned to Dallas after conferring with Publix officials in New York.

Film News for Liquor Broadcast

The Wilson-El Bart Corporation, distillers, have contracted with the American broadcasting system to use Buddy Cantor, Broadway press agent, in a Saturday night broadcast every week at 8:30, describing Mr. Cantor as the "Film City Reporter" narrating motion picture news from Hollywood.

SHORT PRODUCT PLAYING BROADWAY

Week of October 13

ASTOR

Pro Football MGM

MAYFAIR

Then Came the Dawn Educational

Going Places Universal

Kratos' Waterloo Columbia

PARAMOUNT

Prize Show Paramount

Paramount Pictorial No. 4, Paramount

Radio Announcer's Review, The Paramount

Peeping Tom Universal

RIALTO

Popeye the Sailor Paramount

Paramount Pictorial No. 4, Paramount

Ladies at Play Paramount

RIVOLI

Mickey Plays Papa United Artists

RKO MUSIC HALL

Screen Snapshots Columbia

Ferry-Go-Round RKO Radio

ROXY

La Cucaracha RKO Radio

Playful Pluto United Artists

STRAND

Oh, Sailor Behave Vitaphone

Mr. and Mrs. Jesse Crawford Vitaphone

WABASH AVENUE

CHICAGO

The gala celebration, which is the local industry's Film and Theatre Relief Dinner Dance, is scheduled for the evening of November 2 at the Medinah Michigan Avenue Club. Wives, husbands and sweethearts are circling the calendar date, prepared to have an evening of fun, which the two previous affairs have demonstrated can be so well staged by the large committee. Wives and sweethearts whose hubby or Miss has already scheduled them for the Film and Theatre Relief Dinner Dance on November 2 are invited to communicate with headquarters, room 411, Standard Oil Building, telephone Harrison 8490, whence a flying squadrons of what Eddie Cantor calls "Matrimonial Police" will be dispatched to their assistance. The "matrimonial police" committee has at its disposal plenty of handsome, virile young men for wives and sweethearts afflicted with obsolescent husbands.

Les Abbott, widely known among exhibitors and equipment manufacturers and assistant manager of the local branch of National Theatre Supply Company handling sales and engineering problems, has resigned. He will announce his new affiliation shortly.

Ab Fischer and Max Mazur were busy this week moving the local Gaumont British offices to the Fox exchange, which is releasing the company's product.

Jack Fier, assistant to Nat Levine of Mascot Pictures, has in turn taken work for conferences with Ben Judell. Judell also reveals that he has appointed Eddie Wiseman to his Milwaukee sales staff.

Irving Mack discovered that he had important business to take care of in Detroit and discovered also, to his chagrin, that he had picked the wrong date, as the world series was being played in St. Louis on the day he hit the Motor City.

Charles Stern has completed a fine remodeling job at his Austin theatre. Sobel & Drielsma were the architects.

Reports of encouraging business by theatres in Wisconsin are brought back by S. E. Abel, district sales manager of RCA Victor.

Sam Myer of the Teatro de Lago out in No Man's Land has taken over the Wilmette theatre from Pee Kalleres.

Mrs. Elizabeth Haley is preparing to reopen the Hillside theatre at 1515 W. 69th street, closed for over a year.

John Ford will reopen the Sterling theatre at Sterling, Ill.

Roy Christenson, who operated the La Salle in the Loop until it was taken over by Jones, Linick & Schaeder and who was an active leader in the Independent Theatre Owners' Association formation, has taken over the National theatre at Louisville, Ky.

Arthur Stern, 25-year-old son of Emil Stern of Essanes, is being initiated into the motion picture business as an employee of Filmack Trailer Company.

Richard Beck is spending some time in New York in connection with the interests of Capitol Film Corporation.
THOSE PERNICIOUS STARS

No more pertinent commentary on the weaknesses of the star-rating system has yet been offered than that spoken by Round Tabler Fred Hinds who states that out of eleven four-star features thus "honored" by *Liberty*, but two proved successful at his box office. In his challenging article published on a following page, the skipper of the Whitewater, Wisconsin, Strand Theatre gives yet further proof that the "star business" besides influencing grosses unjustly is not conducive to the strengthening of theatre prestige. Says Fred:

"Lacking a daily newspaper in this situation, we have repeatedly been requested for box office failures because 'they got four stars in *Liberty*'. When advised, as was often the case, that the picture was under contract and was being paid for but not exhibited because it could only be done at a financial sacrifice, the inquirer looked askance..."

Surprising, isn't it, that the motion picture industry has allowed to flourish a system so pernicious that theatre men with trepidation those pictures whose four-star ratings are supposed, but fall lamentably, to guarantee grosses?

\[\begin{align*}
\text{\textcopyright 1934} & \quad \text{MOTION PICTURE HERALD} \\
\text{75} & \quad \text{MANAGERS'} \\
\text{ROUND TABLE CLUB} \\
\text{CLUB} \\
\text{An international association of showmen meeting weekly} \\
\text{in \textit{MOTION PICTURE HERALD} for mutual aid and progress} \\
\end{align*}\]

WASHINGTON EXPLOITS

And now the Federal Housing Administration to stimulate progress of the Better Housing movement is sending out to the managers various exploitation suggestions to be effected in cooperation with local organizations. Prominent citizens have been requested to participate, advertising material is available, and in general the sincere attempt to inject showmanship into this very constructive national plan is to be commended.

However, in the exploitation story forwarded by the Housing officials to this department for publication is incorporated a reminiscent line, i.e., that a certain fireup is "sure to bring extra business to your house".

For the information of Mr. Moffett's bright young men, your venerable Chairman opines there is no stunt that carries the seal of ticket selling surety. Good product still remains the most dependable "idea" for securing higher grosses.

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\text{\textcopyright 1934} & \quad \text{MOTION PICTURE HERALD} \\
\text{75} & \quad \text{MANAGERS'} \\
\text{ROUND TABLE CLUB} \\
\text{CLUB} \\
\text{An international association of showmen meeting weekly} \\
\text{in \textit{MOTION PICTURE HERALD} for mutual aid and progress} \\
\end{align*}\]

NOT "WHO" BUT "WHAT"

In the course of your Chairman's recent week-end visit to Pittsburgh, it was gratifying to learn the sentiment of those theatre men encountered who favor the general lack of emphasis in these pages of the pat-on-the-back school of reporting.

Praise words affect us humans pleasurably and the stimulus of appreciation is not to be derided. However, as we stated in addressing the Pittsburgh city managers of Harry Kalmine's Warner division, the readability of the Managers' Round Table section depends to a great extent on stressing the manager's exploitation and advertising ideas rather than his personal virtues. And by so doing, we are now receiving campaigns from showmen who have not previously contributed for fear of being charged with the crime of "three sheeting."

When the occasion arises, we are prompt to suggest the spotlight for those contributors displaying unusual showmanship, but for the most part, ladies and gentlemen, the platform of your Club is not "who," but "what."

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\text{\textcopyright 1934} & \quad \text{MOTION PICTURE HERALD} \\
\text{75} & \quad \text{MANAGERS'} \\
\text{ROUND TABLE CLUB} \\
\text{CLUB} \\
\text{An international association of showmen meeting weekly} \\
\text{in \textit{MOTION PICTURE HERALD} for mutual aid and progress} \\
\end{align*}\]

SOME FUN, HEH?

For one of those Ripley believe-it-or-nots, we refer you folks to Jim Cunningham's Code Question Box on page 54, of the October 13 issue, Query No. 78, wherein a doorman, who, to judge from his complaint, has been doing everything around the place but produce the pictures, states that he is entitled by the calibre of his duties to receive what he mistakenly assumes to be the code-designated minimum executive salary of $35 instead of the $16 he now gets.

We refer you further to this misplaced theatreman's refreshing statement regarding the manager, who it seems appears at the theatre for about half hour each day, giving the doorman the run of the house otherwise, but refusing to give him anything else. In other words, a marvelous showman on the job, but just another hand on the payroll.

Well, if Jim Cunningham cares to sound us out on the merits of the case, we think that the manager is an awful sucker to even argue the question. Any showman fortunate enough to have captured so rare a treasure should place him under lock and key and go fishin'.

\[\begin{align*}
\text{\textcopyright 1934} & \quad \text{A-Mike/PA}
\end{align*}\]
Two-Color "Love" Flash
Mike Newman, who does the exploiting for Columbia Pictures on the West Coast, takes the bows for a half-page eight-column full, two-color smash on "One Night of Love" at the New Spreckles, San Diego, Cal. The ad took the form of a giant billboard in front of which were drawn interested crowds, board containing circular half-tone of Grace Moore, accompanying copy reversed white on red.

Work For a Quigley Award!

Anna Bell Ward Makes Woolsey Kentucky Colonel

With this contribution, we welcome Anna Bell Ward, Phoenix Amusement Co., Lexington, Ky., back to the club pages after her recent illness. The accompanying photo shows George Stevens, director; Col. C. C. Pettijohn, Robert Woolsey and a "stand-in" for Anna Bell.

The occasion is the appointment of both Wheeler and Woolsey as colonels on Governor Laffoon's staff. Incidentally this is ace exploitation on "Kentucky Kernels."

"Happiness Week" Planned On "Happiness Ahead"

That's quite a thorough job that Charlie Einfeld's ad crew has done in turning out the commendable press book on Warners' "Happiness Ahead," the main feature of the exploitation being built around a detailed outline for a "Happiness Week" which is due to break about the time of the picture's national release date. The idea includes a pledge cards distributed by exhibitors in which patrons will be urged to perform some deed that will spread happiness.

Other interesting exploitation includes complete layout for co-op page, four national tieups and a score of other angles to further the campaigns that have already been planned in many different spots.

Also of interest, especially at this time, is an unemployed campaign fostered by the theatremen in conjunction with various local organizations and should receive further encouragement from the many other housing movements to which it might be attached.

Work For a Quigley Award!

Field Ties Schools On "Limberlost"

A tie-up put over by acting manager Seth Field, Dirigo Theatre, Ellsworth, Maine, for "Girl of Limberlost," resulted in high school students submitting as their English assignment a written review of either the movie or the book. Special poster was planted in study room.

Another grammar school tieup permitted the dismissal of classes one-half hour earlier to catch show with school buses, which called for children after break.

Bannerced truck with foliage trim toured streets with boys distributing weekly programs and public library used theatre announcements on tables in reading rooms.

To emphasize the lasting popularity of the story from which the picture was adapted, Morris Kinzer's Roxy theatre publicists, under the supervision of Managing Director Irving Lesser, executed two 36-foot displays for the front, done in the manner of an open book (see photo) with endorsement of Jackie Cooper in boyish scroll.

Two weeks in advance of the opening, life-sized enlargements and 40 by 60 sepia photos were displayed in the foyer and a week ahead, Sol Lesser, the producer, was host at a dinner and press preview. Broadcasting over the regular Roxy hour and tieup with the R. H. Macy Boys' Club also helped to spread the word.

Through arrangement with the local Salvation Army, an old cloth matinee for children was planned and other practical ideas scheduled were orphans' parties and a "father and son" banquet, the strength of the general campaign being credited for the holdover of the picture.

Endorsement Used As Ad on "Cristo"

The local endorsement slant was given another twist in Richmond, Va., a short time ago, when General Manager O'Brien of Whiner and Vincent received a strong plug in letter form on "Count of Monte Cristo" from a well known local automobile executive.

The letter spoke of the writer's appreciation on viewing the picture in another city and expressed his pleasure on learning it was to be shown at the National in Richmond, not neglecting to mention the date. The communication was reproduced as a newspaper ad with no further comment.

Different and effective.

Work For a Quigley Award!
Star Aids Totman
On "Dames" Contest

Among the excellent ideas put over by Jimmy Totman for his Quigley prize winning campaign on "Dames" at the Warner, Eric, Pa., no doubt the most unusual was the 11-day contest put on with one of his papers in which the winning girl was sent to Pittsburgh to interview Dick Powell, appearing at the Stanley Theatre there.

Trip was offered for the best 50-word letter on why girls wanted to be motion picture writers and desired to make trip to Pittsburgh. Paper broke two-column stories every day, and after winner interviewed Powell ran front page, three-column cut of girl and star plus by-line story, all of which tied into the date at the Warner. Besides this smart break, Jimmy also connected for two other contests, one a classified and the other the musical memory idea. Advance advertising was also well handled with underline for 12 days ahead and advance gratis publicity and cuts landed daily during this length of time. Old Gold and Borden snipes were planted on many windows, doorknob hangars and heralds distributed, badges worn by house employees two weeks ahead and cashiers put in a plug for the date at the end of every phone call.

Secures Elaborate Float

Radio broadcasts at various times were secured and Totman further employed the air by having bannered planes fly over town dropping heralds. Prominently spotted windows were also arranged.

Totman also exercised ingenuity in obtaining an elaborate float used by local company in recent parade to celebrate discovery of Pennsylvania oil. The bally was bor-rowed, refashioned at a cost of a few dollars, and excited lots of admiration. The lobby display was also in keeping.

The above are the highlights of this ace campaign topping raft of other commendable stunts that covered most every possible angle and boosted Jimmy's final rating.

CELEBRITIES ATTEND
AWARD CEREMONIES

(See Photo in Picture Section)

Joe E. Brown Presents Plaque to James M. Totman Before Annual Variety Club Banquet

by A-MIKE VOGEL

With the generous cooperation of Harry M. Kalvitone, Johnny Harris, Joe Feldman, Harold Lund and a host of other well-wishers, the Quigley Award for September was presented to Manager James M. Totman by Joe E. Brown in a ceremony that took place before the annual Variety Club banquet in Pittsburgh on Sunday night, October 14.

In the presence of a host of motion picture prominent and celebrities from other fields, the famed Warner star congratulated Jimmy on his determination that brought him the big prize on his fourth entry in the Quigley competitions.

Unusual was the setting of the September presentation, marking the first time that so many names of the industry were on hand to honor a Quigley winner. In addition to Mr. Brown the following were present: Messrs. Joseph Bernhard, General Manager, Warner Theatres; Harry M. Kalvite, Pittsburgh Warner Theatres zone director and past-president, Variety Club; William Rogers, Sales Manager, Metro-Goldwyn-Mayer Pictures; Bert Wheeler and Regis Toomey, RKO Radio stars; James "Rip" Collins, of the St. Louis Cardinals; Louis Nizer, well known film attorney, and Tom Fordham, Warner Theatres' Northwest Pennsylvania chief, in whose district the winner is located.

Looking on were many theatremen from Pittsburgh and the surrounding area who hastened to add their congratulations to the barrage of handshakes Jimmy received from almost everywhere present. To judge from the buzz of comment, it was a highly enjoyed event and a high spot in Totman's theatre career.

Pittsburgh District Visited

The presentation, though important, was but part of our program in the Pittsburgh area where we covered lots of territory in addition to attending the Variety Club party. Meeting up with Joe Feldman at the Warner morning previous to the dinner, we had the long deferred pleasure of meeting Harry Kalvite, and that worthy in turn introduced us to the assemblage of managers at a gathering that was called to allow us the privilege of addressing the members.

Among those present were C. J. Latta, District Manager, Warner city theatres; Harry Kendricks, Bill Schell, Paul Schell, Cress Smith, Sid Jacobs, Sam Gould, Harry Koch, Bill Hock, Ed Siegel, J. A. MacDonald, Bill Barron, Eddie Johns, Joe Bloowitz and Dick Brown. We renewed acquaintances with a number of these members and also had the pleasure of greeting others who were just joining the organization.

Discussing the Quigley Awards, in answer to a query by Mr. Latta, we assured the members that equal consideration is given by the judges to all entries regardless of how they are presented. In this respect, attention was called to the fact that the campaigns of a number of winners had been submitted with little or no thought to their artistic layout.

Then came a stop at Joe Feldman's publicity department, where, aided by Don Wermuth and artist Sam Stern, Joe keeps the advertising heat turned on for the 60 odd theatres in the division. To lunch, then, after a pause at the deluxe Stanley, where we met up with Bill Scott.

In the afternoon, propped in on Johnny Harris to talk over old times and to arrange details of the Award presentation. Then to Loew's Penn to greet old friend Mike Cullen, to Johnny Harris' newly opened Alvin to see Commander Tabler, George Tyson, and then to our old stamping ground, the Paramount Exchange, to greet Eddie Fontaine, Harry Goldstein, Dave Kimmelman, Ed Stute and other showmen on Film Row.

The Variety Club party, of course, gave us the opportunity of greeting many of the members from out of town that otherwise we could not have met, and among those were Ken Grimes, George Sarvis, Tom Whyte, Dick England, Fuzzy Knight, Tony Cavallo, Abe Halle, Bill Decker, Sam De Fassio, Bill Leggiero and Herman Stahl. We also saw and chatted with Karl Krug, Pittsburgh Press picture editor, and Harold Cohen, who handles the screen and stage for the Post-Gazette.

Of course there were scores of others, but in this large assemblage they were hard to find and to them we express our regrets. See you all the next time.

Work For A Quigley Award!

Harpster Makes Three-Way Tie in on Radio Contest

In a tie with a leading Cleveland radio station, Frank Harpster, Ohio, Mansfield, Ohio, worked with one of his local papers to successfully put over a radio talent contest for two nights at the theatre, winners landing trip to Cleveland and audition at station.

Frank secured excellent front page breaks in advance and during the trials from the stage where contestants did their acts over a microphone. Over 100 were said to have entered, six winners being chosen.

DEADLINE FOR OCTOBER ENTRIES

Contestants in this month's Quigley Awards competition receive benefit of an extra day's grace due to Election Day, which moves back the deadline for October campaigns to midnight of Thursday, November 8. This means that all entries to receive consideration must be at Quigley headquarters at or before that time and should be mailed early.
Weiss Ties Song Hit
To Hardware Display

That was a very smart campaign put over by Manager Al Weiss, on "Dames" at the Olympia, Miami, Fla., an indication of which was in ingenious tieup with a hardware store on the song in the picture. Al took the "Girl at the Ironing Board" number and tied it up by planting a girl at an actual ironing board in the hardware window (see photo) with music broadcast from attached P. A. system and loud speakers.

In addition to a number of the national press book tieups, Al planted banners on awnings of all important corners and intersections and as a further street bally had two carloads of attractive girls driven around the city, cars carrying theatre banners.

Work For a Quigley Award!

Paper Mentions Award

When Round Tabler Walter Davis left the Capitol, Winnipeg, Canada, to take over the Orpheum, Fort William, relieving Frank Robson, on a leave of absence, the Winnipeg papers ran a picture of Walter with a story that included account of his recent Mention in the Quigley competition.

Work For a Quigley Award!

McManus and Bernfield
Click on "Cellini"

J. J. McManus, manager, and William Bernfield, U. A. exploiter at the Midland, Kansas City, Mo., for the showing of "Cellini" tied up a local store for a Cinema Fashions week, featuring the hat worn by Constance Bennett. Fashion writer in newspaper plugged the hat and gave theatre mention.

On "Girl from Missouri" small cards were distributed at all prominently located newsstands and a cosmetic tiuip also was arranged.

Work For a Quigley Award!

Local Players Put On Maloy's "Stamboul" Hour

Using the dramatic actors from the broadcasting station, John Maloy, State Theatre, Alcoona, Penna., put on a fifteen minute dramatization of "Stamboul Quest." Sketch was enacted daily during run of picture.

Local auto dealer used still of Myrna Loy standing beside car in newspaper ads and department stores cooperated by using gummed theatre stickers on all packages leaving stores.

Work For a Quigley Award!

Bostonians Pose With Lloyd Cutout

For those who wanted to have their pictures taken with Harold Lloyd, Harry Brown, Jr., and Martin Glazer, who handled the "Cat's Paw" date at the Paramount and Fenway, Boston, provided a commendable substitute with a life size cutout of the comic. Adults as well as juveniles hastened to accept the invite (see photo) all wearing the trick glasses that were distributed as novelties.

Effective also was the street bally of a truck on which were mounted heads of the stars and caricature cutouts of cats, all of which moved with the motion of the truck. Children were further contacted at play-grounds with a contest herald in which they were invited to draw Lloyd's head from number to number as designated. The gag was also helped along by the newspapers. Bus promoted from one of the big companies was used to carry patrons to theatre free of charge, the bannered bus making different sections each day.

Weiss Plants Girl in Window

Smith Creates "Scarlet Empress" Lobby Display

The accompanying photo depicts the "Scarlet Empress" display turned out by J. R. Smith, Lensic Theatre, Santa Fe, New Mexico. The double eagle was made of two sheets of four by seven compo board, painted black and the heads of Dietrich on four by ten compo board done in shades of brown to cream with blue hat and black collar. Balance worked in light red. The drapes were wine colored velveteen and the window backgrounds borrowed from local store. Smith says he did the painting and cutting himself, thus saving labor costs.

Work For a Quigley Award!

Turns Lobby Into Courtroom For "Defense Rests"

When Louie Fishkin, Alba Theatre, Brooklyn, N. Y., played "Defense Rests" he turned his lobby into a courtroom (see photo), dressing his staff as judge, witnesses and prisoner. Arch above judge's bench read, "Crime—Part 2!"

For "Charlie Chan's Courage," Louie promoted himself a rickshaw, sat a good looking girl in it and a Chinaman dressed as coolie with theatre copy on his coat, pulled the conveyance through the congested streets.

Work For a Quigley Award!

Works "Wrong Number" On "Sadie McKee"

Spyros George Cardas, Fox Belmont, Los Angeles, reports good returns on the "wrong number" phone stunt used on "Sadie McKee." For the information of those unacquainted with playing, girl is list of numbers and when phone is answered says, "— instead of going to Joneses tomorrow, wouldn't you rather see Sadie McKee at the Belmont? I understand Joan Crawford is very good, etc., etc."

Person called naturally figures it a case of wrong number, and proper apologies are made. But in the meantime, picture gets a plug from a different angle and stunt therefore may be useful where it is new.

Work For a Quigley Award!

Hand-lettered "Bread" Ad

For the purpose of impressing upon New Orleans what he considered the excellence of "Our Daily Bread," Harry S. McLeod, who is doing so very nice a job at the St. Charles Theatre in that southern spot, spoke on the air regarding the picture. Two column, entirely hand-lettered newspaper ad was included in the advance publicity.

Work For a Quigley Award!

Kiddie Shoppe Ads

Boost Shirley Temple

Tying in with leading department stores on "Now and Forever" noted Ted L. Smalley, advertising director, Capitol, Worcester, Mass., prominent window displays in "kiddie shoppe" stores plugging picture and date in newspaper ads featuring Shirley Temple as "best dressed woman in Hollywood." One of the stores bought tinted photos of the tiny star for distribution to shoppers.

A bread company hookin brought an ad opening day, which Ted drew up, showing the child actress gaily munching that bakery's product; this appearing in local and surrounding dailies.
Boucher Ties In Elks
On "Navy" Campaign

Reported to have been one of the most profitable campaigns in the entire zone was Frank Boucher's drive on "Here Comes the Navy," in the Maryland, Hagerstown, in which Frank availed himself of the State Convention of Elks being held at that time to make a special plug for attendance from the members of the order.

Decorated float was placed in Elks' parade and comment upon in newspaper stores. Beechnut drops were also promoted and distributed by uniformed girls, and, too, in costume was Boucher's entire house staff. Western Union was also tied in by use of agents in all outgoing messages and booth in lobby (see photo) in which patrons were invited to send wires locally telling friends how much they enjoyed the picture.

*Work For a Quigley Award!*

Bombay Plugs "Fugitive"
With Chain Gang Bally

From overseas, A. A. Walter, Pathé Cinema, Bombay, India, sends along the accompanying photo of his bally on "I Am a Fugitive." Walter secured a gang of Hindus, dressed as chain-gang convicts and, accompanied by guard, toured town in bannered truck. At strategic points men were unshackled and worked in roads with picks and shovels until crowds gathered at which time they were reloaded onto the truck and whisked away to another section.

*Work For a Quigley Award!*

Parking Sign Heralds
"Girl from Missouri"

Tying in with a leading department store in Troy, N. Y., Leo Rosen at the Troy Theatre had large parking signs reading "Do not park here, this space reserved for Jean Harlow in 'Girl from Missouri.'" Signs were planted four days prior and on opening day two platinum blondes drove up in bannered car, parked in "restricted" space and went shopping.

A treasure hunt newspaper contest was put on for the Cooper picture, merchants paying for everything and donating prizes to first twelve locating treasure.

*Work For a Quigley Award!*

Waltmon's "Money-Back" Gag

Burgess Waltmon, Warner's Orpheum, Fulton, Ky., sent out regular postcards to his mailing list for his "Monte Cristo" date with a money-back guarantee. Card read that Burge would "Cheerfully refund admission if the attraction did not please." No returns are reported.

*Work For a Quigley Award!*

Santa Plugs "Bulldog Drummond" for Hynes

From Jack Hynes, Shea's Bradford Theatre, Bradford, Penna., came several gags he used on his recent pictures. For "Bulldog Drummond" his street bally consisted of Santa in full regalia parading town with sign reading, "It's only 93 days till Christmas, but only one day until 'Bulldog Drummond Strikes Back' at Shea's."

On "Dames" the press book contest was held, in which a two-column cut of stills from previous musicals was run in the newspaper and contestants were requested to name the pictures in which they appeared; guest tickets were awarded.

"Treasure Island" brought forth announcements in all schools and special kiddies' matinee was held. Imprinted pirate hats were distributed and local baker placed inserts in all bread and cake packages leaving store.

Umbrella'd Couples Bally
Ableson's "Rain" Date

A special front featuring a pictorial shadow box effect with a water-spray kept running in front of the cutout faces of the stars attracted extra attention to Arthur Ableson's display on "Romance in the Rain" before he left World, Omaha, Neb. Compendable was the street stunt on this picture wherein Arthur had eight young couples (see photo) walking about the downtown district carrying lettered umbrellas.

To stimulate kid business, Ableson reports with favor his "Three Little Pigs" coloring contest in which heralds containing the outlined figures of the famous piglets were distributed at certain food stores and submitted to the theatre at four consecutive Saturday matinees, at which four sets of dolls were given to the winners.

*Work For a Quigley Award!*

Dowden's "Treasure" Water
Bally Covers Local Beaches

The marine possibilities for exploitation on "Treasure Island" were publicized fully on the date in the Loew New York houses with a pirate ship, illustrated in accompanying photo, reported by Perry Spencer as the creation of Eddie Dowden in charge of publicity of the Brooklyn theatres.

The skull and crossbones barge was floated down the East River, around the Battery, and made all the beaches on the Long Island side. Though the flag at the masthead plugged the date at the Metropolitan, the bally was also effective in selling the picture in the subsequent runs.

*Work For a Quigley Award!*

Celebrates Anniversary

F. W. Zimmerman recently celebrated the 12th anniversary of his Palace Theatre, San Marcos, Texas, by declaring open house, inviting his community to be guests at his theatre, where a special stage show of local talent was put on in addition to the regular program. Local paper gave up much space to the celebration, many merchants running congratulatory ads.

*Work For a Quigley Award!*

"Extra" Plugs Navy
Manager Floyd Fitzsimmons, Grove, Freeport, Long Island, had front page of local newspapers over-printed in red letters on "Here Comes the Navy." Employing the loudest newboy yellers, he had them shouting "Extra," and distributing papers in all sections of city. Since the Morro Castle disaster became known that morning, people connected the idea and grabbed the papers. Of course were free, being week old issues.

*Work For a Quigley Award!*

Tubbert Invites Teachers
To "Cristo" Premiere

For his premiere of "Count of Monte Cristo," William Tubbert, Keith's Theatre, Syracuse, N. Y., sent special invitations to the English department heads of all local high schools and the university.

Tie-up with schools and libraries resulted in distribution of book marks; special cards were circulated in house to house canvass and others placed in parked autos. Postcards were mailed to school teachers recommending "Cristo" as an excellent picture and one worthy of discussion in classrooms.
ADVISES "DO IT YOURSELF"

Personal Constant Supervision
Of Manager Vitaly Important
In Successful House Operation

by LIONEL H. KEENE
Loew's Southern Representative

There is a very old, but true saying to the effect if you want anything well done you must do it yourself, and it applies directly to the theatre manager, who must give his house his personal supervision and attention if he wishes it to become successful in the highest degree.

I have been of the impression since the decentralization of the larger theatre organizations, the term "Managing Director" had again become Manager, in the sense the theatre operation was now receiving his personal attention; that he is actually working. I am obviously laboring under a misapprehension as I discover a manager now and then who knows all the answers as to what is wrong with show business, given the reason why his theatre is in the red, but does nothing to try improve his situation.

"Give me the pictures, and I'll give you some business," is his final retort. I really feel sorry for this type of Manager—he is a detriment to his company.

Is Against "One Man" Operation

One chap البرس has perfected such a splendid personnel, there is little for him to do—other than direct. "I get to the theatre early each morning," says he, "get everyone of the organization set as to their duties for the day—and play golf in the afternoon. The 'boss' wants me to do it. Why, do you know, I can accomplish more for my firm in eighteen holes than I could putting in this time at the theatre.

The management of the theatre as a whole—organization is most important. Individual service on the part of each employee should be encouraged. Every department of theatre operation should be efficient. Each one of the theatre should have knowledge of certain daily duties, and held accountable for the results. True, a theatre manager should not be a "one man organization." But there are so many minute details that appeal to his experienced eye, and so many minor matters which he, by his close observation, becomes cognizant of, that it is of vital importance he give his house his personal supervision constantly.

It is also true in many instances, these affairs are, when taken up, individually, of small consequence, but collectively they represent the difference between success and failure, and it is by giving each and every one of them the actual amount of attention that is due, that the manager is enabled to offer his patrons a nearly perfect theatre operation, eliminating and remedying those manifold little defects and objections which are sure to appear with increasing regularity.

The manager who is—or should be—in closest touch with his patrons, wisely exerts his strenuous efforts to provide them with perfect pleasure, in which there shall not be the slightest flaw or shortcoming to mar their unalloyed enjoyment. This, indeed, is perhaps the greater part of his labors and study, and is generally his highest ambition. When he is able to see for himself that everything is right, and is satisfied in his own mind that his house is being conducted in the best possible manner, and is providing the best program possible, properly presented, his gratification is complete and his greatest capability reached.

Laxness Fault of Manager

Permit here the relation of an incident between a theatre circuit head and one of his representatives. The representative was suddenly taken ill on the opening of a theatre at which the owner was present. Confined to his room, he, the owner, always sympathetic, and appreciative of splendid service, suggested this representative take a vacation in the interest of good health—perhaps a boat trip. The representative would have none of it—there was much to do! Theatre head remarked certainly there must be some one of his organization who could carry on in his absence, but the representative just would not have it that way. The owner, saying: "I can say, you're just a bad manager." To shorten the story, the representative took the trip—the work was well done—proving he did have an efficient organization.

Good organization is important! Good organization isn't possible, however, without the constant surveillance of the guiding head. It requires constant application on the part of the Manager to every little detail of his theatre operation. He must set an example for the rest of the personnel. A lax employee is the cue for a lax manager. You can, in most instances, tell whether the manager is on the job when you walk into his theatre and ask, "Where is the ticket counter in your theatre? It's necessary to give your name, and state the nature of your business before you can see the manager, who should be available to all callers at all times.

* * *

You read in a theatre's campaign where the manager had a number of window tie-ups—let's say, on books or music. It sounds great in type, but here's actually in one instance what it was: for illustration, a book tieup. The books were in the window all right, but the announcement consisted of a piece of cardboard, about 11x14, with rough copy by the lobby artist to the effect "Read the Book—then see such and such picture, at so and so theatre." If I read correctly, the book publishers got paid a percentage toward the theatre. If it was not available, then certainly the window tieup deserved more consideration. Merchants will not be interested in cooperative tieups if they're not paying their own bills.

The next time you contact this merchant, he politely declines, but doesn't tell you the real reason.

Wolfe Starts "Pals Clubs" in Canada

J. S. Wolfe, of B. & F. Theatres, Toronto, Canada, who has been publicized before in these columns on his success with children's clubs, now reports some interesting details of his new "Pals Club" which have been introduced profitably in eleven B. & F. theatres, especially in regaining the confidence of parents who have been keeping children away from the theatre.

The object behind the forming of this club was twofold. Wolfe states, to devote a Saturday matinee performance for children, and secondly to show special educational features in conjunction with juvenile programs. In this respect, great care is taken to revamp the weekend program or any portion not suited to this purpose.

To wear the button of the club, children are requested to pledge themselves to six rulings, intended to inculcate the principles of righteous living and thinking. Violators are placed on probation. Membership cards are punched each week and those having a perfect ten-week attendance are to be invited to a big free Christmas party.

In conjunction with the showings, many educational withal interesting contests are put on, such as spelling bees, history or geography contests in addition to the usual talent shows promoted from local dancing classes. Pet shows, model airplane contests and doll shows are also slated to keep the club activities interesting to the members.

Wolfe has further planned to invite speakers from home and school clubs, service organizations, juvenile court officials, local scout masters and other sources.

Worthy projects such as canned goods and vegetable marathons with proceeds to the poor and cod liver oil purchased with a percentage of the matinee receipts on allotted days and distributed through such organizations as the Lions Club will also be undertaken. The Club is counting on the cooperation of Scouts and Cubs, home and school clubs and others.

An incentive to regular attendance at the Club meetings will be the privilege of regular members to invite their parents as guests of the Club to evening performances at the theatre from time to time.

Work For a Quailey Award!

"NAVY" AVALON DISPLAY. Ray Laurie, Hunt's Avalon, Avalon, N. J., tied in with the Coast Guard station for his "Naval Date," using surf boat, beach equipment and codes. House staff was appropriately dressed
**Bernfield Arranges Juvenile Air Show**

What has become an excellent exclusive building for United Artists features in the Kansas City, Mo., territory is the radio tieup effected by Bernie Bernfield, U. A. publicist in that area. Sponsored by a local department store, each Saturday morning 15-minute programs are put on by the store's troupe, called the Joanie Taylor Strolling Juvenile Players, the broadcasts being composed from material supplied by Bernie.

The group range in age from 9 to 12 and present the version of the United Artists' features shown at Johnny McMann's Midland Theatre. Silly Symphonies are also utilized, permission for their inclusion having been obtained from Walt Disney.

Bernfield reports that the cast was only four at the start, but since then the popularity of the program has necessitated the addition of many other players. Extra entertainment is provided by a group of young singers and players.

Fan mail received indicates the growing popularity of this broadcast and as the programs are timed to coincide with the pictures shown at the Midland, credit has been given the idea for adding to the grosses of these showings.

*Work For a Quigley Award!*

**Waterson Ties Up Store On "Treasure" Hunt**

R. W. Waterson, Rivoli Theatre, Michigan City, Ind., arranged a tieup with a local department store on "Treasure Island," whereby each child received a gigantic (14x22) colored ticket carrying theatre copy, merchant plug and instructions re the treasure hunt on one side and the reverse, free admission.

Only restrictions were that the ticket was not to be folded, thereby insuring a walking ad as kids marched to theatre with their "admissions" prominently displayed. Store paid five cents towards each child's ticket.

Waterson also sold officials of local amusement park on reducing admission for children the day of the hunt and further promoted prizes from the park.

*Work For a Quigley Award!*

**HINDS SCORES STAR-RATING**

Majority of Pictures Receiving Four-Star Ratings Fail to Click, States Wisconsin Round Tabler

by FRED HINDS
Strand, Whitewater, Wisconsin

Bill Shakespeare opined quite a number of years ago that "the play's the thing." While movies were not very well known in William's youth and, in spite of the fact that they wore short pants, men were still running things, the bard's statement is just as true today as then. The great American difficulty seems to be in knowing just when the proper play is playing. About the poorest place to find out is the written words of an individual commentator on a daily newspaper or a magazine. They're not critics... they are the people who are asked to set oneself up as a guide to proper screen fare. Exhibitors know a great deal more about it than critics. So do producers. We admit we are not capable... until after the film has shown. Most professional critics will not admit it even when the nation's box-offices have proven them decidedly wrong.

If we ever met a "down-to-earth" reviewer... one who keeps the movie masses in mind... the shock might be serious. The vast majority of critics are directed to the intelligentsia... who never read them. This element comprises less than five per cent of theatre patronage. It is obvious that the ninety-five per cent are more interested... but nobody is writing reviews for them!

Says Stars Penalize Pictures

Coming down to cases, Liberty's star system of rating seems to be popular. Dozens of other publications have copied it. It has its value to exhibitors, when properly deduced. For instance, when the critic gives a picture one, two or three stars, we have reason to expect some box-office success. When a subject is awarded four stars we approach its opening play date with trepidation. The current Liberty lists eleven four-star features. Among them are but two box-office successes. Our ten-year-old daughter could strike as good an average. There is no reliable guide to motion pictures, including the entire industry itself, except the opinion of the great American public, as expressed by their payment of money to see popular features. While Liberty's critics, like others, caters to what showncall the "high-brow" element, that magazine's circulation most emphatically does not.

Lacking a daily newspaper in this situation, we have repeatedly been requested for box-office failures because "they got four stars in Liberty." When advised, as was often the case, that the picture was under contract and was being paid for but not exhibited because it could only be done at a financial sacrifice, the inquirer looked askance — mentally resolving the number one peddled cell for us at a leading Wisconsin institution.

It is readily contended that every reviewer endeavors to give an honest personal opinion. But it can only be one of millions... and not of any more significance. People who are guided in their selection of motion picture entertainment by an individual critic are to be pitied.

Some day some smart editor will discover that box-office reports, garnered from every corner of the country, from big cities, medium cities and small towns, are the accurate barometer to a picture's popularity — as trade publications have long since discovered. He will not have an individual opinion then; he will have the opinion of the nation!

This contributor is admittedly broad-minded in the matter of motion picture publicity. Advertising is still advertising... even though it may be a bit unfavorable at times. As the Senatorial candidate said to the newspaper editor: "I don't give a darn whether you boost me or knock me—but say something!" Ours is a curious world. Curiosity is the greatest single drawing factor the screen possesses. My theatre has not shown a single "banned" picture during the past four months that has not produced cash results considerably over the average. Liberty's contention that their analytical department is a help to the industry is undoubtedly correct... purely from a standpoint of publicity. Their avowal that it is a guide to box-office value is extremely funny. One cannot help but be accidently right once in a while. Consequently, ten per cent of their "four-star" pictures are favorable at the box-office. But it's kind of tough on the other ninety per cent. It causes theatre attaches to do so much explaining—most of which theatre patrons do not believe.

A nation's advertising policy... which their agents are now placing and for which their exhibitor accounts are now paying... should prove a commendable enterprise. On so broad a scale it cannot help but create desire in the minds of potential patrons. It might, however, be a good suggestion to concentrate now and then on some of the lesser attractions. Their need of selling far outweighs that of "Treasure Island," "Chaimed" and "The Barretts of Wimpole Street."

Stars are essential to the motion picture industry on the silver sheet; they're rather ridiculous in connection with an attraction's value to its customers.

*Work For a Quigley Award!*

**Helson's Cake Recipes**

As an advance on his showing of "Servants' Entrance" at the Dickinson, Beloit, Kan. Manager R. S. Helson got up a clever novelty heralded to women patrons, reading: "Ladies! Can you bake a cake? This week we're giving out the delicious cake receipts. Accompanying theatre copy invited the public to "see Janet Gaynor learn to bake a cake in, etc., etc."
ANDREW GIBSON
joins the Club as manager of the Capitol in Wheeling, West Va. and apparently Andy has been places, because he was educated at the Valparaiso University, managed theatres in Hedina, Hornell and Batavia, N. Y., then in Lock Haven, Penna. and on to his present house. We have had members as all of the theatres you managed in upper New York State, Andy, so we sort of feel as though you are actually one of us, but you have got to do something more than join you know, we expect to hear from you. △

CORTLETT W. BURRUS
is a youngtimer to the business. His present theatre is the Burrus in Hatterers, N. C. which he manages and says it is his first venture in this interesting game of ours, never having been in another house prior to this association. Well, Cortlett, if you follow the pages of the Round Table Club, you won't find a better place to learn what's what and how to do it. We hope to hear from you frequently. △

GILBERT G. LAMKIN
in Indianapolis, Ind., manages the Stratford Theatre and says he started in theatre business only to "make a little extra money," however, he liked it so well, he's stuck ever since. Other houses that Gil has been at are the Grand in Hillboro, Ill., and the Princess in Alton, Ill. He too started in as doorman and has worked his way up. As you know from reading our papers, we've lots of members in your city, but the more the merrier, everybody relishes lively competition, so get in the swim. △

HYMAN PASSMAN
acts as assistant manager of the Shawmut Theatre up in Roxbury, Mass. Sort of looks as though the Shawmut is 100% Round Table even if they aren't very active. How about a little representation in the pages from your part of the woods. Hy, can we count on hearing from you? △

JAMES BIGGERS
manages the Opelika Theatre in Opelika, Ala. Jim previous to his connection with the Martin Theatres in 1933 had been in independent houses, so he knows all angles of the business of ours. He has also managed the Roanoke Theatre in Roanoke, Ala. at which post he stayed until he went to Opelika. Jim was Chairman of the Publicity committee of the Roanoke Lions, so between his experience there and at the theatre, we look forward to his contributions. △

CAPTAIN VICTOR A. BARROCA
is the owner and manager of the Washington Theatre in Houston, Texas and if he has been following our pages conscientiously, he knows how active the boys in his city are so far as forwarding contributions to Club headquarters and we're hopeful the example they set will be followed by the Captain. Are you with us?

POSTER ART WORK
IN THE THEATRE

WILLIAM BARRON
comes to us from sunny California, San Francisco, Cal., where he manages the Powell Theatre. You probably are aware of how active your brother showmen in your city are, so how about getting into the swim and let us have accounts of your more recent campaigns? △

HERMAN ABRAMS
acts as assistant manager and treasurer of the Colonial Theatre in Brooklyn, N. Y. Herman is another new member who is located close enough to club headquarters to come in and take a look at our new welcome mat and get acquainted generally. We know your sector well, Herman, and shall stop in ourselves next time we're over. △

HUDSON EDWARDS
manages the Ritz Theatre in Gainesville, Ga., another members who is young in years but there in business acumen. Hudson isn't entirely unknown to us, because his campaigns have already appeared in our pages. However, he is just being officially welcomed, only because of the rapidity with which new members come in, making it a little slow getting caught up. △

JOSEPH SIRKIN
assistant manager at the Walker Theatre, Brooklyn, N. Y., started as usher at the Fortway, Brooklyn, then to the Parkside. Left there to go to the Terminal as chief of staff and after a few more changes we find him at his present location. Joe is said has always been with that fast-stepping crew of Rand force men and undoubtedly he is getting the best sort of training. Remember us to the boys and be sure to drop in when you're in our neighborhood. △

IRVING LEVINE
manages the Royal Theatre in the Bronx. N. Y. Irv is in a very congested neighborhood and so we know he has to plug plenty hard to keep the shekels coming into the old cash register. How about telling us of your most recent activities and, incidentally, you're not so far away from Club headquarters that you can't stop in to see us occasion ally on that day off and say hello. △

GEORGE BROWNING
scarcely needs introduction either. George is the w. k. publicity director of the Stanley Theatre down in Baltimore, Md., and we hope it won't be long before we'll be trekking down Baltimore way for a little get together at which time we look forward to seeing you and the rest of our good friends there. But don't wait till we arrive before letting us hear from you. Right, Browning? △

RICHARD D. MARKS
joins the ranks as manager of the Orpheum Theatre in Clarksburg, West Virginia. Your town has brought forth many active members and you'll have to continue to keep up your end of the load by contributing stunts you put over that you feel would be of interest and benefit to your brother members.
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.

CHESTERFIELD

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GAUMONT-BRITISH

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GOLDSMITH PRODUCTIONS

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DU WORLD PICTURES

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### INVINCIBLE PICTURES

[Distributed through Chesterfield]

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<td>Conway Teara-Neil Francis</td>
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<td>Fugitive Road</td>
<td>Ethel Sumner-Lester</td>
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<td>Love With Life</td>
<td>Odell Stevens-Lee-Darrell</td>
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<td>Twin husbands</td>
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<td>Nora Shearer-Charles Laughton</td>
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<td>The Charge</td>
<td>Jean Crawford-Clyde Gable</td>
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<td>The Girl from Missouri</td>
<td>George Sigall-Elizabeth Allan</td>
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<td>Rod La Rocca-Gene Kelly</td>
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### MONOGRAM PICTURES CORPORATION

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### PARAMOUNT

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### PINNACLE PRODUCTIONS

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#### Coming Attractions

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### RKO RADIO PICTURES

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<td>From Canoe to Cabin</td>
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<td>Her Majesty the Queen</td>
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### RKO RADIO PICTURES

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<td>The Heat Shop</td>
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<td>THE BIG BAD WOLF</td>
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<td>Ben Turpin, Bobester</td>
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<td>Clyde Beatty</td>
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<td>Return of Chop suey</td>
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THE EQUIPMENT INDEX

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October 20, 1934
Vol. 117, No. 3

Better Theatres

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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[4]
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LET THESE SERVICES HELP YOU REMODEL

MAINTENANCE TABS: This is one of the most valued departments in Better Theatres, since it deals with those details of physical operation confronting the theatre owner and manager every day. Conducted as a service by J. T. Knight, Jr., in conjunction with his regular feature articles on broader aspects of maintenance and operation, Maintenance Tabs cheerfully offers expert counsel in all problems concerning the physical functions of the theatre, and these are inevitably involved in many remodeling plans—particularly those carried out with a Federal Housing loan. Are you going to improve the ventilation of your theatre? Add cooling equipment? Install new plumbing? Make rearrangements for new apparatus? Mr. Knight will be glad to help you in all such matters. Merely write Better Theatres, giving full details concerning conditions affecting your problem, and your inquiry will be turned over to Mr. Knight for his immediate attention and an early answer.

PLANNING THE THEATRE: This is an architectural service which has been used by hundreds of exhibitors and contractors—even by architects—in many parts of the world. It has been conducted for a number of years as a department in Better Theatres for the sole purpose of giving reliable, honest professional advice to those planning to build or to remodel motion picture theatres. The architect in charge—Peter M. Hulsken—is a member of the American Institute of Architects and a specialist in designing and constructing theatres. He is particularly well fitted to understand the problems met in planning or remodeling a theatre at the lowest possible cost because of his extensive experience in small communities. Mr. Hulsken will be happy to help you plan the remodeling you wish to undertake with a Federal Housing loan. Merely write Better Theatres. Only your initials will be used to identify Mr. Hulsken’s reply appearing in the following issue.

Better Theatres
1790 BROADWAY, NEW YORK
Efforts are being made by a number of industrial groups to have the government liberalize interpretations of the Federal Housing Act to permit loans for the purchase of a greater variety of equipment and furnishings. Rulings made on the basis that no loan can be made for the purchase of material that is "removable" have occasionally been guilty of some hair-splitting worthy of the most subtle academician, whereas what the government is after—what the nation is seeking—is a chance to stimulate business and at the same time to improve properties too long neglected.

The fact is, remodeling can scarcely be attempted without the important inclusion of new equipment and furnishings. Particularly is this true in the motion picture business, in which every function of the building integrally involves operating apparatus—in which improvement of any kind can scarcely be thought of without contemplating attendant changes in furnishings that, while removable in a sheerly physical sense, yet frequently must be fashioned precisely for a specific theatre.

In this respect, the motion picture theatre may differ substantially from other classes of buildings. If so, its points of difference should be taken into consideration in the application to it of the national housing program. Let clear-cut, real removable apply here as elsewhere, but it should not apply to equipment and furnishings which are functionally an indispensable attachment to the theatre property as an operating unit.

On the other hand, we need not minimize the potential benefits of the Housing Act in the theatre field. In the first place, the amount of money allowed each theatre is not large enough to cover a comprehensive remodeling effort, and with certain classes of equipment avowedly eligible already, an effective job can be done in a great many instances. And let theatre owners be assured that in taking out a loan they are not assuming the usual role of debtor. The government views the housing program as a co-operative venture for the benefit of all through its benefit to the individual. Viewing conditions that the Act is intended to meet, the FHA has declared:

"The situation presents an opportunity and a challenge. The opportunity is not merely to stop the destruction of property values, but also to provide employment for hundreds of thousands of those workers who have suffered most severely from the depression."

Approximately 4,000,000 men and women, formerly employed either in the construction industry itself or in allied or contributing industries, are suffering from lack of employment in their accustomed fields. These millions of unemployed form a substantial portion of those who, during the first five months of 1934 through one form or another of relief and emergency employment, required the expenditure of many millions of public funds each month, all of which must be recouped by taxation.

"Normally, a large proportion of these millions of specialized workers would be hired directly or indirectly by property owners to maintain their property in good condition. If such work is undertaken at once, the effect on unemployment will be cumulative. Manufacturers of building materials and other durable goods will in turn employ additional workers; the transportation industry will receive its share in business revival, and purchasing power in general will be augmented. Such increased purchasing power, once circulating with requisite velocity, will mean increased business for banks, local merchants, professional groups, and others in service activities"—including, of course, theatres.

Continuing, the FHA has pointed out: "To date, adequate credit has been lacking. First, the liquid assets of property owners in general have been depleted. They, therefore, have been unable to provide collateral which would safeguard our banks and other financial institutions in extending them credit. Second, the current incomes of many property owners, while better assured than they were, may not be sufficiently assured to be accepted by financial institutions as a basis for credit in the absence of collateral. Third, unsecured personal loans, of adequate term for the purpose needed, even to bona fide property owners of highest integrity, have not provided sufficient liquidity to meet the proper requirements of good banking practice.

"The National Housing Act provides the means to bridge this gap. It enables financial institutions to make investments having the same degree of security and liquidity as is possessed by their best collateral loans. The plan thus makes it safe for financial institutions to provide the necessary credit for work of the greatest community and social value."

Whatever the conditions prompting this statement, they exist nowhere with greater force than in the motion picture theatre field—this by every acknowledgment within the industry itself. Then, too, few businesses feel so quickly and acutely a decrease in the purchasing power which follows quickly any recession in trade. We think the housing program credit offers the theatre business a twofold opportunity to help itself.—G. S.
SOME POINTERS ON RECONSTRUCTION

By S. CHARLES LEE

A leading theatre architect discusses an important phase of remodeling from the point of view of safe economy.

If you want to get something for nothing in your remodeling, don’t read this article, because it’s all about structural matters, which form the bugaboo of all remodeling programs. Wouldn’t it be fine if foundations, supporting walls, posts and columns could be eliminated, and the building be supported by invisible hooks attached to stationary clouds? Then as an additional feature, have all walls and floors of an elastic material, so that when the attending is small an intimate house could be obtained, and be converted for deluxe facilities on those rare nights when you present a film that lives up to the salesman’s promises? As all of that is just an Utopian dream we will have to find a more substantial way of meeting conditions.

The main idea in most all building or rehabilitation programs is to create what I call “eye wash”—make nothing look like something—and I say that this is right. But every once in a while a building must be considered from the standpoint that a structural failure means a lawsuit, or that sometimes to make the building look right, structural changes must be considered. If such is the case, you had better reconcile yourself to the fact that you will, no doubt, exceed a $2,000 government loan unless you are extremely careful.

Before starting on any structural changes, take a tip and get an architect or structural engineer with plenty of structural experience to give you an opinion before doing any cutting. I recently saw a doorway cut through a wall that happened to be a combination reinforced concrete beam and dividing wall! The cutting of this simple doorway made it necessary to shore up a large building and replace the damaged girders. While the cost of cutting the doorway was only $25, it cost $75,000 to replace the damage, as the building had been undermined.

If you are doing only a small job, you can get such an opinion for $10 or $15 if there is no further work to be done, and even if apparently wasted, this is very cheap insurance.

Now, what structural changes are apt to be encountered in a remodeling program? I have run into many, some of which I list below:

1. Increase Balcony Capacity.
2. Change Stairways.
3. Add Stage Capacity.
4. Eliminate Orchestra Pits.
5. Change Pitch of Balcony.
6. Remove Columns from under Existing Balcony.
7. Remove Columns in Fronts.
8. Change Pitch of Main Floor.

Taking these items in the order in which I have mentioned them above, I will try and name some of the problems that develop with these changes.

ENLARGING BALCONY

We recently increased the capacity of two balconies, one a house of 50-foot width, and one 97 feet in width. The 50-foot house was relatively simple. I built a plate girder extending from one wall to the other, supported at either end by a new column set within the existing walls. This permitted the extension of the balcony by introducing short beams from the existing balcony construction, and I allowed the plate girder to be plastered in, making the front wall of the balcony wall. This was quite inexpensive and allowed the addition of three new rows to the balcony, which were valuable because of a new ordinance permitting smoking in the balcony.

Care, of course, must be taken in adding to a balcony front, to check the sightlines before any of this work begins. This can be done by setting a stick at the back row of the main floor and attaching a string to this stick at eye level, running the string to the upper part of the screen. This will tell you exactly whether the balcony will cut off the line of vision of the rear rows.

In the second case mentioned, where a wider house had a balcony addition, it became a very complicated procedure, for either columns had to be built under the balcony, or two trusses (running parallel with the back wall supporting new cantilever beams) were necessary in order to eliminate columns. Unless you have room under the balcony to gain sightlines with a considerable increase of balcony capacity, I would not recommend this type of alteration under average operating conditions.

CHANGING STAIRWAYS

It is not uncommon to change ramps to stairways, and in some cases stairways to ramps. If the construction of the building is not fireproof, where wood framing can be used on secondary supporting members, this is a relatively simple task, but if the building is of concrete construction, it involves quite an engineering complication, and in some cases a stairway, irrespective of height, must be carried from the ground up and have a separate footing for the stair itself.

ADDING TO STAGE

In this day increasing stage capacities is not a common occurrence, but we recently made a very satisfactory platform by extending the apron 8 feet forward. Of course, this did not give us increased scenic space, but it was a very economical procedure. A traveling curtain was made that operated on a circular track, closing in the entire projecting apron portion.

ELIMINATING PITS

Extending my sympathies to the musicians’ union, I must admit that we have floored over many orchestra pits. In the average community we have been allowed to shore up with wood framing and floor the pit over with a wood floor. In addition to increasing seating capacity it eliminates an unattractive void space in front of the prosenium arch, which is usually nothing more than a rubbish collector.

CHANGING BALCONY PITCH

It is not uncommon to change the pitch of a balcony, and if the balcony is too flat, we have been allowed in most localities to frame a new wood floor over the old space. If your desire is to lower the pitch of the balcony, you are usually in trouble, as the cantilevers holding this construction are generally at the base of the space, and unless the balcony has been framed in of wood you are up against a structural problem that should be expertly handled.

REMOVING COLUMNS

Removing columns from under balconies is one of the most important changes required in old houses. Describing in general what construction this necessitates, I would say that the average condition would require a truss built from one side of the theatre to the other at the approximate same locations that the columns now exist. If you have depth enough from the lower side of the balcony to the under side of the space, you will be able to accomplish this alteration without unreasonable cost, as the truss could be shored in place, taking the same loads that the columns now support, and might not necessitate reframing of other parts of the balcony.

Many of the old houses have columns coming into the center of the lobby space, some of them passing through the box (Continued on page 58)
DECIDING WHAT AN FHA LOAN CAN DO

By J. T. KNIGHT, JR.

An attempt to devise an inspection procedure that will show how to get the most out of $2,000

For the last several years, in every talk or discussion with theatre operators, the ultimate inquiry has been, "How can we spend money on our theatres when the banks won't lend and we are barely grossing expenses?" Our government has answered that through the National Housing Act. Theatre owners have no alibi now for leaky roofs, noisy fans, inefficient and dangerous heating plants, cracked plaster and rusty marquees. Now with $2,000 available the great question is not a right spend it so as to get the greatest benefit from it? This confronts every manager, as well as owner, because the owner will to a great extent expect intelligent suggestions, supported by sound reason, from each of his managers. Of course, no one short of a genius can sit in a certain city and indicate to each theatre manager in this great country the most advantageous part of, or spot in, his theatre to bolster up. The ravages of wear and tear during the last three or four years have left many locations in each theatre that really need attention badly. The choice finally must follow a careful study of each particular theatre operation. I shall try to put myself in the manager's situation and outline the exact procedure that I would follow, in order to be sure that my decisions would be right.

Finding Out What Can Be Done

First, I would inspect the theatre building from the structural point of view. Many contractors, through advertisements in town or neighborhood papers, have indicated their complete willingness to assist in making such surveys. I would call in such an individual to accompany me on an inspection trip. I would start in with the roof of the house tank and go right down to the lowest room in the basement, making careful note of every structural condition that came to my attention which to me was not a right condition. With the help of the contractor I would get a quick estimate of the cost of making the corrections necessary. I would get the contractor's opinion, which would be combined with my own judgment, as to which items might safely be disregarded for at least another year, which items were of secondary importance, and which items were of primary or urgent importance. Then, thank the contractor for his assistance and tell him that you will let him hear from you later.

Second, I would make the same sort of careful and detailed inspection of the entire theatre starting from the curb line on the sidewalk and going clear through to the back wall, listing every existing condition that could possibly be considered as hazardous, which might under any conditions endanger the life or limb of patrons of the theatre. Then, compiling this list I would check over all insurance liability reports for the past couple of years and include all of those important items which have appeared as rather expensive to comply with, and on which we have been stalling off the insurance companies. Try to compute the cost involved in completing each of these items, and again, classify them as future, secondary and primary importance.

Third, inspect in detail to determine the painting that is necessary: (a) exterior painting, (b) interior painting. Price each item and grade them into the three classes as to importance.

Fourth, in detail, and in company with your electrician or an electrical contractor, inspect the electrical layout of the entire theatre, to include both light and power lines, distribution boxes, panel boxes, fuse boxes, switch boxes and boards, motors and generators. List, price and rate each item as to its importance.

Fifth, get hold of a plumber and with him follow the same procedure in inspecting the plumbing and sanitary conditions in the theatre. By this time the job will be sort of getting on your nerves, but don't give up. List each item, with its price, and its rating as to importance.

Sixth, Fixed (un-removable) equipment is the next classification. Take your engineer, or a steam fitter, or some outside engineer, and study the heating plant, the ventilating system, and the pumps—include every item of stationary equipment. Again, list, price and rate each item as to urgency or importance.

Seventh, comes the most interesting group—improvements. List and get prices on each of those things which you have so many times during these years of "no money" wished for in your theatre—for instance, glass draft breaks on top of the standee rail; moving the box office to the sidewalk line; new, permanently installed lobby frames, or maybe a new, built-in shadow box. Don't skip anything. For the moment, let yourself believe that you have ten times two thousand dollars to spend.

When you have completed the program thus far you will know more about your theatre than anyone else. From all your lists draw off all "urgent" items of all classifications.

Consider carefully these "urgent" items. You have estimated costs on them all, so total up the costs and let us assume that the total comes to $5,000. Obviously you can't have them all done for $2,000. We must analyze this list further. Indicate on the list the outstanding items that represent badly deteriorated physical or structural conditions and indicate the condition for the safety of your patrons, and designate those items of vital importance in eliminating hazards. Next your duty is toward building up your box office intake. Indicate which items definitely have box office value. Finally, consider the items that improve the comfort of your patrons and designate the most imperative.

Take the total cost of all the items that you have indicated as a result of this last process of elimination. We will assume that it now totals up to $3,200.

With this list of items I would refer the specific items to at least two contractors doing that kind of work and get exact, "upset" price bids. In view of the fact that the first estimates were quickly arrived at, it is possible that you will find that the formal bid will only total $2,600, say, instead of $3,200. (Of course, it can move upwards instead of down.) From this list you must scratch off sufficient items to bring the total down to $2,000.

If you approach your problem in this way, at all times asking advice and help from engineers, contractors, architects and decorators, I am sure that you will be satisfied in your decision and in the final results of your spending. I can think of no other way of determining the relative importance of repairing the boiler as against painting the marquee; of installing an air washer as against redecorating the lobby. Otherwise there are going to be instances resulting where managers or owners are going to be dissatisfied with the final effect of the $2,000 on the theatre property. I hope those will be few and that the government's helping hand to theatres will be actually reflected in improved conditions of theatres throughout the country.

Planning the Job: An Example

Rather than generalize, perhaps it would be of greater help to assume a single, specific condition and point out, for purposes of practical illustration,
AIR CONDITIONING (answering S. E. M.): With no atmospheric data given in your letter, I have assumed the following conditions: Outside average January conditions: 74° dry bulb, 75% relative humidity, with 64° F. dew point; and the following desirable conditions inside the theatre: 70° F. dry bulb, 55% relative humidity with 54° F. dew point.

From the sketches I have calculated, as accurately as possible, the cubical contents of the auditorium (only the auditorium, not the stage or foyer), which is: 203,849.72 cubic feet.

From the above I believe that you should have a fan system capable of handling 67,616.57 cubic feet of air per minute. This seems high, I admit, but I believe it justifiable in these calculations, due to the fact that I am trying to advise you when actually you did not give enough information to work on.

The seating capacity is 945, assuming there are four seats for each box. In good practice it is assumed that each person gives off 300 sensible B.T.U.'s per hour, and 140 latent B.T.U.'s, a total of 440 B.T.U.'s. On the basis of outside conditions and quantities of air, 525.77 latent B.T.U.'s must be removed and 292,103.4 sensible B.T.U.'s to be removed. The sum of all the B.T.U.'s to be removed is 708,429.17 per hour. 12,000 B.T.U.'s removed is equivalent to a ton of refrigeration.

Hence to air-condition your theatre, using mechanical refrigeration, you will require exactly 59 tons, or practically a 60-ton machine. I believe that it would cost you about $500 per ton installed in Buenos Aires, which means a $30,000 investment.

In these calculations I have not taken into consideration losses due to heat transmission of walls, floors, ceiling, etc., or exposed walls and sun effect. I had hoped to compensate for that by the rather substantial computations on volume of air handled per minute.

The check of this finding by several practical rule-of-thumb methods indicates that it is a very fair estimate. However, I do not recommend mechanical refrigeration air conditioning for this theatre. I do recommend adequate ventilation, 65,000 c.f.m., with air washer, which I believe could be installed for $11,000. For information as to the results you could expect from this type of system, I refer you to an article entitled, "Summer Comfort through Ventilation" in Better Theatres of April 7, 1934.

RINSE MARBLE: Rinse all marble or other porous stone floors with clear clean water before applying any soluble cleaning compound. Such preliminary rinsing retards the absorption of the cleaning solution into the pores of the floor material. It is the absorbing and later crystallization of the cleaning material in the floor material that causes the real damage to fine floors.

STEAM TRAPS: By this time your engineer should have opened, cleaned out (and replaced parts where necessary) every trap connected to the radiators and heating coils in your theatre. If this has not been done, do it now. Waste in steam results from dirty, poorly seated or damaged traps.

HEATING EXPENSE: The manager and the engineer of an obsolete heating plant are confronted with serious problems. If this statement fits your case don't try to solve your problems by neglecting proper maintenance in order to bring the cost of the operation of the boiler room down to where you think it should be. Old heating plants can't compete in efficient operation at low cost with the newer and more modern installations, and the curtailing of proper maintenance will only aggravate your problems and build up larger repair bills next year.

what might be done. Let's consider a theatre that is structurally sound and has no outstanding or serious hazardous condition. This last hot summer played havoc with many theatres throughout the country. This assumed theatre has a fan system, but it's somewhat out of date. It was installed back in the days of silent pictures when the question of noise level was of no great importance. As a consequence, when the show is on, the fans can only be run at half- or quarter-speed. There is no air washer in the theatre.

The provision of adequate ventilation with an air washer will mean money in the box office next summer, and, of course, increased comfort for the theatre patrons. Whereas an air washer has a cooling effect in the summer time, it has a humidifying effect in the winter time. Hence the theatre becomes more comfortable and more healthy during the winter months. In addition to these points, the use of an air washer does remove a fair percentage of the dust entrained in the air, and it provides enough moisture in the theatre to retard the cracking and peeling of paint and the cracking and loosening of plaster—especially plaster ornament.

In some theatres it well may seem an excellent plan to spend the $2,000 on reconditioning the ventilating system and in providing an air washer.

DECIDING ON CHANGES

What, for example, can be done with the fan and the motor that drive it? Well, we can rebalance the fan and install new bearings, and to quiet it down we can install new pulleys with any one of the various types of multi-robe belts. The fan can be speeded up to give more air into the auditorium, by selecting the proper sizes of pulleys, for the motor and the fan. Larger oil or grease cups can be installed to protect the new bearings. To further eliminate noise we will put both the fan and the motor on cork, rubber or spring bases to absorb vibration. We may learn that we need more horsepower to drive the fan, locate some dealer in second-hand motors and make arrangements to turn in the old motor for one of the proper horsepower.

What can be done to the duct work? We may enlarge it or make it more efficient by taking out sharp angular bends and install sweeping bends. If it is noisy it can be braced or strengthened, or lined with a sound absorbing material. It may be transmitting mechanical noises from the fan, so we will remove two or three feet of it near the fan and replace it with heavy canvas. The distribution of air to the auditorium may be improved by installing new branch ducts, and great winter economy may be created by arranging for recirculating ducts, ducts so laid out that the fan draws some air from the theatre and delivers it again to the auditorium.

In addition to all of the above we will install the air washer—we will arrange to install it between the heating coils and the fan. An air washer has these parts:

An enclosed, large sheet metal box with water-tight joints, generally of cross-section area, about 2½ to 3 times as large as the main air duct. The bottom of this box up to a height of 18 to 20 inches, forms a tank for the air washer water. This tank must be equipped with an overflow drain pipe, as protection against overflow and also as a means of draining the tank for cleaning or repairing. Inside this metal box and above the water line is located one or more banks of framework of water pipe, to which are connected, in more or less symmetrical pattern, brass or bronze spray nozzles. From the bottom of the tank a pipe line connects to a centrifugal

(Continued on page 61)
NEW SCHEMES IN MODERN REMODELING

By EUGENE CLUTE

A THEATRE should be more than an assemblage of unrelated and meaningless decorative treatments. The entrance should be an invitation, the foyer and inner lobby should induce a mood of pleasurable anticipation, the auditorium decoration should be a suitable accompaniment to the enjoyment of the picture, and the patrons should carry away an impression of friendliness, dignity and cheerfulness.

No matter how little you may spend for modernization, whatever you do should have the appeal of good advanced design. It is better to save on the materials than on the ideas. There are plenty of good, honest, inexpensive materials with which a capable designer can achieve distinctive effects far superior to the results usually obtained at much greater cost.

Cost has very little to do with it. Fine materials badly used are wasted. Cheap imitations look cheap and cost plenty. Simple materials and smart ideas make a fine combination.

The theatre owner should employ his own architect, designer or decorator whenever possible, and not rely for design service upon contractors or firms that sell materials. Too often such firms show flashy designs to catch the owner's eye, when what is needed is something that will draw the public. Also, since the owner is not usually represented by anyone to supervise the work in such cases, it often does not turn out quite as well as he probably anticipated.

In the previous installment of this article on modernization, in the September 22nd issue of Better Theatres, I discussed at length the use of semi-permanent lobby schemes, and also touched on treatment of the outer, or entrance, lobby. Let us examine still other modern possibilities in the redesigning of these important auxiliary areas.

VERTICAL TREATMENT

An example of vertical treatment may be seen in the photograph of a portion of the entrance lobby of the Yorktown theatre in New York City, of which Boak & Paris were the architects. This is a modernized theatre. Here the walls of the ticket lobby are covered with black Formica, while bright mouldings of extruded aluminum run from top to bottom over the joints. These mouldings are put on after the wall covering is applied, concealing the nails or screws along the edges of the sheets and their own means of attachment is concealed. They are Wooster mouldings made to snap over bronze strips nailed to the wall. Note that the cheeks of this entrance are splayed, or slanted, so that they ease the public in.

PRE-FABRICATED INLAY

There is a new method by which ornament can be formed of pieces of thin sheet metal cut out and pressed into the face of a sheet of Formica during its manufacture, making a metal inlay flush with the surface. Ornamental friezes, pillars and panels can be pre-fabricated in this way, ready to put in place. They can add to the interest and beauty of walls covered mainly with the plain or mottled material. Many colors are available in the metal including: red, green, blue, yellow, bronze and black, in addition to the silvery aluminium. They are brilliant and do not tarnish.

INLAY AND AIRBRUSH

Besides the very new inlay in metal described above, there is the type of inlay in Formica that is composed entirely of different colors of this material. This process of inlaying was used in pre-fabricating the red sheets with black edges used in the Midtown Theatre lobby referred to in the preceding installment. While ornamental designs of almost any degree of elaborateness can be made in this way, the possibilities that lie in using stripes, checkboard and other simple, large-scale designs are especially interesting in connection with lobby decoration. Entirely different in method, the airbrush decoration done in the process of making the Formica sheet is so new that it has hardly been used at all.

ASBESTOS BOARD

A very attractive and inexpensive material for a wall of modern style in the inner lobby or in the lounges or smoking rooms, is just being put on the market. It is known as J-M Flexboard, and is an asbestos cement composition in large sheets. It comes in three or four pleasing light colors, including: buff, yellow, and rose. It has a good texture effect produced by flakes of white asbestos fibre mingled with the colored cement.

GLEAMING METAL WALLS

A lobby lined entirely with metal is a novel idea. The Center theatre in Rockefeller Center has such a treatment in the ticket lobby. It is entirely of heavy golden bronze and is very costly. But there is a material with which walls can be given a substantial metal surface that is within the limit of cost for many theatres. This material is Haskelite Plymetal. It is composed of a sheet of metal cemented to a base of fire-resisting laminated wood. Any number of attractive schemes can be worked out by using it in combination with metal mouldings. The metal may be nickel-chrome steel, copper, bronze or aluminum. With the latter a smart touch might be introduced by using mouldings in Alumalite finish in some bright colors, such as red, blue or golden yellow. The sheets are 4 feet square, but the material can be furnished cut. Since the sheets are not long, a design of squares or oblongs seems more suitable than banding.

COLORED ALUMINUM

One of the things worth knowing about is the Alumalite finish for aluminum. It is a combination of electrolytic treatment and dyeing that can be applied to mouldings and that is used in coating the metal for inlaying in Formica. There is a wide range of colors and they are lasting. This method also produces an enduring bright, silvery finish on aluminum for either indoor or outdoor use.

VENeERS ON LAMINATED BASE

Veneers of exotic woods, such as amboine and African mahogany, as well as veneers of walnut and mahogany, can be obtained cemented to a fire-resisting laminated wood base in Haskelite Phenomaid paneling material. It makes a rich genuine wood finish and can be used effectively on the walls of foyers, lounges or smoking rooms,
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preferably with \( \frac{3}{8} \)-inch rounded strips of wood set in the joints, either to match the veneer or in ebonized finish.

**STONE-LIKE TILE**

There is a genuine stone that is furnished in thin slabs, \( \frac{3}{4} \)-inch or \( \frac{5}{8} \)-inch thick, in stock sizes up to 12 x 18 inches, ready to set like tile. It is a limestone with about the density and absorbency of marble. It can be polished or used in the crude or sand-rubbed finish. The color is a soft, light buff with pleasing variations, including yellow, bluish gray, and red orange, which add to its interest. For dadoes, where people come in contact with them, the polished finish would probably be best as least likely to show soil. For floors, the sand-rubbed finish is usually the most suitable. Elsewhere the crude finish, which has a velvety texture and displays the richness of the varied coloring to advantage, may well be used. This material is known as Martstone.

**COST OF MATERIALS**

As an aid in determining whether or not any one of the materials mentioned above is within the limit of cost for any particular job, approximate prices are given as follows: Plain Formica, 30c a square foot, and inlaid or airbrushed, about 50c to 60c a square foot; Wooster moldings of aluminum for use with Formica, 30c a running foot, or if in Alumalite finish, either white or in color, 40c a running foot; Flex-board, from 10c to 15c a square foot; Plymetl, $1 a square foot; Phenaloid with veneer of fine finish wood, $1.50 a square foot; Martstone, $1 a square foot, including setting.

**OTHER MATERIALS**

There are countless other materials, of course, that are widely useful in theatre modernization. Those mentioned above show new developments, or are new in this field. Salubra washable wall covering has been used extensively in some of the best theatre modernizations, on the walls of the inner lobby, and lounges particularly. Marble is much used, also black glass. Flexwood veneer has been applied to plaster walls in the foyers or auditoriums of many theatres with admirable effect, but the possibilities of these materials and most others are well known to architects and to owners of theatres.

**ROLL WALL PAINT**

Washable paint, either plain or in patterns, upon paper that can be applied to the plaster wall the same as wallpaper, is one of the best for decorating the inner lobby, lounge, smoking rooms or the auditorium of a theatre. It is known as Salubra. In addition to simple large designs suitable for such rooms, there are plain tints with which very smart effects can be produced. For example, plain gray Salubra can be laid in three shades, medium, light and very light, which can be used together on the same wall. In a lobby, lounge or smoking room it might be applied in horizontal strips, the medium gray in a strip about 15 inches wide, next above the dado, the light gray about 15 inches wide above that, and the very light tint in horizontal strips all the way to the ceiling. In taller rooms the two lower strips should be the full 31 inches, instead of half-widths. This will make the decoration grade from dark to light up the wall.

With this wall covering a plain silver finish Salubra may be used for the dado, or part of the wall below a narrow, black chair rail. A 5 x \( \frac{3}{8} \)-inch plain board painted black, with an edge painted some bright color, may be nailed on around the walls next to the ceiling. For the touch of bright color, either vermilion, jade green, or ultramarine blue would be good, and this color should then be used for the upholstery of any chairs in the room and should appear in the pattern of the draperies, the principal color of which should be gray in varied tones, perhaps with silver metal in the weave. The pattern should be in the modern style. Care should be taken to match the gray of the wall decoration, so that a cold bluish gray will not be used with a warm brownish gray. Small touches of the bright accent color could be used in lamp shades and other accessories. The carpet should be of modern design in tones of gray. The furniture in such a room may well be of the modern type, made of bent metal tubes in bright chrome finish.

The colors that come in three graded tones of plain Salubra are gray, buff, yellow, green and blue. Plain Salubra costs from 21c to 27c a square foot, but is sold and priced by the roll like wallpaper. It is 31 inches wide, trimmed. Salubra is applied with paste by a paper hanger. It has the appearance of a good flat paint without gloss, holds its color, and can be cleaned with water.

Another washable wall covering material is known as Tekko. It is in satin or metallic effects, and many of the designs are suitable for theatre decoration. It is considerably higher in price than Salubra.

**PLASTER WALLS**

Plain, painted plaster walls, relieved where necessary with some well designed decoration, are much better in appearance and cost less than the offensively cheap effects produced with various interior materials and seemingly miles of moldings. Plain wall surfaces have an important part to play in an interior. They are quiet and

Portion of the lobby of the Yorktown theatre in New York, an example of the "vertical treatment" in design, in which moldings of extruded aluminum are carried from top to bottom, snapped on over bronze strips nailed directly to the wall.
restitul and they enhance the effectiveness of ornament by contrast. "Less and Better Decoration" would be a good slogan.

LIGHT AS DECORATION

One of the most effective mediums of decoration is not a material at all—it is light. It can transform a plain, painted plaster wall, or even an unfinished white plaster wall, into a thing of mysterious beauty. Decorations of light can be changed easily and in almost infinite variety. For the walls of the auditorium, light is very often the best decoration of all.

No very elaborate or costly equipment is needed, as has been demonstrated by the results obtained in lighting plain plaster auditorium walls with the light source shown in the accompanying diagram. This shows, in cross-section, the general scheme of the double-indirect lighting, partly recessed near the top of the walls of the auditorium in the Thalia theatre in New York City, and developed for this house by the architect, Ben Schlanger.

By reference to this sketch [see first page of this discussion] it will be seen that the light from the electric bulbs shines upon a curved plaster surface, which reflects it down along the wall. This curve is painted dull white. The light is very softly diffused, due to the double reflection. Such diffusion of the light is highly desirable in a room where motion pictures are projected, because it competes the least with the light on the screen, yet serves decorative and practical requirements. An important feature is that the lamp bulbs are not visible from any point in the room. The light simply pours down the wall from a slot running the whole length of the wall at the ceiling. Lamps of different colors on different circuits, connected through dimmers, make possible varied effects of coloring and of intensity. When the picture is on, the light can be reduced to a mere trickle. At other times the walls can be flooded with a glow of luminous colors.

There should be pleasant, interesting views from many points in a theatre. From the outer lobby, there should be a good vista through the entrance foyer into the inner lobby. When, as is often the case, the rear wall of the auditorium terminates this vista, there should not be the usual dead-end effect of running up against a practically blank wall. There should be some decorative feature of sufficient interest on the wall at this point. Perhaps the best thing in most instances would be a panel of carved glass with a good figure subject in relief and lights behind it. This would focus attention and it would not take any floor space.

The light might well be arranged to change color gradually. The illumination should be soft, and the glass should have a translucent frosted surface. A carved glass panel can be made to order for about $3 a square foot. One 3 x 4 feet would probably be about the right size for most theatres. The housing for lamps, wiring, labor of setting the panel, etc., need not bring the cost too high for a large number of theatres.

SPACIOUS APPEARANCE

Black or other dark-colored glass used as a wall facing often solves the problem of making a cramped-looking lobby or passage seem wider, or of relieving the bad impression where a line of travel comes up against a wall and patrons must turn to one side or the other. This material acts

(Continued on page 62)
MODERNIZING THE PROJECTION ROOM

By ROBERT O. BOLLER

In those earlier days the minimum space allowed for booths by law was 4x6 feet, with a stipulated height of not less than 6 feet. Since many of the theatre managers of that period showed films frequently, and did not wish to sacrifice revenue-producing seats for what appeared to be a pole-dancing fad, booth floor dimensions were generally held down to the extreme minimum prescribed. Ceilings were kept down to the limit as well, without much thought being given to the matter. The result was a first-class oven, in which the projectionist baked himself and perspired profusely during the pictur- part of the entertainment.

As time went on, vaudeville found itself sharing honors with the new motion picture theatre, which was beginning to come into its own as a separate entity. During this period the second projection machine made its appearance in the better houses, and more thought was given to booth sizes. The minimum ordinance requirements set the booth dimensions at 8x8 feet, and rulings specified that the booth should be constructed of asbestos board on wood studs, or of metal on an angle-iron or wood frame. The matter of ventilation for the booth progressed no further than in previous laws.

THE PROJECTION ROOM

The years from 1914 to 1916 saw a remarkable demand for screen entertainment. As film product improved, the motion picture pushed vaudeville into a secondary position in more and more theatres. Film exhibitors were feeling their way cautiously away from the path followed by the older forms of dramatic amusement. Rulings as to booth sizes remained the same for a short time, later changing to a required space of 8x12 feet. Stage hands were gradually eliminated, switchboards controlling house lights and some of the stage lighting, spotlights, etc., were moved to the booth, and for the first time the art of projection became a full time profession, with the operator spending his entire working time in the projection room.

The projection rooms of this latter period generally remained in use until 1928, when the entrance of sound made revolutionary changes imperative in the entire industry. Then for the first time exhibitors suddenly became conscious of such things as acoustical defects, scuffing feet on uncarpeted floors, noisy motors, ventilating ducts that roared, and weird and extraneous noises from the projection quarters.

With the introduction of sound in 1928, the projection room at last demanded a full share of attention. It was subjected, along with every other portion of the modern theatre, to an intensive scrutiny and study calculated to remove the existing defects and to make it the efficient but self-effacing source of the highest form of screen entertainment.

PROJECT ROOM LOCATIONS

A survey at this particular stage of affairs would have disclosed some five favored booth locations among theatres then in existence. (See diagram.) Some of these locations, which for various reasons are not considered practical today, were, at the time they were chosen, and under the conditions then existing, capable of giving even better results than those usually obtained with newer methods and changed location of projection.

For instance, Location A (at the rear of the first floor seating), or Location B (in the first rows of a very steep balcony) were considered exceptionally choice. It has always been conceded that Location A gives the most direct throw to the screen, while Location B made possible almost as direct a throw, and the possible arrangement of seating in the latter instance was such that vision lines from seats at the rear of the booth were in no way cut off. Obviously, the arrangement was not so workable in a balcony of lesser ascent.

Location E was the space allotted to the projection room in the majority of theatres, but where the exhibitor desired every seat he could squeeze into the building, Locations C and D offered a last resort. In practically all of the older theatres using any of these plans, the generator room was located in the basement.

HAZARD FACTORS

A study of these varied locations disclosed that from the standpoint of excellent projection, there was no objection to Location A, as the direct throw from this advantageous spot made possible a clear picture with no possible keystone. On the other hand, with the projection room in this position, some of the most desirable first floor seats were sacrificed, and it was impossible for center section standees to see any part of the performance during an enforced wait. Perhaps an even more formidable drawback to this location was
that in case of fire (which was more likely to occur in the projection room than in other parts of the theatre), the main body of the audience was forced to leave the theatre alongside the seat of trouble.

This recalls that some years ago an exhibitor, taking cognizance of the interest of the public in the projectionist and the equipment which made its screen fare possible, built a beautiful projection room on the main floor of his theatre, in Location A. On the side facing the foyer he placed a wire glass opening through which his patrons might obtain a clear view of the operator and his machinery. All went well for a time, and the townspeople were vastly "intrigued," till one night a film caught fire in the booth. It was at a late hour, the second show was nearly over, fortunately, and no one happened to be standing at a point where the fire was visible from the exterior of the projection room, otherwise a serious panic might have resulted. Early the next morning the owner ordered the construction of a solid partition between foyer and booth, wisely deciding that his patrons had better languish in unquenched curiosity the rest of their days than that a panic so narrowly escaped should ever be precipitated in his show house.

**DISTORTION PROBLEMS**

Location B, in a steep balcony, had many of the best features of Location A, inasmuch as a very small angle was necessary in the throw to the screen. But the loss in seating included not only the actual space taken up by the projection rooms, but some two choice rows immediately in front, and sometimes additional seats to the rear, depending upon the rise of the balcony. It was also necessary to crowd such a room down to the minimum height.

The projection room in Location C was generally built above the rear of the auditorium, so that the balcony seat rows continued to the front wall of the room itself, giving a maximum number of seats. The gain in chair space was the chief argument in favor of this position, as in projecting from this point great distortion took place and the results were highly unsatisfactory.

High up in the attic, or hidden behind ceiling beams or the dome (Location D) was the poorest and probably the rarest position for the projection booth. It proved popular with only a few exhibitors, although some of the larger circuits adopted it for practically all of their houses. In this case, the distortion was even worse than with a bad throw from Location C, and little could be said in defense of this lofty perch.

From the five projection room positions mentioned, Location E alone has retained a lasting workability. Many of these projection rooms are in use today, and will probably be found efficient for many years to come, provided they are altered and changed to meet the demands for increased size and modernization called for by new projection equipment and changing methods in theatre technique.

If an exhibitor is the possessor of a projection room located in spots A, B, C, or D, it is suggested without malice that he can best contribute to the progress of motion picture projection by sending his booth intact to the Smithsonian Institution, as a relic of the past, as these types are (Continued on page 57)
HOW STORE SPACE WAS USED IN A NEW FRONT SCHEME

REMODELING OF THE AUSTIN theatre in that section of Chicago known as Austin (on the extreme West Side), represents an expenditure of $192,000. Austin is one of the city's better-type residential districts.

This project, involving a property thoroughly antiquated both inside and out, covered the entire theatre, but it was in the front portions of the building, including the exterior, that the greatest changes were made. The auditorium was newly decorated, and modern lighting fixtures were substituted for the old ones. The lobbies, however, and the entrance, store areas and adjoining parts were subjected to fundamental changes, which included the complete elimination of the shop areas.

The architects were Sobel & Drielsma of Chicago. The Austin is operated by Charles Stern.

The two flanking stores (see accompanying plans showing the layout before and after alteration) were closed up at the front and converted into lounges and toilet rooms. The box office was moved from the inside of the lobby to the sidewalk line, and the old secondary entrance doors were removed. The result is a larger lobby and one of regular shape. It is a focal point in the entire forward scheme, surrounded by the front, lounges and auditorium.

FRONT

The front was radically changed from one of old-fashioned forms and materials to one of emphatically modern type. A complete new face of carrara glass was applied directly to the existing brick work.

The carrara glass facing has been laid on in two colors, black and gray. The courses are practically square and all joints are in line. The colors are arranged to draw the eye to the center section, which is, of course, of greatest importance. Throughout the new front, architectural treatment has been concentrated on the central section, the two bays (see accompanying photographs) having only a color division in the carrara glass. This scheme was adopted as one conceived to draw the eye to the marquee, and then to the entrance doors and box office beneath.

MARQUEE

The marquee is dominated by sign work consisting in incandescent and neon tube lighting in combination on backgrounds of colored porcelain enamel and stainless steel. The entire soffit of the marquee is of an
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The Defense Rests
Jack Holt
Now Showing

Shown above is the new entrance of the Austin, developed from the front and shop area pictured on the opposite page. The panels flanking the entrance are in two tones of carrara glass, laid upon existing brick facing. Doors are of aluminum.

"alumilited" stainless steel giving a dull luster. This service is regarded as being practically immune to the effects of weather changes. The marquee lighting is on a flasher system.

Entrance doors and deep reveals are of "alumilited" aluminum, along with the circular opening of the box office. In the daytime this entrance treatment presents a pattern of black and gray tones (in carrara glass), with white metal along with various colors on the marquee.

Lobby

The structural changes and general change in the forward floor plan has resulted in a much larger lobby. This room is simply treated with aluminum stripping terminating in a large circular mirror motif on the back wall of the auditorium (thus, according to the principles of the scheme, the patron is further drawn, optically, toward the auditorium). On the side walls of the auditorium are display cases framed in aluminum. The floor is of terrazzo in colors that form a pattern designed to follow in line the stripping on the walls. The lighting fixtures, which are of opal glass and aluminum, are so shaped as to conform in decorative effect to the seraph of the lobby.

Foyers

The lobby is flanked by two small foyers, each of which contains a door entering the auditorium. These foyers are carpeted in a deep-pile weave of a rust color.

Adjoining each of the foyers is a lounge and toilet room. These have been fashioned from the space formerly occupied by the two stores at the sides of the entrance lobby. The lounges are appointed with furniture of a modern pattern and with a series of wall mirrors.

The lounges are reached through two foyers which now take the place of the single narrow foyer which formerly ran around the rear of the auditorium. Off the foyers are small anterooms giving direct access to the new lounges and toilet facilities—and also, in the case of the men's side, to the manager's office.

SCHEMATIC PLAN SHOWING ALTERATIONS
WRITTEN VERSUS VERBAL AGREEMENTS

By LEO T. PARKER

A discussion of legal practice in a matter, the misunderstanding of which frequently leads to litigation involving theatres

ONE OF THE OLDEST RULES of the law is that verbal agreements, promises and contracts do not affect or change in the least the meaning of a valid written contract. Also, a printed statement or notice on a contract, receipt, billhead, bill of lading, order form, or letterhead, is not effective if the printed statement is contradictory to another portion of the contract.

It has been held, moreover, that a notification printed in small or inconspicuous type is not effective unless it is referred to in the body of the contract, or specifically directed to the attention of the other party. This same law applies alike to contracts by correspondence and various other kinds of written agreements.

When interpreting contracts it is a sound and well settled rule of the law that the court examines the whole instrument with a view of ascertaining and carrying into effect the purpose and object the parties had in view when the agreement was signed. Moreover, the courts never presume that parties intended to insert in their contract a written provision wholly incompatible and irreconcilable with printed portions. It is likewise a well settled rule that, as to instruments which are partly printed and partly typewritten, the typewritten part shall have the greater weight because obviously greater attention has been bestowed by the parties upon the typewritten parts of the contract.

CITATIONS

For instance, in 223 Fed. 704, New York, N. Y., the United States Circuit Court of Appeals, in commenting on this point of the law, stated:

"It scarcely needs the citation of authority to support the well established rule that the printed portions of a contract, when repugnant, must be subordinated to those which are written, and that the latter are presumed, from the circumstances of their special and deliberate insertion to embrace the real intent and meaning."

With respect to the usual interpretation by the courts of a contract partly in writing and partly in printed form, it is interesting to observe that in 86 S. E. 671, Kanawha County, West Virginia, the court said:

"True there is a well established rule that where, as in the use of printed forms, a contract is partly printed and partly written, the writing will prevail if there is conflict between the printing and the writing. And the same is true where the contract is partly printed and partly typewritten. The written or typewritten part will prevail."

Occasionally, a contract contains parts printed, typewritten and pen written. A recent court held that pen-written portions always are first in importance; the typewritten portions are second; and the printed portions are last.

THE LAW OF FRAUD

STILL ANOTHER INTERESTING point of the law is that printed stipulations in contracts of sale always are invalid where the intended purposes of the party inserting such clauses is to practice fraud on the other party.

CASE

For example, in Klingse (268 Pac. 748, Portland, Ore.), a seller orally agreed to supply merchandise of a high quality. In the written contract the quality of the goods was not clearly specified and at the end of the contract the following clause appeared:

"It is further specifically understood and agreed that no statements or representations other than those made in this contract shall be binding and no agreements or contracts not herein contained shall be binding upon either party hereto."

The buyer refused to accept delivery of the merchandise and sued the seller for damages, testifying that the quality of the goods did not equal that which was orally promised.

The seller argued that the above clause in the contract prevented the buyer from relying upon verbal statements. However, in view of the circumstances, the court held the seller liable.

IN ABSENCE OF FRAUD

IN THE ABSENCE of fraud or mistake, evidence of verbal agreements ordinarily is not admissible to contradict, vary, add to, or subtract from the terms of a valid written instrument. There are numerous exceptions to this rule—for instance, in writings that do not purport to set forth the entire contract—and therefore, it is necessary that the court listen to testimony from which to interpret the intended obligations of the contracting parties. However, in cases involving complete contracts signed by the parties thereto and which contain all of their promises, representations, and obligations, the rule is strictly applied.

DECISION

Although the lower court held the theatre operator not liable on the contract, the higher court reversed the decision, saying:

"Direct oral evidence as to representations in the nature of warranties or as to statements that are in effect stipulations may not be received. . . . We are of the opinion that the trial court erred in admitting oral testimony to the effect that the salesman represented or agreed that the films should be the latest issues and . . . other statements and representations to the same effect."

LIMITATIONS OF CONTRACTS

AS ABOVE mentioned, the general law is established that a printed statement or notice on a contract, billhead, bill of lading or letterhead is not effective, particularly if the printed statement is contradictory to the statements contained in the body of the contract or letter. And a stipulation printed in small inconspicuous type is not effective, unless referred to in the body of the letter or contract.

There are, however, many variations of the law on this subject involving different forms of printed notifications on both
ordinary contracts and contracts made by the passage of letters. The facts of a recent higher court case (64 S. E. 553, Richmond County, Ga.), interpret interesting information.

**CASE**

In the case it was disclosed that a distributor wrote a letter to a buyer offering to sell his product at a stipulated price. The letterhead of the seller contained the following notification printed in red ink: "Quotations subject to change without notice. All agreements are contingent upon strikes, accidents, and other delays beyond our control."

When the distributor failed to make the deliveries the purchaser filed suit. The counsel for the distributor argued that the notification printed in red ink on the latter's letterhead was due notice to the purchaser that the order was accepted only in consideration of the notice. However, in holding the seller liable on a non-delivery in respect of the notification, "all agreements are contingent upon strikes, accidents, and other delays beyond our control," the court said:

**DECISION**

"If a contract in writing is plain and clear and unambiguous in its terms, it is not subject to modification by a statement in a letterhead, printed at the top of the paper, which is not incorporated into the contract and is inconsistent with it. Even where a printed form of contract is used, but terms are written into it which are at variance with the printed matter, the writing will control."

**CASE**

Also, in another case (110 N. E. 619, New York, N. Y.), the question before the court was whether or not the following order for merchandise was binding: "Please deliver at once the following and send invoice with goods: (merchandise here specified.)"

The following notification was printed on the order: "Goods of this order must be delivered when specified. In case you cannot comply, advise us by return mail stating earliest date of delivery you can make and await our further orders. The acceptance of this order which in any event you must promptly acknowledge will be considered by us as a guarantee on your part of prompt delivery within the specified time."

**DECISION**

The seller failed to acknowledge the order and the court held that the purchaser was not bound, explaining that under well established rules a contract is construed as a whole, and effect is to be given to every word and provision thereof, and where there is no irreconcilable conflict. In this case the printed notification was in large type and was more prominent than the written order. This court said:

"Where a contract contains two repugnant provisions the one printed and the other written, it is well settled that the latter must control the interpretation of the instrument, as it is presumed to express the latest intention of the parties. . . . The principle prevails that contracts should be so construed as to give effect to every word and expression contained therein."

**LAW CONTROLLING PARTNERSHIPS**

By M. MARVIN BERGER

MEMBER NEW YORK BAR

In the final analysis, all business is owned and run by individuals. However, the form of ownership and operation varies. A person may conduct a business enterprise as an individual, or he may become associated with one or more other persons to form a partnership; or, as a stockholder, he may be one of a group of persons, who compose a corporation.

While a large proportion of business is today being conducted by corporations, the partnership relationship is still quite important, and no intelligent man of business should fail to have at least an elementary knowledge of partnership law. The present article and a number of others to follow, will deal with some of the more important aspects of this relationship.

A partnership may be defined as an association of two or more persons who have agreed to carry on a business for profit, as co-owners. An association of persons, not formed for profit making, such as a club, society, etc., is not a partnership. However, the mere fact that two persons share the profits of a business, is not in itself proof of the existence of a partnership between them. For example, Mr. A may share the profits of Mr. B's business as interest on a loan or in payment of rent or wages. It often is quite important to know whether or not a person is a member of a partnership, for if he is a partner, he becomes personally liable for any obligations of the firm.

Partnerships may be classified as general, special and limited. A general partnership is one formed to conduct some general line of business. If the business is that of buying, selling and manufacturing, it is known as a trading partnership. If the business is not that of manufacturing, but rather some form of activity such as the practice of law, the partnership is a non-trading one. A special partnership is one organized to transact a particular piece of business—for example, to buy and sell a parcel of real estate. A limited partnership is one formed in accordance with the provisions of a statute in existence in practically all the states of this country. Its chief characteristic is that one or more of the partners, known as special or limited partners, contribute a certain amount of money or goods to the capital of the firm, take no active part in its management, and are liable for the debts of the partnership only to the amount invested by them, instead of being fully personally liable as are the other partners. A limited partner must remain passive, and if he takes an active part in the affairs of the firm, he loses his protection as a limited partner and becomes liable for partnership obligations as a general partner. The laws of the various states controlling special partnerships usually direct that notice of the formation of the partnership be given to the public by filing a certificate in a place of record, such as the county clerk's office, and in some states, by also publishing the certificate in local newspapers.

Partners may be either general, limited or dormant. A general partner, also known as an active partner, is one taking an active part in the running of the business, and is fully liable for the firm's debts. Before a general partner can withdraw from the firm and put an end to his general liability he must give notice of his retirement to all people with whom the partnership does business. A limited partner has already been described. A dormant partner is one whose association with the partnership is secret and who takes no active part in the running of the business. A dormant partner is as fully liable for partnership debts as a general partner if his connection is discovered.

A dormant partner need not give notice of his retirement from the firm, for since no one knew that he was a partner, no one gave the partnership credit because of him. A dormant partner must not be confused with a silent partner, who may be mentioned in the firm's business, but whose connection with the firm is not secret. A dormant partner is both silent and secret.

The partnership relationship may be entered into orally, but here too, as in every aspect of business, a written agreement is preferable. Such an agreement should set forth the contribution of each partner to the firm's capital the manner in which profits and losses will be divided between the partners, the powers and duties of each member of the firm, and should provide for the winding up of the firm's affairs on the death or withdrawal of a partner.
Company (291 Pac. 303, Salt Lake City, Utah), it was shown that a film distributor and a film manufacturer entered into a written contract by which the latter leased to the former a certain film and the distributor agreed to pay to the film manufacturer fifty per cent of the gross box-office receipts without any deductions whatsoever. Later the distributor assigned its contract to a theatre exhibitor under a contract which contained the following clause: "It is mutually agreed that if the purchaser shall fail or neglect to perform or shall breach any of the terms and provisions of any of said contracts hereby agreed to be performed by said purchaser, the said exhibitor as well as the said purchaser shall be liable jointly and severally to the film manufacturer, or its assigns for any loss occasioned thereby."

**DECISION**

Later when the exhibitor failed to pay the film manufacturer the latter sued the distributor whose counsel argued that it could not be liable jointly with the exhibitor. However, the higher court said: "The whole context is to be considered in ascertaining the intention of the parties, even though the immediate object of inquiry is the meaning of an isolated clause. Every word in the agreement must be taken to have been used for a purpose, and no word should be rejected as mere surplusage if the court can discover any reasonable purpose thereof which can be gathered from the whole instrument. The contract must be viewed from beginning to end and all its terms must pass in review; for one clause may modify, limit, illuminate the other. . . . Seeming contradictions must be harmonized if that course is reasonably possible. Each of its provisons must be considered in connection with the others, and if possible, effect must be given to all. A construction which entirely neutralizes one provision should not be adopted if the contract is susceptible of another effecting all of its provisons."

**AUTHORITY OF AGENT**

that an employer never is liable for the acts of his agent, unless the agent is placed by the employer in such position which implies that the agent has authority to do the act in question. Therefore, under ordinary circumstances, the intended meaning of a contract, whether written or oral, cannot be determined by reference to any agreement made with an agent.

For instance, it has been held that the sole implied authority of a salesman is to solicit orders and send them to his employer for acceptance. Moreover, either the buyer or the manufacturer may cancel a written or verbal order given to the manufacturer's agent, providing the cancellation is mailed before the salesman's employer accepts the order. Another important established rule of the law is that a purchaser cannot change or vary the obligations of a written contract of sale by introducing testimony showing that the salesman made an oral promise. This is particularly true, but not essential, if the order form contains a printed notification that the representative has limited authority.

**CASE**

For example, in Portland v. Whitmore (150 S. E. 607, Charles Town, W. Va.), it was disclosed that a traveling salesman approached a prospect and obtained a signed order on an order blank which had printed thereon the following: "Orders are not binding on this company unless accepted by the general office."

The purchaser refused to pay for the

(Continued on page 62)
YOUR STAGE A LIABILITY? MAKE IT AN ASSET!

EVERY EXHIBITOR very long in the business can look back and recall the "passing of vaudeville," as the more pessimistic put it, when sound became an acknowledged and undisputed fact. The vaudeville optimist on the other hand, prophesied an early return of vaudeville and stage attractions. Then depression dealt the final blow to the tottering vaudeville and stage show circuits. Stage policies were abandoned in all but a comparatively few theatres, and those few were located in the larger cities where talent is plentiful and shows could be built to suit requirements. In the large majority of stage-equipped theatres, however, the stage became a liability. Costly equipment, scenery, draperies, even musical instruments laid dormant, frequently remembered by the harassed manager only when figuring depreciation and taxes.

But why not use the stage occasionally? Why not dust off the equipment, chase the moths out of the draperies, give the theatre patron a change from the straight screen programs? The stage will help pay its way if properly exploited.

This article, and others to follow, are for the manager who wants to make his stage pay dividends by promoting home talent shows of various types—by staging shows sponsored by clubs, fraternal orders, school classes, civic organizations, dancing schools—as well as his own conceived and executed opportunity contests, kiddie shows, jamborees, frolics, style shows, etc. There is a "right idea" for every occasion, and every idea can be made to show a profit.

Road shows will not be considered in these articles. Road shows, though business stimulators for key spots and main line stops, are seldom available to the average theatre because of the necessarily high "nut." The ideas suggested in these articles are practical. Most of them have been produced by the author. And all those produced have been successful from financial and entertainment standpoints.

SPONSOR ARRANGEMENTS

The manager who finds it difficult to arrive at an equitable share basis for sponsored attractions may find the following suggestions useful. Bear in mind, however, that the percentages and figures mentioned should not be taken literally, as the share to which a sponsor is entitled depends in a large measure upon the efforts of the sponsor and the worth of the attraction furnished for the occasion. The theatre should, of course, be protected on first money to the extent of a fair average normal gross based upon the average receipts of the particular day of the week upon which the show is given. Naturally the day selected should not be a Saturday, Sunday or a holiday.

First money and split: On this basis the theatre takes first money as mentioned above. As an example, say that the theatre's average Wednesday business on a fair picture (not a special) is an even $100. This would then become the theatre's first money. The sponsor, furnishing the stage attraction in its entirety, shares fifty-fifty over and above first money. Supposing the gross for the evening is $360 (a conservative figure compared to average business),

The first of a series by a practical showman on use of stage facilities to augment the screen program

By O. T. TAYLOR
less first money to the theatre ($100), leaving $260 to be split into $130 to the sponsor and a like amount to the theatre. This amount, plus first money, makes the theatre's share $230. Allowing for the deduction of $40 from the theatre's share to cover the cost of stage hands, extra advertising, special stage effects, etc., the theatre's share is still $90 above its normal Wednesday which, particularly in these times, if not in any times, should be regarded as distinctly worthwhile.

**Percentage on sponsor ticket sale:** On this basis the sponsor handles all advance ticket sales on a percentage of from 35% to 50% to the sponsor. The theatre takes all of the box office receipts, and 50% or more on outside sales. This proposition is a good deal for service clubs and other organizations having an active membership that can be depended upon to push the ticket sale. Then there are attractions in the receipts of which the sponsor does not share. Under this classification come the style show—music week programs, etc. Here the sponsor receives as his share, publicity for his business or good will for the organization.

**Intangible Benefits**

The foregoing suggestions relative to sharing in receipts by the sponsor of a stage attraction should by no means be considered hard and fast rules. Every theatre owner and manager has his own local conditions to meet and adjust himself to. He may even feel that the additional net receipts are not sufficient to compensate for the work and effort involved. The manager who takes this stand is either playing in his competitor's hands, or he is inviting competition, if he does not already have it.

Another angle to consider is the good will that co-operative, sponsor-sharing tie-ups build for the theatre. Enthusiastic co-operation and a willingness to meet a sponsor halfway with suggestions, and actual labor when occasions arise, go a long way toward building good will and a friendly feeling toward the theatre. It is well to remember that while the sponsor is here referred to in the singular, he may represent a club with a hundred members, or a fraternal order with a thousand, a class of pupils with an entire school behind it, or a dancing school with fifty young terpsichoreans backed by a hundred enthusiastic parents and their friends eager to see them publicly perform.

**Military Theme**

The show selected for this—the first in this series of discussions—is a militaristic conception—not because of the trend of the times, but because it is one of the actually proven ideas already referred to. Incidentally, very successfully presented for two days, it was the first local attrac-
Whether N. H. A. Means "Build" or "Remodel" To You . . . . . Here are

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PATRONS OF TODAY

THE MOTION PICTURE has taken over one of Chicago's oldest theatrical landmarks in the acquisition of the Olympic theatre, 30-year-old legitimate house on Randolph, near Clark, by Balaban & Katz, and its revision into a motion picture theatre, with the name of Apollo. This remodeling project, so far as its general interest is concerned, consisted principally in changes to the front, the lobbies and foyer areas. The architects were C. W. & George L. Rapp of Chicago.

The entrance feature is a combination of huge electric display signs with white lamps and blue and green neon. The entire display is animated and has the effect at night of a waterfall of light.

The outer lobby is square in plan. The walls are treated with a brilliant red glass and polished bronze, with black marble base, and the floor is of black and dark green rubber tile.

The ticket booth is likewise of red glass, bronze and black marble, and the top, having the effect of a canopy, is of white mirrors, which reflect the soffit lighting of the canopy above.

A special feature has been made of the four display spaces for the showing of photographs and other publicity material. These are large in size and give ample space for any type of display.

This outer lobby leads into an inner lobby, which is rectangular in shape and is flanked on either side by tinted mirrors and walls of blue and deep orchid glass. The floor is likewise of colored rubber tile, and above is a marble base. The ceiling is simply treated in varied tones and has lighting features of opalescent glass with bronze fittings of a modern pattern.

The main foyer, which extends from the inner lobby to the rear of the auditorium, is of great length. A rearrangement of the stairs at the end of this foyer was made in

Pictured at left is the front as it is, and as it used to be. The sign, which combines incandescent and neon lighting, is animated as a "waterfall," the flow of light leading to and blending with the soffit light of the marquee.
The new lobbies, looking from the outer to the inner lobby. The walls of the outer room are done in red glass and bronze, while those of the inner lobby are finished in glass of deep blue and orchid and tinted mirrors. The floor of both lobbies is surfaced with rubber tile in black and dark green.

The main foyer, really a series of smaller foyers differentiated principally by decoration in distinguishing colors. The original was treated in the Louis XIV style, while the new treatment is modified modern with a slight period feeling. The color transition is from blue to old rose and ivory to yellow and gray-green, and to lavender and green shades.

In order to make easier access to the balcony and mezzanine floors. This long foyer, which was in the style of Louis XIV, was broken up into differently shaped spaces. Not wishing to go to the expense of redesigning this long foyer in a modern style, the architects conceived the idea of modernizing this old architecture by painting the different portions of it in different colors in a modern scheme. In other words, one passes from a blue portion into an old rose and ivory portion, thence into a yellow and gray-green, and from there into other shades of green and lavender. The whole makes a rather colorful and effective arrangement of color tones and tends to reduce the apparent length of this foyer.

Likewise, a period carpet was selected which carries in its design colors of modern tones. Also the furniture was selected with brilliant colors in a "modern classic" design. Furnishings have a period touch.

The new women's lounge was painted in horizontal stripes, graded from the floor to ceiling in flesh tints with neat stencil designs applied at intervals. The furniture is of modern type with silver mirrors.
Better Amplification at Lower Cost

By AARON NADELL

Recent developments in amplifier design and what they mean in improved performance and economy

THE QUALITY of an amplifier can be judged by two factors. One is the "undistorted output," or the volume the amplifier can deliver without overloading. When an amplifier is overloaded it commonly selects a few special notes, which it amplifies much more strongly than any others. The result is a serious and extremely displeasing corruption of sound. Music loses all its appeal, and speech may become unintelligible.

Theatre sound systems and volume controls are commonly so arranged that no amplifier can overload very seriously, but it is highly desirable to have the largest possible reserve of volume in order to produce a proper and realistic contrast between loud sounds and soft ones. Hence the undistorted output of which an amplifier is capable is one guide to its usefulness in the theatre.

The second factor in amplifier quality is its frequency range. Sounds of different pitch, as heard in the loud speaker, are represented in the amplifier by electric currents of different frequency. There are no amplifier circuits that offer the same impedance (resistance) to currents of all frequencies, but it is possible to design a circuit that will oppose substantially the same impedance to some limited group of frequencies. The object of good amplifier design is to extend that group, upward and downward, until it includes as much as possible of all the frequencies of current that correspond to the tones of audible sound.

Where that is not done, this is what will happen: A note in the middle of the piano keyboard will be transmitted through the amplifier wiring with less loss, and greater amplification, than some very low or very high note. Consequently, when the volume control is set to a point at which the middle note is just comfortably audible, the lower and higher tones will not be heard.

Some of the earliest amplifying systems installed for theatre use came close to present-day standards with respect both to frequency range and undistorted output, but large numbers did not. High standards in both respects are attained much more easily today, and at far lower cost. The modern amplifier of superior quality is less expensive to build, and much more economical to operate. Amplifiers of earlier types are sometimes modified by their manufacturers to attain better quality and lower operating cost.

TRANSFORMER IRON

One reason for the comparatively poor quality of many early amplifiers lay in the materials used for transformer cores. Sound currents coming from one tube are commonly transferred to the next succeeding tube by means of a transformer. The action of tube coupling transformers upon alternating currents of different frequency depends both upon the material used in the transformer core and upon how much of it is used. The special alloys necessary to enable the transformer to deal fairly with a wide variety of frequencies were and are expensive, and economic pressure forced some manufacturers to cut down on both quality and quantity. Increase in tube efficiency has made this less necessary. Since fewer tubes are now needed for the same degree of amplification, fewer coupling transformers between tubes are needed, and better material and more of it can be used in their cores.

The more efficient tubes not only simplify the problem of achieving greater frequency range; they are especially helpful in raising the level of undistorted output without a corresponding increase in first cost or operating costs.

FILAMENT EFFICIENCY

One saving in operating expense is effected by the more efficient filament of the modern tube. One may compare, for example, a '50 tube with a 2A3. The speech power output of both tubes is very nearly the same. But the newer model requires only a little more than half the filament wattage. The small saving in power is not very important, although it mounts up in the course of a year, but an impressive reduction in weight and price of the amplifier is effected by the fact that the filament supply transformer need be only half as large.

PLATE POWER EFFICIENCY

With respect to these same two tubes, the plate wattage required in the old model is half again as large as that needed in the new. Thus, not only is there a saving in plate power, but in the plate power supply transformer and the plate power supply rectifying tubes or stacks.

AMPLIFICATION EFFICIENCY

The comparisons just made in the matter of efficiency match tube with tube. But the amplifying efficiency—the mutual conductance—of the new tube is more than twice that of the old one. Therefore, if comparison is made by amplifying ability, rather than tube for tube, the new device requires only about one-fourth the filament power and about one-third the plate power needed by the old one, with a corresponding reduction in the weight and cost of transformers, rectifying equipment, filter choke coils and other amplifier components; and there is the further elimination of the tube coupling transformer needed when two tubes were required to do the work now performed by one.

POWER SUPPLY EFFICIENCY

When the above gain in efficiency in a power output tube is combined with the use of screen grid or pentode tubes in the stages of amplification immediately following the photo-electric cell, another reduction in the size and cost of the power supply equipment becomes possible, since one of these new "voltage-staged" tubes will also produce as much amplification as two or more of their predecessors.

But increased efficiency in the rectifying
Motion commonly a Super-Cinephor H. lamp. When small, the cheaper and mounted sensors consist of power, hence the practice of running an extra pair of lines back-stage and using the speaker field coil as a filter inductance. This saves the initial cost of the filter coil, making the amplifier that much smaller, lighter and cheaper, and more efficient.

COST PROBLEM

All these economies necessarily result in lower-priced amplifiers. The modern amplifier not only has fewer tubes, but fewer tube sockets, fewer coupling transformers, sometimes fewer or no filter inductances; and it has smaller filament and plate supply transformers, and less wiring. None of these changes entails any sacrifice of output level or frequency range. Both those factors have been improved.

The modern amplifier costs less to operate because it has fewer tubes to be replaced, fewer parts all around to burn out or otherwise cause trouble, and because it uses less power to perform the same work.

INSTALLATION COSTS

Moreover, the modern amplifier is much cheaper to install. Apparatus now available for smaller theatres is so compact that pipe conduit between different parts of the installation is entirely unnecessary with some makes of equipment, and with any make, even of the largest size, is reduced to a minimum.

The days when sound equipment took two weeks to install, and consisted of a dozen panels and cabinets mounted all around the projection room and interconnected with piping are now gone forever. In extreme cases, a modern system consists of two "attachments" for the projectors, speakers backstage, and one small box, mounted on the front wall between the two projectors, that contains everything else necessary.

Projectors, as well as theatre owners and managers, will be interested in discussions of the projection room by such authorities as Robert O. Boller, architect, and F. H. Richardson. Therefore their attention is directed to "Modernizing the Projection Room" and to Mr. Richardson's opening article in this issue.
F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

RECONDITIONING FOR BETTER PROJECTION RESULTS

There are plenty of theatre projection rooms that stand in need of thorough overhauling. No one would deny that some of the men who work in them be far more efficient, but theatre patrons (and thus the box office) would also benefit through improved results in screen image and sound.

It verges upon the nonsensical to assume that reasonably comfortable working quarters do not tend to produce improved results, taking men as they come. It is unreasonable to suppose that men working in small, crowded, poorly arranged projection rooms, with perhaps no ventilation to speak of, will give the best possible service. Justice is not done, and not only does service other than the best react against the box office, but it also tends to increase overhead expense through decrease in the life of equipments, waste in power, etc.

It is not unreasonable to assume that men who are asked to work under poor conditions, well knowing those conditions could be remedied—in fact, should never have existed—will have a reaction somewhat like this:

*If the management doesn't think enough of excellence in projection to provide decent quarters for us to work in why should we make any special effort to attain it?* And while one cannot defend such a reaction, still it must be admitted it is rather a natural one.

It is highly essential that the floor be perfectly solid and without vibration. This is best accomplished by having an underlay of rich concrete, in which is embedded properly placed, but to be certain, the various projectors, etc. This should be covered with a coating of high-grade cement mixed in proper proportion with sharp sand—usually three parts of sand to one of cement, then to be covered with linoleum, firmly cemented down. The linoleum should be of some rather dark color, preferably brown or green.

The recommendation of the Projection Practice Committee is that the minimum distance from floor to ceiling shall be 10 feet, with a maximum of 12 feet, and that the minimum depth, front to back wall, shall be 12 feet. These dimensions, I realize, cannot always be attained; also, such height is not vitally essential either to health or comfort. I suggest that whenever possible the ceiling should be not less than 10 feet from the floor, added height being objectionable up to 12 feet. Anything in excess of 12 feet is objectionable in cold weather, due to difficulty of heating. Under no circumstances should the ceiling height be less than 7 feet, nor should that height be permissible except in cases where added height is impossible to attain.

The distance from the front to the rear wall, at a minimum, should be determined as follows: Length of motion picture projectors from front of lens to end of lamp control knob extending farthest back, plus distance of projection lens to front wall, plus 3 feet, plus depth of any equipment that may be installed against the rear wall. In other words there should be 3 feet of clear space provided at the rear of the projectors.

As to the width of the room, it will of course depend upon the amount of equipment it is to contain. First there should be 3 feet of clear space to the right of the first motion picture projector, spot or effect projector, with 4 feet more for each spot and effect projector and from 4 to 5 feet for each motion picture projector, depending upon whether the projection distance is less than 75 feet, more than 75 feet, less than 100 feet or more than 100 feet. It must be remembered that the longer the projection distance the farther apart may the projectors be placed without making it difficult to focus both sides of the screen image sharply.

Before starting to remodel, it is necessary that all wall and floor openings (electrical) be established by plan, to the end that all conduit, outlets, etc., may be built in; also, that all anchor bolts for equipment can be set into place and embedded in the concrete. As to conduit for sound equipment, the equipment should be first selected and its maker consulted as to just what type and size of conduits are required; also, as to exact location of outlets. All outlet boxes should be of the flush-mounting type.

I cannot agree with the present methods of projection room lighting. They are optically wrong, in that makes the impossible to obtain a good view of the distant screen unless the eyes is right up against the glass of the observation port. My recommendations on lighting are as follows:

Along the ceiling immediately over the rear of motion picture projector lamp-houses, attach to the ceiling, or suspend from it (if the ceiling height is in excess of 10 feet), a sheet metal shield extending down 1 foot and then back 1 foot. Paint the interior of this shield, including the ceiling between it and the rear, plus from two to three feet of the rear wall, gloss white. To the bottom of the shield affix lamp sockets, with conduit for circuit supplying them attached to underside of the shield. In this shield have two circuits, one to supply just sufficient light for work under ordinary projection conditions, another to light the room brilliantly in emergency. In addition there should be one or more reel lamps, with proper guards to prevent breakage, for use around machinery in case of trimming.

With this arrangement, it will be observed that the rear wall and all sound equipment installed along its length will at all times be well illuminated. As the projectionist is in working position at either m.p. projector, effect projectors or spots, all light falls upon his back and not into

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

- Wants a Chance and Deserves One
- Why of Supervisors
- Flywheel Adjustment to Cure Travel Ghost
his eyes, as is now the case where light sources are in plain view and the front wall well illuminated. He therefore is in position to have the best possible view of the screen. Above all things, the space surrounding observation ports and all metal parts thereof must be painted flat (non-gloss) black, and the front wall some dark non-gloss color, such as a rather dark shade of olive green. The ceiling may be cream color in front of the light shield, though it would be optically better if the dark front wall color were continued out to the front portion of the ceiling. The other walls may be some dark color matching that of the front wall up to a height indicated by the height of the ceiling; and cream color above that, except for the gloss white before stipulated. The whole idea is to provide ample light for the work of projection, but as far as possible, to keep all direct rays out of the eyes of the projectionist when looking toward the screen.

In remodeling it must be remembered that equipment, both for visual and sound projection, are being constantly improved and put into shape not only to enable the production of better results, but also to produce them more efficiently. It is exceedingly poor business to keep old, obsolete, worn out, patched up equipments in use.

The exhibitor pays large sums in film rentals each week. If he desires to get the highest possible returns upon this investment he must not only use up-to-date equipment, but also must keep the equipment in first-class condition. That is plain common sense, yet we find theatres with equipment that should have been replaced long ago, and even that superannuated junk in miserable state of disrepair. The equipment cannot wisely be ignored in any remodeling program involving the projection room.

WANTS A CHANCE AND DESERVES ONE

FROM A TOWN in New York State comes one of the most remarkable letters I have read in quite some while. The name and address of its writer is withheld for obvious reasons. The young gentleman in part says:

"Since I was eight years old, twelve years ago, projection has had my deepest interests, which has increased with each year. At 14 I decided projection was the only thing for me. At 17, three years ago, I made an attempt to serve an apprenticeship under the local union here, but it resulted in just trying. The way I was kidded and sent back and forth from one union official to another when they well knew no chance would be given me, makes my blood boil when I think of it.

"Now Dad has been more than good putting me through high school and seeing me through to learning projection. He is far along in years, though, and while he will not admit it, I know he won't be able to work much longer. It shames me that an old man should be working so hard to support me and to help me to save. And so I appeal to you, Mr. Richardson, is there any local in all this broad land that may have an opening? Of course there can be no doubt but that I can get into projection later, but I can see no good cause for waiting. I have about $110 saved, which would serve as at least part payment of the entrance fee of a local. I have had more than one year of bona fide experience in a projection room, using Powers and Simplex projectors and various sound systems. I feel that with my study of basic principles and with what experience I have had, I can step into a projection room and, regardless of the type of equipment, put on a creditable show. There is nothing I would like better than to tackle a good stiff examination, provided it be reasonable and honest, and I would try extremely hard to make the local proud of me.

"Please understand, I set all this forth that you may know the circumstances. If you so desire I shall be very willing to prove to you my ability to your entire satisfaction."

I have printed this letter for two reasons. First, if it is true that those union officers have done as charged, they are a disgrace to the local and to the I.A. However, let us try to believe the young man is in error in believing he was made sport of. This young gentleman has been a student in the "Bluebook School" for some time, and I have been impressed with the excellence of his answers. They were clear and put together with a great deal of neatness and care and indicated a mind that was capable of clear thinking.

THE WHY OF SUPERVISORS

THAT ABLE MAN and very competent projectionist, Chauncey Greene of Minneapolis, hands us the following most interesting discussion of the supervisor of projection:

"I was considerably interested in a letter that appeared in your department recently. The writer thereof was pleading for return of authority to the individual projectionist, complaining of incompetent or careless supervisors and raising the question as to why such a situation prevails.

"I think he knows the answer, but is not so situated that he dare speak freely and is perhaps trying to spur some one else into doing so. In other words the boy is a diplomat.

"Inasmuch as I work for a circuit that is, so far as I am aware, wholly unsupervised, I can write with entire frankness, without being accused or even suspected of indulging in personalities. I observe and write therefore as a totally disinterested party.

"Let me start by asking your correspondent if he would himself accept a position as supervisor of projection?

"His answer, unless he be more of a sap than the tone and character of his letter indicates, would certainly be an emphatic no! And in that answer we have one phase of the situation which precludes any general change for the better; namely, that a very large percentage of all competent supervisors were good and sick of their jobs before the skids were placed under them by the decentralization (polite
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name for collapse) of the circuits. They would not return to their late positions were they, the said positions, handed them on a solid silver platter. The chance of any attempt at their recall is remote as a result of a human idiosyncrasy.

"The French Revolution was followed by an insane destruction of just about everything connected with the old order. The downfall of the Romanoffs ushered in a similar orgy of ruin to the old order, and the rise of "Nutsy" Hitler in the Teutonic flower bed has been the signal for another sububer of the "bad child" characteristics with which this muttsical, nutschal human race justifies the expression, 'What fools these mortals be!'

"It is hardly to be expected that the motion picture industry, inbred to so great an extent, would tower industrially and collectively as an intellectual giant and acquit itself logically and rationally in time of dire stress and crisis. Instead, when individuals and smaller corporations took over the operation of units of the dismembered circuits, they for the most part set out to obliterate and destroy, as one of them told this writer, all traces of circuit ownership, all policies of circuit operation, and so far as possible everything at all reminiscent of the old days.

"The best possible projection was the policy of most of the great circuits, and they went about securing it in a systematic, logical manner, all of which procedure was promptly cast into the discard in the general hysteria to discard all circuit policies. The result was just about exactly what might be expected.

"Consider the case of John Doe, a projectionist of real ability, 'sitting pretty' on a job paying around $60 per week of six days. Perhaps he meets the theatre manager once a month. Possibly not even that often. His time off duty is his own, and the hunting and fishing are pretty good. He well knows that so long as he does his work acceptably he is relatively secure in his job. Obscurity usually is synonymous with security.

"What in Heavens' name has John Doe to gain by accepting a supervisors' position, assuming one be offered him? Possibly he may be offered as much as forty or fifty dollars a week additional—supervisors are not unionized you know—against perhaps sixty in his present job, for the privilege of arguing and scarping (I almost said fighting) with all and sundry, including the usual percentage of morons, seven days a week and being yapped at from all sides. In fact, his head is just sufficiently above the common level so that it forms a good mark for every sharpshooter and mud-slinger within range. His is a job very similar to being perpetually on the union wage scale committee.

"And so if the Big Boss feels he must have a projection supervisor. He selects a good yes-man, such as the correspondent complains about, and everything is lovely.

"The supervisor is not entirely to blame. Someone wanted a supervisor. No real man wanted the job, so he took it and is doing whatever he has to do to hold it.

"Such, gentlemen, is the situation, and such it is likely to remain until this present industrial depression has run its course and we come perhaps upon saner days. It is true there are still a few genuinely capable supervisors of projection functioning. We all know who they are, and they will know that what I have said does not apply to them.

While Friend Greene has been perhaps a bit rough, he has nevertheless spoken very largely the truth. No use in denying it. It is not to the credit of the motion picture industry, or to those theatre officials responsible, but facts are facts, and so it is. A very few have seemed to realize that such a policy is backward and cannot possibly pay in the end. 'To really do good work, a supervisor of projection must have real authority in projection matters.

FLYWHEEL ADJUSTMENT TO CURE TRAVEL GHOST

BRUCE H. DENNY, projectionist of the Sabota theatre in San Jacinto, Calif., spring a new one. He says:

"Regarding the article dealing with travel ghost, in a late issue of Better Theatres, perhaps the North Carolina projectionist has a bit of mechanism vibration that moves the optical axis vertically, which would appear upon the screen in dimensions proportional to the projection distance.

"One of my Simplex projectors developed a 'bug' of this type, caused by a flywheel that was statically but not dynamically balanced. I rotated the wheel around the shaft without regard to the key slot until the vibration took place while the light beam was shuttered, which cured the trouble. This is of course only one of the many possibilities of this sort. My projection room floor is not sufficiently solid to prevent slight vibration of the projector.

And now for a complaint to the profession in general: What about the many scratches some projectionists permit to be inflicted upon sound tracks by defective film guides? Where are the 'stuck' rollers? The exchange is always apologetic when I raise a kick about damage caused to my work by such monstrosities, but still the 'show's the thing' and must go on, noisy sound or otherwise.

"May I suggest that our national Congress set up an 'open season' in which we might polish up the old shotgun, load it with shot, and throw it into the heads of the tomatoe pickers, who inflict such damage, it being more or less a national offense? For myself I finally designed and built a slit amsith [Term used to define the angular position of the scanning beam with relation to the sound track passing the aperture.—F. H. R.] by means of which I am able to mask off the noisy part of the sound. It works wonders, but cannot be used on most equipments.'

In the first place, one presumption of Brother Denny's is impossible, namely, that a vibration of the flywheel could set up travel ghost effect by moving the beam up and down. It might, in conjunction with a vibrating floor, operate to move the beam itself up and down, which screen displacement would, as Denny says, be proportional to the many point vibration and the projection distance. However, it could not and would not produce travel ghost. I was very certain of that, but to be dead sure there was nothing I was overlooking in the matter, I conferred with the International Projector Corporation, through Herb Griffin, who agreed with me that it was impossible. I had "Griff' write out his opinion. Here it is:

"Evidently Friend Denny considers that the stunt he did—moving the flywheel around on the shaft—could in some way affect 'travel ghost.' As a matter of fact this is not at all the case. No amount of vibration, no matter from where it is set up in a motion picture projector, could possibly produce travel ghost. This, as I am sure you are aware, can be produced by only three things: a worn out gear train leading to the shutter shaft; a shutter blade which is too narrow for the light beam it is cutting; or of course a shutter of the proper width mounted on a projector in perfect condition but not properly set.

"Denny's reference to 'statically but not dynamically balanced' is well taken and what he has done is very good in theory. Incidentally, I might say that 'dynamically balanced' and 'statically balanced' are two different things. They are general terms

WIRE KNOTS. The sketches below illustrate the steps in the proper method of removing insulation from a wire and for tying the right kind of a knot to take the strain from the terminals of an attachment plug, a socket or an electrical appliance.

 электроограмма

• Write us your electrical problem. An expert reply will be promptly Electrographed.
to apply to any rotating part of considerable mass. A rotating mass that is dynamically balanced is simply perfectly balanced for operation at a predetermined speed, whereas a rotating mass that is statically balanced is simply a check usually on knife edges for balance, and where an unbalanced condition is discovered, holes are usually drilled to remove metal where necessary, or to insert lead to make the mass heavier in some particular place. A balance determined according to the latter idea is generally acceptable under usual operating conditions, but in some of the very much finer equipment (not used in the motion picture industry) such as gyroscopes, extremely fine balance is required. In those cases both methods of balancing are adopted.

"However, I have my doubts as to whether Denny's idea would work out satisfactorily in practice, for the simple reason that a general vibration would be set up in the equipment if the flywheel were out of balance to any great extent, which would not be definitely periodic, and as a matter of fact the vibration he refers to might not at all be in the mechanism, but more likely would be in the motor armature or some other fast moving part, which transmits motion to the floor, which he admits is unsteady, thus setting up general vibration in the entire equipment.

"Of course, there are several things which could cause the effect he has discovered. It may be that the shaft is slightly bent, the flywheel could be a trifle out of balance, or even a loose bearing might give the same effect to some extent. So it is a pretty complicated question, after all, isn't it?"

For all of which we thank Mr. Griffin most cordially. I find myself in thorough agreement with his discussion at all points. And now as to the matter of the "aismith."

The scanning beam for best results must in all cases be exactly parallel with the shadings of the variable density sound track, and with the faint highlights of the variable are a track. In other words, it must be exactly 90° from the vertical. In still other words, at right angles to vertical.

The "aismith" does not have reference to the scanning beam itself, but to the angle at which it is adjusted. Apparently what Friend Denny has done is to arrange to mask off the scanning beam so as to eliminate the ground noise caused by scratches on the sound track at its extreme edges. Certainly he could not possibly mask off a scratch anywhere near its center without cutting down volume enormously and affecting the remaining sound adversely, particularly in the case of variable area track.

As an afterthought, Denny may say, "Well, I moved the flywheel and it stopped the trouble anyhow."

Yes. Just why I can't say, but can most emphatically say such a movement would not cure travel ghost. I can conceive the possibility that it might cure a vibration, though I can't see just why it should unless some other moving part of the projector, say a motor armature, for example, might be "out" at an opposite, so that balanced the other.
### Acoustical Products and Engineering

**PROPER acoustics is today a subject of outstanding importance in motion picture theatres. Talking pictures require specific acoustical conditions.**

Almost all problems of poor acoustics may be solved by applying the proper type and amount of acoustical (sound-absorbent) materials on walls or ceilings. The necessary acoustical correction may be calculated upon exact scientific basis, and precise recommendations may be made from a study of plans and interior furnishings, even in advance of construction. Acoustical materials of various types are available and can be quite readily harmonized with any style of interior.

- **The Celotex Company**, 919 N. Michigan Avenue, Chicago, Ill.
- **Corkanade, Division of Cork Insulation Co., Inc.**, 115 East 44th St., New York, N. Y.
- **Electrical Research Products**, 260 West 57th Street, N. Y. C.
- **The Insull Company**, 1212 Builders Exchange, Minneapolis, Minn.
- **Johns-Manville Corporation**, 52 Madison Avenue, New York, N. Y.
- **National Insulation Mills, Inc.**, 284 S. Fifth Street, Milwaukee, Wis.
- **Union Fibre Sales, Inc.**, Winona, Minn.
- **United States Gypsum Company**, 300 W. Adams Street, Chicago, Ill.
- **Western Felt Works**, 4289-4313 Ogden Avenue, Chicago, Ill.

**Adapters, Mazda**

**THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereopticon slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.**

- **Best Devices Company, Film Building, Cleveland, O.**
- **Monarch Theatre Supply Company**, 134 E. Calhoun Avenue, Memphis, Tenn.

**Addressing and Duplicating Machines**

**IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewritable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates.**

- **Addressograph-Multigraph Corp.**, 1300 Babbit Road, Cleveland, Ohi0.

**Advertising Novelties**

**THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing toys ranging in value from 5c to 15c.**

- **Brazil Novelty Manufacturing Company**, 4655 Apple Street, Cincinnati, Ohio.
- **Colgate-Palmolive-Peet Company**, Theatre Premium Coupon Department, 103 Hudson Street, Jersey City, New Jersey.
- **Economy Novelty & Printing Co.**, 229 West 39th St., New York City.
- **Kemen-Blair, 727 Seventh Avenue, New York City.**
- **Parold Sales Company, Athol, Mass.**
- **Quality Premium Distributors, Inc., 105 Vine St., Philadelphia.**
- **Single Manufacturing Company**, 124-26 West Lake Street, Chicago, Ill.
- **Theatre Merchandising Service**, 506 South Wabash Avenue, Chicago, Ill.
- **The Vitroprint Company**, 729 S. Wabash Avenue, Chicago, Ill.

**Advertising Projectors**

**Refer to PROJECTORS, ADVERTISING**

**Air Conditioning and Cooling Equipment**

**AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.**

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but includes distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of air conditioning system required in any specific theatre. Some could achieve comfortable, healthful air conditions with simpler, less costly ventilating equipment. Others require more elaborate systems, perhaps employing mechanical refrigeration.

**The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a compressor, the refrigeration agent being carbon dioxide or other chemical of similar action. It is also possible to install a system having air-washing facilities with a measure of air-temperature control without inclusion of mechanical refrigeration.**

- **Air Conditioning Equipment Corp., 257 East Kelle Avenue, Milwaukee, Wisconsin.**
- **Auditorium Conditioning Corporation**, 17 E. 44th Street, New York City.
- **Automatic Products Company**, 121 North Broadway, Milwaukee, Wisconsin.
- **Boiler Ice Machine Company**, 3060 No. 16th Street, Omaha, Nebraska.
- **Carrier Engineering Corporation, Chrysler Building, New York City.**
- **Frievide Company**, Dayton, Ohio.
- **The Carbodile Machine Co., Carbodile, Pa.**
- **Erck Company, Waynesboro, Pa.**
- **General Air Conditioning Company, Inc.**, 155 44th St., New York City.
- **Big Electric Ventilating Co., 2950 No. Crawford Avenue, Chicago, Illinois.**
- **Kaufman Air Conditioning Corp., 4405 Olive Street, St. Louis, Missouri.**
- **Reynolds Corporation**, 609 N. LaSalle Street, Chicago, Ill.
- **Scott Ballantyne Company**, 219 No. 16th Street, Omaha, Nebraska.
- **Served Sales, Inc., Evansville, Indiana.**
- **Southern Fan Sales Co., Box 580, Atlanta, Ga.**
- **Spyer Products, Sperry Bldg., Brooklyn, N. Y.**
- **Supreme Heating & Ventilating Co., 1913 Pine Street, St. Louis, Missouri.**
- **Titze Engineering Company**, 480 Lexington Avenue, New York City.
- **Trox Engineering Company**, 339 North Taylor Street, St. Louis, Missouri.
- **The Typhoon Air Conditioning Co., 252 W. 26th Street, New York City.**
- **United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.**
- **Wittenmeier Machinery Company**, 530 N. Spaulding Avenue, Chicago, Ill.
- **York Ice Machinery Company, York, Pa.**
The bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight. These bolts are made in 1/4-inch diameter, in 1/2-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 605 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 100-28 N. Jefferson Avenue, Chicago, III.
Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.
The Paline Company, 299 Carroll Avenue, Chicago, III.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 129 Franklin Street, New York City.

Arc Regulators

As the name implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Products Company, 1736-754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAnally Manufacturing Company, 554 W. Adams Street, Chicago.
S. O. S. Corporation, 1606 Broadway, New York City.

Arc Lamps, Reflecting

Refer to LAMPS, LOW INTENSITY, LAMPS, HIGH INTENSITY.

Batteries

Batteries form important units of sound reproducers and are generally furnished by the manufacturer with the sound equipment. Synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system.

INSTALL COOLING VENTILATING and HEATING EQUIPMENT as a first step in your REMODELING PROGRAM

When you survey your theatre for the most pressing improvement you can make with the help of a Government loan, you will decide at once to install that cooling and ventilating equipment you have been promising yourself for such a long time.

The Government has made it easy for you to borrow money for improvement. Take advantage of it to make your theatre as comfortable and desirable a place in the hot summertime as any other cool spot in town.
Better Theatres Section

They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.

WEBSTER AMPLIFIERS

Raise Your Programs Above the Ordinary

Sound that pours out of the speaker exactly what is on the sound-track—that’s Webster amplification. No distortion can mar your performance. No foreign noises can blur the speech and music. You’ll always get pure tones and natural voices through a Webster TA3.

Amplification of wide range sound presented many delicate problems which Webster engineers solved to perfection. You may depend on a Webster to bring to your audiences the full beauty of ear-charm that makes box-office income steady income.

Write at once for details.

THE WEBSTER CO.

3825 W. Lake Street
CHICAGO

THEATRE RECORD LEDGER

Easy, Simple and practical for all Theatres. Good for one years business. Once tried, always used. Special now $1.50. Prepaid if remittance with order.

GEO. FOSDICK

4417 Stevens Avenue
Minneapolis, Minn.

Edison Electric Storage Battery, Valley Road, West Orange, New Jersey.


Willard Storage Battery Company, 246 E. 111th Street, Cleveland, O.

Box Offices

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is frequently designed in harmony with the design of the theatre and the display frames.

Attractive box offices are now available to exhibitors as separate units, which means that a theatre owner may obtain a modern ticket booth without necessarily remodeling his entire theatre front. These new box offices are constructed of materials designed to give life and color to an otherwise drab entrance. While it has been an accepted tradition that box offices should harmonize with the general architecture and treatment of the theatre exterior, development of box office construction indicates that the separate box office can be fitted suitably into any theatre design.


Atlas Metal Works, 2601 Alamo Street, Dallas, Texas.

The Caille Brothers Company, 6319 Second Boulevard, Detroit, Michigan.

Pryatt Division of Cincinnati Advertising Products Company, 3266 Bellman Street, Cincinnati, Ohio.

Libman-Spanier Corporation, 1500 Broadway, New York City.

Lobby Display Frame Corporation, 56 W. 52nd Street, New York City.

S. Markendoff & Sons, Inc., 159 W. 22nd Street, New York City.

Newman Manufacturing Company, Norwood Station, Cincinnati, Ohio.

The Nurre Companies, Inc., Bloomington, Indiana.

Stanley Frame Company, 630 Ninth Avenue, New York City.

Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

Blowers, Organ

Refer to ORGAN BLOWERS.

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS.

Booth Equipment, Projection

Refer to PROJECTION BOOTHs and EQUIPMENT.

Booths, Ticket

Refer to TICKET BOOTHs.

Brass Rails and Ornamental Bronze

Brass rails have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of plaques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.


Daniel Ornamental Iron Works, 4415 W. Division Street, Chicago, Ill.

General Bronze Company, Long Island City, N. Y.

Newman Brothers, Inc., 415-16 Elm Street, Cincinnati, Ohio.

F. P. Smith Wire & Iron Works, 2346 Cybyrne Avenue, Chicago, Ill.

Zeno Valve & Brass Corporation, 641 Fourth Street, Buffalo, N. Y.

Carbons

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources).

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Development of the alternating current arc and the necessary lamp and transformer equipment for the use of the a.c. carbon, has added to the projection light resources of smaller theatres. The a.c. carbon can also be used with d.c. current at the arc.

Bond Electric Corporation, Lancaster, Ohio.

Bancroft Products Inc., 4414 W. 49th Street, New York City.

Chesapeake Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.

Dietz Electric Company, Inc., 165 Fifth Avenue, New York City.

Carpets

Because of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security.

The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpeting also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.


Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.

Compen-Dunham, Inc., 195 Belgrave Drive, Kearny, N. J.

Decorative Arts Co., 300 W. Austin Ave., Chicago, III.


Mohawk Carpet Mills, Inc., 295 5th Avenue, New York, N. Y.
Chairs, Theatre

**Chairs should be** so chosen and the seating layout should be so planned as to ensure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

Talking pictures have injected another element into the problem of seating for higher efficiency, i.e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound- and sorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition.

**CORKANSTELE** is a system of steel-framed insulated building construction in which the walls, roof, and floors are of pure CORINCO corkboard. The construction is practically fireproof. The insulation makes low cost refrigerated air conditioning possible and cuts heating costs in winter.

We can erect **CORKANSTELE** theatre buildings complete in six to ten weeks. They can be adapted to your present plans or we will submit suggestions. For full details write to **CORKANSTELE, DIVISION of CORK INSULATION CO., INC., 155 East 44th Street, New York, N. Y.**

**CORKANSTELE**

**THEATRE BUILDINGS**

When in New York visit our CORKANSTELE exhibit at Architects' Sample Corporation, 181 Park Ave.
Chair Fastening Cement
Cement of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it.

Allied Seating Co., 358 W. 44th St., New York City.
General Seating Company, 235-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1004 So. Wabash Avenue, Chicago, Ill.

Change Makers
SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

Joseph F. Arvid Company, 22 W. 32nd Street, New York City.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1156 Center Street, Chicago, Ill.
Hoover Change-Maker Company, 300 E. 12th Street, Kansas City, Mo.
Moneu Corporation, 22 West 32nd Street, New York City.

Changeable Sign Letters
CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals, characters, word plates and spacer panels of the same character are also available.

American Sign Company, 22 East 12th Street, Chicago, Illinois.
Crystalite Products Corporation, 1208 Standard Avenue, Glendale, Calif.
Friedley-Voshard Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., 1434 No. Fourth Street, Milwaukee, Wis.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

Change-Overs
A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apaso System, 3510 Greenward Rd., Los Angeles, Calif.
Bason & Stern, 749 E. 32nd Street, Brooklyn, N. Y. Dower Manufacturing Company, 225 Broadway, New York City.
Easonne Electric Manufacturing Company, 821 South Wabash Avenue.
Goldie Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Bartheil, 1018 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 81-96 Gold Street, New York City.
W. P. Todd & Company, Union Central Building, Cincinnati, Ohio.
U. S. Electrical Tool Co., 2408-96 West Sixth Street, Cincinnati, Ohio.

Choppers, Ticket
Refer to TICKET CHOPPERS

Choppers, Film
Refer to FILM CLEANING MACHINES

Cleaning Compounds
CLEANING COMPOUNDS facilitate routine janitor work and are more or less a necessity to the well kept theatre. There are various types of cleaning materials adapted to different kinds of surfaces and fabrics. A cream cleaner is available for carpet cleaning as well as wall washing.

In selecting his cleaners, the theatre manager should assure himself of their harmlessness as well as fitness for the purpose.

Skor-Nu, Inc., 108 2nd Street, New York City.

Composition Flooring
MANY PARTS of a theatre are suited to use of floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums.

Composition floors, due to their resiliency, afford comfort underfoot, durable and easy to maintain. Manufacturers offer them in a wide variety of colors and designs so that it is possible to harmonize them with the color scheme and decorative plan of any interior. Special designs can be executed in practically all of these materials, thus giving the floor distinction and individuality. Among the areas where resilient composition floors may be used are the dressing rooms, lobby lounges, smoking rooms, dressing rooms, hallways, foyers, executive offices, etc.

Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 113 East 1st Street, Philadelphia, N. Y.
O. W. Jackson & Co., 225 W. 34th St., New York City.
St. Chair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Stedman Products Company, South Braintree, Mass.
Zenithcom Company, Inc., Kearny, N. J.

Condensers (Lenses)
CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¾ inches to 7½ inches in diameter; the 4½-inch and the 7½-inch are the sizes used mostly in motion picture work. The condenser is located in the front end of the lamp house to gather the rays of light from the light source, and bend them, or condense, them into a spot of light on the aperture. They are made in different shapes, some being plano convex, some meniscus or moon shape, and others Bi-Convex.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; condensers 5 inches, 6 inches and 8 inches in diameter are usually used for spotlight projection.

Aerovox Wireless Corporation, 70 Washington Street, Brooklin, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
C. L. Williams Electrical Research Products, 250 W. 57th St., N. Y. C.
Klingl Brothers, 321 W. 36th Street, New York City.
Polymer Mfg. Corporation, 829 E. 134th Street, New York City.
Sunsfield, Leonc & Schimmel, 153 W. 23rd Street, New York City.
Western Electric Co., 195 Broadway, N. Y. C.

Curtain Control Machines
FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing

ADLER CAST ALUMINUM CHANGEABLE CANOPY LETTERS

Modern—rigid—substantial—cannot bend or break—no maintenance—no replacements. Scientific design makes Adler Letters easy to read from any angle and at a distance, day or night, indoors or outdoors. Actually cost less than formerly paid for old style, soft letters.

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Thousands of ADLER LETTERS in use all over this country and abroad.

BEN ADLER SIGNS, INC.
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October 20, 1934

Better Theatres Section
of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from the stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be fitted in addition to open from the center.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.


Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.

Richard-Whiting Manufacturing Company, Aurora, Ill.

Alvin Selzer, Chrysler Bldg., New York City.

Tiffin Scenic Studios, Tiffin, O.

Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.

Vallen, Inc., 225 Bluff Street, Akron, O.

Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

Curtain Tracks

THE TYPE OF CURTAIN track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin another good program. Naturally, it must be noiseless and must function smoothly and with little or no effort.

Ashe Stage Equipment Company, 109 Lafayette Street, New York City.


F. J. Glass, 100 W. Belden Avenue, Syracuse, N. Y.

Peter Clark, Inc., 544 W. 30th Street, New York City.

Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.

Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.

U. & S. Scene Studios, Inc., Film Exchange Building, Omaha, Neb.

Perkins Curtain Carrier Company, Waterloo, Ia.

Vallen, Inc., 225 Bluff Street, Akron, O.

Volland Scenic Studios, Inc., 357 Cass Avenue, St. Louis, Mo.

Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

J. H. Chonnor Corporation, 1455 West Austin Avenue, Chicago, Ill.

Peter Clark, Inc., 544 W. 30th Street, New York City.

John-Mansfield Corporation, 292 Madison Avenue, New York City.

Klenm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.

Lee Lash Studios, 727 Broadway, New York City.

N. C. Nauman, 202 West Van Buren St., Chicago, Illinois.

Tiffin Scenic Studios, Tiffin, O.

Volland Scenic Studios, Inc., 357 Cass Avenue, St. Louis, Mo.

I. Weiss & Sons, 445 W. 45th Street, New York City.

Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere.

Frank Adam Electric Company, 3039 Windsor Place, St. Louis, Mo.

Century Lighting Equipment, Inc., 419 West 5th Street, New York City.

Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Minneapolis, Minn.

Dimmertite Switchboard Co., 108 W. 46th Street, New York City.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hub Electric Company, 2215 W. Grand Avenue, Chicago, Ill.

Kleigl Brothers, 212 W. 50th Street, New York City.

Major Equipment Company, 4035 Fullerton Avenue, Chicago, Ill.

Reynolds Electric Company, 200 W. Congress Street, Chicago, Ill.

Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.


Wm. Wurzdorff Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave the room fragrant.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

14th St. Chicago

Thurlow Corp., 62-68 Forest Ave., Brooklyn, N. Y.

Hewes Gotham Co., 320 W. 47 St., New York City.

The Huntington Laboratories, Inc., Huntingdon, Ind.

Minlair Laboratories, 211 East 19th St., New York City.

Rochester Germicide Company, Inc., Rochester, N. Y.


West Disinfecting Company, 40-16 Hare Street, Long Island City, N. Y.

Earphones

E A R P H O N E S consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture clearly.

Electrical Research Products, 250 West 57th St., N. Y.

The Fortthorne Corporation, 533 Fifth Avenue, New York City.

Hearing Devices Corporation, Times Square Building, New York City.

Meeks Radio Hearing Device Corporation, 45 W. 34th Street, New York City.

Sonotone Corporation, 19 West 44th Street, New York City.

Effect Machines

E F F E C T MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has
Electric Measuring Instruments

**THE DEVELOPMENT**

and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transmitters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like.

**Author Testing Instrument Co., Inc., 309 Johnston Blvd., N. Y.**

**General Electric Company, 1 River Road, Schenectady, N. Y.**

**Hayes Products Company, Inc., 197 Grove Street, Bloomfield, N. J.**

**Weston Electrical Instrument Company, 614 Frelinghuysen Avenue, Newark, New Jersey.**

Engineering Service

**SPECIAL TECHNICAL SERVICE** in the installation, operation and repairing of theatre equipment and structural elements, is available from engineers specializing in this work.

**G. J. Bedley, 111 West 46th St., New York, N. Y.**

**Peter Clark, Inc., 542 West 50th St., New York City.**

**Eastern Research Laboratories, 661 West 36th Street, New York City.**

**Electrical Research Products, 250 West 57th St., New York City.**

**Kansas City Sound Service Co., 130 W. 18th St., Kansas City, Mo.**

**S. S. Sugar, 8 W. 40th Street, New York City.**

**Theatre Supply & Service Co., 600 W. 46th St., New York City.**

Exit Light Signs

**EXIT LIGHT SIGNS** are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."  

Ben Adler Signs, Inc., 190 No. State Street, Chicago, III.

Belson Manufacturing Company, 800 Sibley Street, Chicago, III.

Brenkert Light Projection Company, 7248 St. Aubin Avenue, Detroit, Mich.

E. E. Fulton Company, 1028 W. Sashabaw Avenue, Chicago, III.

Hubbel Light Company, 2219 W. Grand Avenue, Chicago, III.

Kliegl Brothers, 321 W. 50th Street, New York City

Major Equipment Company, 600 Fullerton Avenue, Chicago, III.

Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.

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Fans, Electric

**Refer to ELECTRIC FANS**

**Film Cabinets**

**THERE ARE SEVERAL TYPES** of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1900 Washington Boulevard, Baltimore, Md.

Belson Manufacturing Company, 800 Sibley Street, Chicago, III.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

Neumead Products Corporation, 440 W. 43rd Street, New York City.

**Film Cabinet Stands**

**THERE ARE VARIOUS SIZE STANDS** which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

**SPECIFY Stream-Ease SEATS**

**Latest theatre installations:**

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- **MONTEREY**
  Brooklyn, N. Y.

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BROOKLYN, N. Y.

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307 Hudson Ave., Brooklyn, N. Y.

**ROSCO FILM CEMENT SATISFIES Your Supply Dealer Recommendations**

**ROSCO FILM CEMENT** and **Belson Manufacturing Company, 800 Sibley Street, Chicago, III.**

**E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, III.**

**Film Cleaning Machines**

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

André DeBrie, Inc., 115 W. 45th Street, New York City.

**Film Inspection Machines**

**PERFECT PROJECTION** is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. Film inspection machines enhance efficiency in this work.

André DeBrie, Inc., 115 W. 45th Street, New York City.

**Film Reels**

**Refer to REELS**

**Film Rewinders**

**THIS DEVICE** is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewinder is made in one piece type with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type also has a detachable grinding and polishing attachment.

André DeBrie, Inc., 115 W. 45th Street, New York City.

Atlas Metal Works, 2001 Alamo Street, Dallas, Texas.

Automatic Film Rewinder, Harrisburg, Pa.

Baas Camera Company, 129 W. Madison Street, Chicago, III.

Bell & Howell Company, 187 Larchmont Avenue, Chicago, III.

Chicago Cinema Products Company, 1736 N. Spring-Field Avenue, Chicago, III.
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Film Inspection Machine Company, Inc., 15 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Gold E Manufacturing Company, 2023 Le Moyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Wesentl Company, 2509-05 S. State Street, Chicago, Illinois.

Film Processing Machines

A device for protecting the projector from emulsion of green film.
It is placed between the film passing through the waxing machine and waxing
the sprocket holes while being rewound. Prices range from $15.00 up.
Andre De Brie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Malcolm Film Laboratory, 24 W. 49th Street, New York City.

Film Splicing Machines

Equipment of this type is used mostly in film exchanges, studios
and laboratories for the purpose which the name states. Smaller
models are made for theatres. Prices range from $6.00 up.
Andre De Brie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 180 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

Fire Extinguishers

There are four types of fire extinguishers: the one quart size hand extinguisher, containing
carbon tetra-chloride; the 25-gallon soda and acid extinguisher; the 25-gallon foam
type, and the portable carbon dioxide hand type. Good ones of these types are manufactured
by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.
American-LaFrance and Foamite Corporation, Elmhurst, N. Y.
C. S. Coldwell, Birmingham, Ala.
Fy-r-Fyre Corporation, 221 Crane, Dayton, O.
Harker Manufacturing Company, 122 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

Fire Prevention for Projectors

Important equipment has been developed which it is said definitely
prevents a film fire in the projection machine. This equipment is a safety control
device, that is easily installed and which is operated on the regular line voltage.
The main control unit and dosser are mounted on the cone of the lamphouse
and act as the main light cut off, taking the place of the regular dosser. The dosser
is operated from five distinct points of contact, covering every avenue through
which a fire could start in the projector while it is in operation or at a standstill
with the film in it. All contact points are very sensitive, and the dosser is instantaneous
in its action, yet does not depend upon springs to actuate it.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

Fireproof Shutters

A device designed for protecting the projector from fire, and
it is placed between the film passing through the waxing machine and waxing
the sprocket holes while being rewound. Prices range from $15.00 up.
Andre De Brie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

Footlights

Many types of footlights are made for the average theatre. They
are designed in the portable type, disappearing type, and the regular kind of permanent
installation. Footlights can be bought already wired for various combinations of color
circuits, in single or double rows.
Frank Adams Electric Company, 3609 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Buccaneer Products Company, 1756-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 436 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 219 W. Grand Avenue, Chicago, Ill.
Kiegl Brothers, 331 W. 59th Street, New York City.
Major Equipment Company, 4403 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurzback Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Fountains, Drinking
Refer to DRINKING FOUNTAINS

Fountains, Ornamental
Refer to ORNAMENTAL FOUNTAINS

Furnaces, Coal and Oil Burning
Refer to HEATING SYSTEMS

Generators, Motor
Motor-generator sets are used almost exclusively for converting
a.c. supply into d.c. for the projection arc.
They consist of a motor of suitable type for the service available as to voltage, phase and frequency and of the proper horse-

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will find themselves

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J. George Feinberg, Vice President, Charge of Sales

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power, connected through a coupling or on a common shaft, with a d.c. generator armature. This latter may be of a size to furnish from 15 to 600 or more amperes, and at a voltage of from 80 to 100. Ballast rheostats are used to drop this voltage to that of the arc, which varies from about 50 to 75 volts, depending upon its character. These generators are designed to hold their voltage very steady regardless of load and should be quiet operating and free from vibration.

The above describes the Multiple type unit which operates any number of arcs up to its full capacity in multiple and is almost exclusively used in this country. Where only two arcs of the same amperage are burned alternately, as on two projectors, the Series type with its higher efficiency can be used and is still sold largely outside the United States.

Automatic Devices Company, Samuels Bldg., Allen
town, Pa.

Camelot Electric Company, 1306 Pine Street, St.
Louis, Mo.

General Electric Company, 1 River Road, Schenec
tady, N. Y.

Heitger Electric Company, 1209 Elmwood Avenue,
Cleveland, O.

Hollingsworth Electric Company, Troy, O.

Ideal Electric & Manufacturing Company, Mansfield,
Ohio.

Imperial Electrical Company, Inc., Ira Avenue,
Akon, O.


Northwestern Electric Company, 609 S. Hoyne Avenue,
Chicago, III.

Robbins & Meyers Company, Springfield, O.

Western Electric & Manufacturing Company, East

Hardware, Stage

STAGE HARDWARE takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, key-stones and corners, pin rails, pin wire, rope, manila and rope, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette
Street, New York City.

Boumont Studios, 43 West 6th St., New York City.

J. H. Champion Corporation, 1455 W. Austin Avenue,
Chicago, Ill.

J. R. Chasey, 1010 W. Belden Avenue, Syracuse, N. Y.

Peter Christ, Inc., 344 W. 33rd Street, New York City.

Great Western Stage Equipment Company, 187
Holmes Street, Kansas City, Mo.

Kiem Manufacturing Corporation, 140-55 W. Austin
Avenue, Chicago, Ill.

Lee Leach Studios, 717 Broadway, New York City.

N. C. Russbaumer, 3291 West Van Buren St., Chicago,
Illinois.

Robert E. Power Studios, 1717 Cordova Street, Los
Angeles, California.

Tiffin Scenic Studios, Tiffin, O.

Welland Scenic Studios, 577 Cass Avenue, St. Louis,
Mo.

Yale & Towne Manufacturing Company, Stamford,
Conn.

Heating Systems


Redwood Corporation, 609 N. LaSalle Street, Chicago,
Illinois.

Supreme Heater & Ventilating Company, 1915 Pine
Street, St. Louis, Mo.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

Holders, Ticket

Refer to TICKET HOLDERS

Horn Lifts and Horn Towers

A HORN LIFT IS AN AUTOMATICALLY CONTROLLED ELECTRICALLY DRIVEN ELEVATOR TO RAISE AND LOWER SOUND HORN TO THEIR PROPER PLACES BEHIND THE SCREEN. THEY OPERATE ON THE HYDRAULIC, CABLE AND DRUM SCREW LIFT PRINCIPLE, AND WHEN THE STAGE IS NECESSARY FOR THE ACT, THE LIFT LOWERS THE HORN DOWN UNDER THE STAGE. THE PORTION OF THE STAGE FLOORING DIRECTLY ABOVE THE LIFT IS ATTACHED TO THE LIFT, BECOMING A PART OF IT, AND ANY STAGE SETUP LOCATED OVER THE LIFT GOES UP WITH IT AND IS READY FOR USE THE INSTANT THE LIFT RETURNS TO THE LOW LEVEL.

 Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of sight.

Brookner-Mitchell, Inc., 132 W. 44th Street, New
York City.

Gates Radio & Supply Company, Quincy, Ill.

Littlefords Brothers, 5th & Pearl Street, Cincinnati, O.

Mansfield Engineering Co., 1431 9th Street, Brooklyn,
N. Y.

United Radio Manufacturing Company, 191 Greenwich
Street, New York City.

Vallen, Inc., 255 South Street, Akron, O.

Interior Decorations

INTERIOR DECORATION OF THE MOTION PICTURE THEATRE has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal.

Decorative Arts Co., 300 W. Austin Ave., Chicago.

Eastman Brothers Studios, Inc., 36 W. 46th Street,
New York City.

Great Western Stage Decorating Company, 1458 S. Wabash Ave., Chicago, Ill.

Mandel Brothers, Inc., State and Madison Streets,
Chicago, Ill.

McCall Field & Company, Chicago, Ill.

Novelty Scenic Studios, 540 W. 41st Street, New
York City.

Robert E. Power Studios, 1717 Cordova Street, Los
Angeles, California.

Sueath, 130 No. State Street, Chicago, Illinois.

J. A. Torrington & Company, 860 Fletcher Street,
Chicago, Ill.

I. Weiss & Sons, 465 W. 45th Street, New York City.

Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employee. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet. Because of the rigidity of these ladders, they are time-savers.

American Ladder Company, 270 West 38th Street,
Chicago, Illinois.

John Berg Manufacturing Co., 3813 South Morgan
Street, Chicago, Illinois.

Dayton Safety Ladder Company, 121 W. Third Street,
Cincinnati, O.

Durall Ladder Corporation, Cossack, N. Y.

The Patent Scaffolding Company, 1590 Dayton Street,
Chicago, Ill.

Rich Pump & Ladder Company, 130 Harrison Avenue,
Cincinnati, Ohio.

Lamps, Exciter

THE PURPOSE OF EXCITER LAMPS IS TO SUPPLY THE LIGHT ENERGY WHICH ACTUATES THE PHOTOELECTRIC CELL. IT IS LOCATED IN THE SOUND HEAD IN SUCH ADJUSTMENT THAT ITS BEAM OF LIGHT RIDES UPON THE SOUND TRACK, TRANSMITTED OR INTERRUPTED ACCORDING TO THE VARIATIONS OF THE TRACK. IT IS A BASIC ELEMENT IN THE MECHANISM OF SOUND-ON-FILM REPRODUCTION AND SHOULD BE DURABLE AND PROPERLY ADAPTED TO THE PARTICULAR DESIGN OF THE APPARATUS USED.

Amperex Electronic Products, Inc., 79 Washington St.,
Brooklyn, N. Y.

Electronic Industries, 75 East Wacker Drive, Chicago,
Illinois.

M. N. Gilman, 156 Liberty St., New York City.

Gordos Products Company, 17 W. 69 St., New York
City.

Hygrade Sylvania Corp., Clifton, N. J.

The Sonolux Company, 220 W. 42nd Street, New
York City.

Universal Tube Mfg. Co., 6 Hampton Place, Brooklyn,
New York.
Lamps, High Intensity

HIGH INTENSITY projector lamps are of two types—reflector type and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type (so-called super-high intensity) is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes. Lamps in the high intensity class are of the larger type or represent other conditions requiring a higher degree of screen illumination.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connelly, Inc., 24 Van Dam Street, New York City.
J. H. Hallberg, 303 Fourth Ave., New York City.

Lamps, Incandescent, Projection

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator.
There are 900-watt, 30-ampere, T-20 bulb lamps usually acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet. There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the bpline type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.
For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt bpline filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.
For stereoptic projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 83-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

Lamps, General Lighting

THE MANY TYPES OF lamps available today make it possible to have light of just the proper quantity and quality. The types of lamps used to a great extent influence the cost of lighting. Lamps themselves vary in cost. Special, expensive types are often used where the more standard types would be satisfactory.

Poor and inefficient lamps use up energy and do not give the light they should. Old, dirty and blackened lamps waste energy without a proper return. Lamps of the wrong voltage give too little light, or burn out too quickly.

Incandescent lamps are usually designated by wattage, voltage, bulb shape and diameter. The diameter of the bulb is given in eightths of an inch. Colored lamps are available with inside spray finish and with natural colors in several sizes. The natural-colored lamps are specially desirable for indirect cove lighting; the inside-colored lamps for exterior displays and where the lamps themselves are seen.

Spotlight and floodlight lamps have filaments that are as concentrated as practicable, and in the prefocus types, placed very accurately with respect to the base. The lives of these lamps are 200 and 800 hours, respectively—the shorter life the greater the light the output for a given wattage. In general, the lamps have round bulbs with wattages of 250, 400, 500, 1,000, 1,500, and 2,000.

Champion Lamps, Danvers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

Lamps, Low Intensity

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connelly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 83-96 Gold St., New York City.
Killed Brothers, 321 W. 50th Street, New York City.
The J. E. McAllister Manufacturing Company, 554 W. Adams Street, Chicago, III.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Prefrey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 3501 LaGrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamp-house and condense the rays so as to hit the screen. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3 1/4 inches).

MODERNIZE

Experience of successful Exhibitors proves that a new and cheerful decorative treatment reflects in box office results.

OPPORTUNITY

Recognizing that, in the last few years, very few Exhibitors have been in a position to do the necessary things to maintain their properties, our Government has made available to them funds to do this necessary work.

This Is Your Opportunity
To Capitalize on a Very Profitable Offer

The Decorative Arts Company, Inc.
offers a complete service worthy of your consideration.

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300 West Austin Avenue
CHICAGO, ILLINOIS
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DESIGN  DECORATION
THEATRE SEATING  THEATRE CARPET
DRAPERIES  STAGE WORK
BASF & LAMB Optical Company, Rochester, N. Y.

Better October (Phone: Goerz number 300)

The P. P. numbering system in the U.S. is based on the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.

Fish-Schurman Corp., 230 E. 45th St., New York City.


Lex Optical Mfg. Company, 725 Portland Avenue, Rochester, N. Y.

Kollmorgen Optical Corporation, 785 Wythe Avenue, Brooklyn, N. Y.

Hugo Meyer & Company, 345 West 35th Street, New York City.

Projection Optics, Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

Semon Bache & Company, 436 Greenwich Street, New York City.

Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.

Wollenkirk Optical Company, 872 Hudson Avenue, Rochester, N. Y.

Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Peter Clark, Inc., 544 W. 30th Street, New York City.

Oeta Elevator Co., 11th Avenue and 30th Street, New York, N. Y.

Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades.

Frank Adam Electric Company, 3560 Windsor Avenue, Chicago, Ill.

Century Lighting Equipment, Inc., 419 W. 35th Street, New York City.

Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.


Hob Electric Company, 2225 W. Grand Avenue, Chicago, Ill.

Major Equipment Company, 400 Fullerton Avenue, Chicago, Ill.

Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.


Wm. Wardusk Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.


Barker Brothers, Seventh Street, Flower and Figure, Los Angeles, Calif.


The Frick Corporation, 21-10 Bridge Plaza, Long Island City, N. Y.

L. P. Frink, Inc., 397 Tenth Avenue, New York City.

The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.

Henkel & Besinger, 313 N. Michigan Avenue, Chicago, Ill.

Kliegl Brothers, 151 W. 30th Street, New York City:

Lamp Metal and Glass Products Co., 312 West Lake Street, Chicago, Illinois.

The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

Century Electric Co., 1806 Pine St., St. Louis, Mo.

Dole's Appliance Corporation, Rochester, N. Y.


Kohler Company, Kohler, Wis.

Universal Motor Company, Oshkosh, Wis.

Weir-Kibby, Inc., 210 East St. Louis, St. Louis, Mo.


Lights, Exit

Refer to EXIT LIGHT SIGNS

Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 amperes. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons. In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3560 Windsor Avenue, St. Louis, Mo.

Belton Manufacturing Company, 800 Sibley Street, Chicago, Ill.

Best Devices Company, Film Building, Cleveland, O.

Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.

Century Lighting Equipment, Ltd., 419 West 55th Street, New York City.

Chicago Cinema Products Company, 1726-1754 N. Springfield Avenue, Chicago, Ill.

Chicago Switchboard Manufacturing Company, 426 S. Clark Street, Chicago, Ill.

Crown Motion Picture Supplies, 311 W. 44th St., New York City.

Hall & Connolly, Inc., 24 Van Dam Street, New York City.

Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.

Kliegl Brothers, 131 W. 30th Street, New York City.

Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.

C. L. Newton Co., 233 W. 14th St., New York City.

W. D. Priddy, 193 Golden Gate Avenue, San Francisco, Cal.

Weslinghouse Lamp Company, 39 Rockefeller Plaza, New York City.

Wm. Wardusk Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

LUMOTRON PHOTO CELLS

GRAF Projection LENSES

PROJECTOR LAMP REFLECTORS

SCIENTIFIC RECONDITIONING:—PROJECTION LENSES: Refocused, Regrounded, Repolished, Reconditioned.

SOUND OPTICAL SYSTEMS: Readjusted, Refocused, Cleaned.

REFLECTORS: Resilvered.

GENERAL SCIENTIFIC CORP.

4829 S. Kedzie Ave. Chicago, Ill.
Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be “dressed up” in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Architectural Decorating Co., 1606 South Jefferson Street, Chicago, Ill.
Barak Frame Co., 420 Planton Street, New York City.
Libnan-Sponcer Corporation, 1600 Broadway, New York City.
S. Markendorf Sons, Inc., 159 W. 22nd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Co., 462 W. 42nd St., New York City.
Sterling Pictorial Service, 151 W. 46th Street, New York City.

Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City.
National Ticket Register, 341 W. 46th St., New York City.
Standard Ticket Register Corp., 1600 Broadway, New York City.

Marquees

USE OF MARQUEES by motion picture theatres in general. They serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons. Marquees are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the marquee is to be used.

The American Sign Company, 22 East 12th Street, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, O.
Metal Products, Inc., 144 N. 4th Street, Milwaukee, Wis.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.

Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

Mazda Regulators

THIS is an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 81-96 Gold St., New York City.

Microphones

MICROPHONES in theatres have a variety of uses, ranging from stage program presentations, regular and emergency announcements, to reports to patrons on sports and other timely items of interest. In most cases microphones can be added to the amplifying equipment used for sound-on-film service with little accessory equipment.

Several types of microphones are available. Carbon button and condenser types are most suitable and the least expensive for all-round theatre use. Although carbon microphones may be obtained in both single and double button types, the double button type is usually recommended for casual use in theatres as it gives clearer reproduction than the single button model and costs only slightly more.

Condenser microphones are quiet in operation and are preferred for use in stage productions. Although the condenser microphone is more expensive than the carbon button type, condenser microphone reproduction is free from the slight hiss, known as carbon noise.

Macy Engineering Co., 1431 - 26th St., Brooklyn, N. Y.
Miles Reproducer Co., Inc., 244-6 West 23rd St., New York City.
RCA-Victor Company, Camden, New Jersey.
The Remler Company, Ltd., 201 Bryant, San Francisco, California.

Share Brothers Company, 215 West Huron Street, Chicago, Illinois.
Universal Microphone Company, Englewood, California.
Western Electric Company, 250 west 27th Street, New York City.

Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1236-1236 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kiegl Brothers, 342 W. 50th Street, New York City.
The Liberty Music Stand Company, 1609 E. 156th Street, Cleveland, Ohio.

Novelties, Advertising

Refer to ADVERTISING NOVELTIES

Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a the-

The Symbol of Perfection in Projection

 Always Improving

The identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET
NEW YORK, N. Y.

Write for Illustrated Booklet
atre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Warlitzer Company, 121 E. Fourth Street, Cincinnati, O.

Organ Blowers

The ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Gravelle, O.

Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organ Slides

Refer to SLIDES

Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Barker Brothers, Seventh Street, Flower and Fifth, Los Angeles, Cal.
Batchelder-Wilson Company, 2037 Artesian, Los Angeles, Cal.
The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Klieg Brothers, 121 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 32 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The voyer Company, 1746 N. 12th Street, Philadelphia, Pa.

Paint, Plastic

Refer to PLASTIC PAINT

Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 213 N. Crawford Avenue, Chicago, Ill.

Piano Wormans Co., 120 W. 47th St., New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

Panel Boards

With lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3505 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, III.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, 111.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 207 First Avenue, New York, N. Y.
Hob Electric Company, 2205 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue, 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plainville, Conn.

Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Co., 530 W. 47th Street, New York City.
Arthur S. Hoyt Company, 90 Broadway, New York City.

Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, scattering a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals. A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Florosene Corp., 62-68 Forest Avenue, Brooklyn, New York.
Hewes-Gotham Co., 530 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, N. Y.
West Disinfecting Co., 42-16 50th Street, Long Island City, N. Y.
Paz Company, Professional Bldg., Wallingford, Conn.
Per-Fo Company of Hollywood, 1218 North Fairfax Avenue, Hollywood, California.
Sanitox Co., 1127 Roy Street, Philadelphia, Pa.
Motion Picture Herald

Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.


Aetna Radio Company, 756 E. 112th Street, Newark, N. J.

Cable Electric Products Co., 84-90 North Ninth Street, Brooklyn, N. Y.

Continental Electric Company, St. Charles, Ill.

Herman A. DeVry Company, 111 Center Street, Chicago, Illinois.

Electrical Research Products, 250 W. 57th Street, New York City.

Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.

G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.

Gordy Products Company, 17 West 69th Street, New York City.

Harrison Radio Company, 142 Liberty Street, New York City.

Hygrade Sylvana Corp., Clifton, N. J.

International Projector Corp., 48-96 Gold St., New York City.

Lamotton Vacuum Products Division, General Scientific Corporation, 429 South Kedvale Avenue, Chicago, Illinois.

Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.

Telephone & Television Corp., 133-35 West 19th Street, New York City.

Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, New York.

Pipe Organs

Refer to ORGANS

Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Plastering Company, 624-26 First Avenue, New York City.


Hews Gotham Co., 120 W. 47th, New York City.

H. B. Wiggin's Sons Company, Bloomfield, N. J.

Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.01, out of which his expenses were $296.94, leaving a profit of $670.07. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Creators & Company, 612 W. 22nd Street, Chicago, Ill.

Dunbar Company, 3625 W. Lake Street, Chicago, Ill.

Kingly Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.

Star Manufacturing Company, 407 Finney Avenue, St. Louis, Mo.

Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture projection machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings easily. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampco Corporation, 545 Fifth Avenue, New York City.

Bel & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

The Cincinnati Time Recorder Company, 131 Central Avenue, Cincinnati, Ohio.

Andre Delrie, Inc., 115 W. 45th Street, New York City.

Herman A. DeVry Company, 111 Center Street, Chicago, Illinois.

Electrical Research Products, 290 W. 57th Street, New York City.

The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

International Projector Corp., 38-96 Gold St., New York City.

RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.

Royal Zenith Projectors, Inc., 33 W. 10th Street, New York City.

Victor Animatograph Corporation, Davenport, la.

Safety Projector Company, 310 W. Second Street, Duluth, Minn.

S. O. S. Corp., 100 Broadway, New York City.

The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Poster Paste

Refer to PAINT, POSTER AND LABELING

Poster Projectors

THESE MACHINES are projectors operated similarly to stereopticons, except that instead of employing transparent slides, matter printed on opaque

Genuine DUOVAC TUBES

For Better Sound Reproduction at Lower Cost

<table>
<thead>
<tr>
<th>264 (239-A)</th>
<th>$0.85, ten for $5.00</th>
<th>866</th>
<th>$2.25, ten for $17.50</th>
</tr>
</thead>
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<tr>
<td>864</td>
<td>.85, ten for $5.00</td>
<td>872</td>
<td>8.00, four for $24.00</td>
</tr>
<tr>
<td>205-D</td>
<td>2.50, ten for $17.50</td>
<td>203-A</td>
<td>11.00, four for $38.00</td>
</tr>
</tbody>
</table>

These tubes are not only used by leading theatres as standard sound accessories but also specified by leading sound equipment manufacturers as standard equipment. All tubes guaranteed and tested before leaving.

Terms: 20% with order, balance C.O.D. On foreign orders—cash in advance.

UNIVERSAL TUBE MFG. CORP.

1512 Atlantic Avenue

Brooklyn, N. Y.

PATENTS

William N. Moore

Patent Attorney

Loan and Trust Building

Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10 and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

SUPER-LITE LENSES

and

PRO-JEX SOUND UNITS

are giving universal satisfaction

A TRYOUT WILL CONVINCE YOU

Projection Optics Co., Inc.

330 Lyell Ave., Rochester, N. Y., U.S.A.
surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Baush and Lomb Optical Co., Rochester, N. Y.
F. D. Keas Manufacturmg Company, Beatrice, Neb.
A. & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

Power Plants
Refer to LIGHTING AND POWER PLANTS

Projection Booths and Equipment

THE PROJECTION ROOM, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection room, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size also will care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

Atlas Metal Works, 3601 Alamo Street, Dallas, Texas.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 441 West Lake Street, Chicago, Ill.
Franklin & Co., 108 S. Wabash Avenue, Chicago, Ill.
Holmes Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
S. O. S. Corp., 1600 Broadway, New York City.

Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-disc or sound-on-film.

Buhl Motion Picture Machine Company, 31 E. Rux- yon Street, Newark, N. J.
Cincinnati M. Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Coxsackie Manufacturing Company, Coxsackie, N. Y.
Andre Debrue, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Enterprise Optical Manufacturing Company, 441 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Siam Raplsh Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The Palhe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Products Company, 1780-84 N. Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Crow Motion Picture Supplies, 311 W. 44th St., New York City.
Dowser Manufacturing Company, 157 Rogers Avenue, Brooklyn, N. Y.
Egglishu Engineering Company, 129 S. Clinton Street, Chicago, Ill.
Funtzenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.

Goldie Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Bartel, 408 S. Wabash Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold St., New York City.
Sam Raplsh Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Malakhoff Corporation, Rochester, N. Y.
Motion Picture Machine Company, 310 West Liberty Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 308 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.

Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Expelior Illustrating Company, 226 W. 5th Street, New York City.
Geler & Bluhin, Inc., Troy, N. Y.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold St., New York City.
RCA Victor Company, Photograph Division, Camden, N. J., and 411 (New York) N. Y.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

Projectors, Portable
Refer to PORTABLE PROJECTORS

Public Address Systems
PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these waves are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic at-

"HANDY" MOTION PICTURE RECTIFIER

Produces steady, no-flicker arc. Saves up to 30%, Eliminates charge overload troubles.
A quality product backed by thirty years experience in the design and production of quality electrical apparatus. Guaranteed unqualifiedly for one year.

30 Amps $154.96 with Ammeter
32-35 D.C. Volts 72.00 Loss Ammeter
(Prices do not include bulbs)

WRITE FOR FULL PARTICULARS

BALDOR ELECTRIC CO., St. Louis, Mo.
Motion Picture Herald

October 20, 1934

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motion may be made at several points in

the system, making its function available to

the manager in his office as well as back-

stage.

Electrical Research Products, 230 W. 57th Street, New
York City.

Federated Purchaser, Inc., 23-25 Park Place, New
York City.

Phillips Laboratories, P. O. Box 112, Rochester, New
York.

Gates Radio & Supply Company, Quincy, Ill.

LeRoy Sound Equipment Corp., 241 Lyell Avenue, Rochester, N. Y.

Mary Engineering Company, 1451 9th Street, Brook-
lyn, N. Y.

The Martin Band Instrument Co., Elkhart, Indiana.

Miles Reproducer Co., Inc., 244-6 West 23rd St., New York City.

Operadin Mfg. Company, St. Charles, III.

RCA Victor Company, Phonophone Division, Camden, N. J.


S. O. S. Co., 1600 Broadway, New York City.


Railing, Bronze and Iron

Refer to BRASS RAILS AND ORNAMENTAL BRONZE

Rectifiers

An electrical rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.

Balder Electric Company, 4351 Duncan Street, St. Louis, Missouri.

Curtin Electric Co., 1806 Pine St., St. Louis, Mo.

Delta Manufacturing Company, 150 Willow Street, Westfield, Mass.


Forest Manufacturing Corp., 16 Valley Street, Belle-
ville, N. J.

Gavert Electric Company, Union City, Ind.

Gates Radio and Supply Company, Quincy, Illinois.

General Electric Company, Schenectady, N. Y.

International Projector Corp., 18-36 Gold St., New York City.

Radio Receiver Company, 105 Seventh Avenue, New
York City.

Renolda Electric Company, 260 West Congress Street, Chicago, Ill.

Sarvco Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.


Reel

There are various types of these made, from the 10-inch, as used by film exchanges, to the accurately con-
structed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Pullon Company, 1018 S. Wabash, Chicago, Ill.

Globe Machine & Stamping Company, 1250 W. 26th Street, Cleveland, O.

Goldsmith Brothers, 1666 Lawrence Street, Denver, Colo.

Heininger Products Corporation, 427 W. 42nd Street, New York City.

E. J. Schub, 50 N. Railroad Avenue, Corona, Long Island, N. Y.

Universal Electric Welding Company, 9-16 Thirty-
seventh Avenue, Long Island City, N. Y.

W. & W. Specialty Company, 139 West 21st Street, New York City.

Reel End Alarms and Film Indicators

A MECHANICAL DEVICE

placed on the upper magazine of a picture machine to warn the operator that the end

of the reel of film is near, takes the name of Reel End Alarm. They are so con-
structed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulbert Manufacturing Company, 1772 Wilson Avenue, Chicago.

W. G. Preddy, 187 Golden Gate Avenue, San Fran-

cisco, Cal.

Reflectors

Reflectors are made for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Russeck & Lorch Optical Company, Rochester, N. Y.

Brenkert Light Projection Company, 7348 S. Aurb Avenue, Detroit, Mich.


Fish-Schurman Company, 235 E. 45th St., New York City.

Hub Electric Company, 2219 W. Grand Avenue, Chi-

cago, Ill.

International Projector Corp., 18-36 Gold St., New York City.

Kiesel Brothers, 321 W. 99th Street, New York City.


Sioulight Reflector Company, Inc., 236-28 Pacific Street, Brooklyn, N. Y.

Wheelock Reflector Company, 275 Congress Street, Boston, Mass.

Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

Rewinders

Refer to FILM REWINDES

Rheostats

An important item of projection equipment is the Rheostat. A rheostat may be described as a resistor pro-
vided with means for varying resistance (opposition). The resistance may be var-
ed by having a contact lever or slider moved over a number of stationary but-
tons or segments between which sections of the rheostat are connected, by compress-
ing a number of carbon or graphite disc or parts, by using a number of levers or

knife-switches for cutting in and out res-

istance.

Charles Besller Co., 131 E. 23rd Street, New York City.


General Electric Company, 1 River Road, Schenec-
tady, N. Y.

The Hertner Electric Company, 1609 Elmwood A-
venue, Cleveland, O.

Hoffman-Soona, 337 First Avenue, New York City.

International Projector Corp., 18-36 Gold St., New York City.

Kiesel Brothers, 321 W. 59th Street, New York City.

Metropolitan Electric Mfg. Co., East Avenue & 414th Street, Long Island City, N. Y.

Ward Leonard Electric Company, Mt. Vernon, N. Y.


Rigging, Stage

Refer to HARDWARE, STAGE

Safes, Box Office

This is a safe anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts run-
ing into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gemba Foundries Corporation, Rockford, Illinois.

Hering-Hall-Martin Safe Co., 400 Broadway, New York, N. Y.

McMillin Steel Safe Company, 1629 Oakwood Avenue, Toledo, Ohio.

York Safe & Lock Company, York, Pa.

Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

Schools

Theatre Management

and theatre organ playing are no longer hit-
or-miss propositions. Both have become highly specialized. The theatre manager
must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass. New York Institute of Photography, 10 W. 33rd Street, New York City. RCA Institutes, Inc., 75 Varick Street, New York City. Theatre Managers Institute, 325 Washington Street, Elnora, N. Y.

Screens

There are four types of motion picture screens. This classification is based on the character of the finished surfaces, as follows: Metallic, Matt White, Beaded and Translucent (or rear projection). The latter type is not in general use, and for the purposes of this description will require no further mention.

Sound screens are of two types, porous and perforated. A porous screen is one on which a reflective surface is built on a loosely woven fabric, leaving the openings in the cloth unobstructed to permit the passage of sound. A perforated screen surface is applied on a closely woven fabric, first making an opaque sheet, which is then perforated with minute holes to permit the passage of sound.

Screens should be selected largely by the width of the theatre and its projection equipment or light source.

Screens are again classified as to their reflective properties into three general classes: Diffusive (matt white), semi-diffusive metallic (silver or gold fibre), and directive (beaded). The white is the only one of the above types which could be used satisfactorily in a theatre of any size, and only then with high intensity projection. Because it diffuses the light almost equally to all the seats, it is a necessity in the extra-wide auditoriums. Due to their higher reflective properties, the metallic and beaded surfaces will produce satisfactory brilliancy and detail when used in conjunction with the more economical projection units, making a substantial saving in current. Since the beaded screen has the highest reflective surface, it should be used with incandescent projection lamps.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.; L. J. Gardner Company, 935 Goodale Blvd., Columbus, Ohio; Keeney & Mattison Company, Ambler, Pa.; Minot Screen Company, 2665 Morgan Street, St. Louis, Mo.; Orto-Krome Screen Co., 707 Chapman Avenue & 35th Street, Long Island City, N. Y.; Ray Screen Corporation, 14-51 E. 24th Street, New York City; Schoenmaker Equipment Company, 259 Nineteenth Avenue, New York City; Theatre Screen Corp., Roosevelt, L. L.; Walker American Company, 830 Beaumont Street, St. Louis, Missouri; Whiting & Davis, Plainville, Mass.

Screen Masks

Larger screens have come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes has brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Peter Clark, Inc., 544 W. 30th Street, New York City; Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California; Valen, Inc., 225 Bluff Street, Akron, Ohio.

Screen Paint

Refer to PAINT, SCREEN

Screen Resurfacing

To insure proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available.

Better Theatres Section

October 20, 1934

One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burdick's Re-Nu Screen Surface Co., 823 South Wabash Avenue, Chicago, Ill. The Motion Picture Screen Resurfacing Company, 4109 Pearl Road, Cleveland, Ohio. Raytex Screen Process Company, 1417 Merchandise Mart, Chicago, Ill.

Seat Covers

Refer to CHAIR COVERS

Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

Seats, Theatre

Refer to CHAIRS, THEATRE

Shutters, Metal Fireproof

The port shutter is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopicon port holes and spotlight port holes. Prices range from $9 to $25.


Signs, Directional

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is clipped into the glass and sil- vered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Ben Adler Signs, Inc., 190 State Street, Chicago, Illinois; Bellow Manufacturing Company, 808 Sibley Street, Chicago, Ill.; Gonzalo & Barthel, 908 S. Wabash Avenue, Chicago, Ill.; Hub Electric Company, 2210 W. Grand Avenue, Chicago, III.; The Ideal Sign Company, Inc., 149 Seventh Street, Hoboken, N. J.; Klinefelter Brothers, 321 W. 50th Street, New York City; Lu-Mi-New Signs, Inc., 2356 Wentworth Avenue, Chicago, Ill.; Metal and Glass Products Co., 932 West Lake Street, Chicago, Illinois; Metal Products, Inc., 1434 N. Fourth Street, Mil- waukee, Wis.; Q.R.S.-Neo Division, General Scientific Corporation, 4629 So. Kedzie Avenue, Chicago, Illinois; Rawson & Evans, 710 W. Washington Street, Chicago, Ill.

WEEKLY PAYMENTS

Buy the proper Sound Equipment now and the increase in profits will more than pay for this improvement in your reproduction. Small weekly payments will buy this equipment outright. Our engineers estimate will be surprisingly low.

* Write for full information.

DO NOT FORGET SCREEN RESURFACING

on your modernization loan. We resurface your old screen and make it like new.

Burdick's Re-Nu Screen Surface Co.
823 So. Wabash Avenue, Chicago, Ill.
**Signs—Electric**

**MOTION PICTURE theatres** are extensive users of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

**Ben Adler Signs, Inc., 190 No. State Street, Chicago, Ill.**

**American Sign Company, 22 East 12th Street, Cincinnati, Ohio.**

**The Artcraft Sign Company, Box 86, Lima, O.**

**Chadron Neon Lights, Inc., 41 E. 42nd Street, New York City.**

**Eagle Sign Company, 575 Albany Street, Boston, Mass.**

**Federal Electric Company, 600 S. State Street, Chicago, Ill.**

**Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.**

**Kiegl Brothers, 321 W. 59th Street, New York City.**

**Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.**

**Metal Products, Inc., 404 N. Fourth Street, Milwaukee, Wis.**

**O.S. Neon Division, General Scientific Corporation, 429 So. Kedzie Avenue, Chicago, Illinois.**

**Res Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.**

**Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.**

**The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.**

**United Signs Corporation, 3728 30th Street, Long Island City, N. Y.**

**U. S. Electric Sign Company, 258 E. 27th Street, New York City.**

**Wagner Sign Service, Inc., 109 W. 64th Street, New York City.**

**LeROY SUPREME MODEL SOUNDHEADS FOR SIMPLEX PROJECTORS**

**LEROY SOUND EQUIPMENT CORP. 421 LYELL AVENUE ROCHESTER, N. Y.**

**The Latest Soundhead Development**

**Designed for Positive Reproduction of Wide Range or High Fidelity Recordings and for Long Life with Minimum upkeep Expense.**

**The Exhibitor Who Is Looking for Something Better in Soundheads Is Requested to Write for Full Details and Name of Nearest Distributor.**

**Newest Kliegl Lighting Specialties for Theatre Modernization**

Take advantage of funds made available by National Housing Act to renovate and modernize your stage and house lighting ... to recapture lost patronage, and lower your operating costs. Our modernized lighting specialties offer remarkable advantages over the now obsolete equipment of former years ... assure much higher efficiencies, more brilliant and colorful lighting, and substantial economies. We manufacture a full line of theatre lighting equipment, accessories and supplies.

We will gladly suggest ways of modernizing your theatre lighting, and send you a copy of our complete CATALOG, on request.

**Kliegl Bros Universal Electric Stage Lighting Co., Inc.**

**Theatrical Decorative Spectacular Lighting**

321 West 50th Street • New York, N. Y.
This Name Certifies SATISFACTION

So thoroughly satisfactory has Syncofilm proven that just that name on sound equipment is as good as a written certificate of perfect performance. Not a single Syncofilm owner has ever asked for his money back, although he knew when he bought that any dissatisfaction would be cause to return it.

Syncofilm sound heads produce perfectly every sound that is registered on the sound track—and no others. You'll hear no "background" or "outlaw" noise when Syncofilm puts on your programs. That's the way to please patrons so they will come back again.

You may have the satisfactory, business-bringing performance certified by the name Syncofilm. Your money back if you don't get it. Tell us what projectors you use, so we can quote. Write now.

WEBER MACHINE CORP., 59 Rutter Street, Rochester, N. Y.

Export Office: 15 Light Street, New York City

Cable Address: Rames, New York

Representatives in all principal cities

LIGHTING

Complete lighting equipment for the theatre.

Our long experience in the design and manufacture of lighting equipment has made "DISPLAY" a theatrical by-word.

MOST POPULAR: OUR BABY HERCULES COMBINATION SPOT AND FLOOD LIGHT.

New 1934 Catalog, complete in all details, free on request.

DISPLAY STAGE LIGHTING CO.

442 West 45th Street

New York, N. Y.

Victor Animatograph Corporation, Davenport, Iowa.

Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Bostone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1735 Central Avenue, Cincinnati, Ohio.

Leather Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Latescope Corporation, 127 Pleasant Street, Elyria, Ohio.

Mellaphone Corporation, 371 University Avenue, Rochester, N. Y.

Morrison-Foe Corporation, Lima, Ohio.

Platter Sound Products Company, North Vernon, Ind.

Platt Electric Manufacturing Company, Rochester, N. Y.

RCA Victor Company, Photograph Division, Camden, N. J.

Scott-Bohlentex Company, 219 N. 16th Street, Omaha, Nebraska.

S. O. S. Corporation, 1604 Broadway, New York City.

Western Electric Company, 195 Broadway, New York City.

Sound Equipment Parts

ACCESSORIES for music and sound reproducing devices are many and varied. These include amplifiers, amplification tubes, exciter lamps, photocells, speakers, rectifying devices and many others.

Argus Manufacturing Co., 1392 West 110th Street, Cleveland, Ohio.

William E. Asplin Basket Co., 13101 Lorain Street, Cleveland, Ohio.

Audio Equipment Maintenance, 296 S. Mark's Ave., Brooklyn, N. Y.

Blue Seal Sound Devices, Inc., 723 Seventh Avenue, New York, N. Y.

A. Brandson, 5605 60th Street, Long Island City, N. Y.

Canyon Sound Appliance Company, 176 Broadway, New York City.

Chicago Lautenbaum Products Company, 1730-34 N. Springfield Avenue, Chicago, Ill.

Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, III.

Full Range Laboratories, P. O. Box 112, Rochester, N. Y.

G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.

Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.

Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.

Lansingkamp-Wheel Steel Works, 1200-66 Shelby Street, Indianapolis, Indiana.

LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.

Mary Engineering Co., 1451 - 39th St., Brooklyn, N. Y.

Mellaphone Corp., Rochester, N. Y.

Oliver Manufacturing Company, 1607 East 42nd Street, Cleveland, Ohio.

The Optical Manufacturing Company, St. Charles, Illinois.

Polyvinyl Manufacturing Corp., 59 Broadway, New York City.

RCA Victor Company, Photograph Division, Camden, N. J.

S. O. S. Corporation, 1606 Broadway, New York City.

Sunglo Electric Company, 137 E. 42nd Street, New York City.

Sunloch Company, Inc., 230 West 42nd St., New York City.

The Square D Company, 6600 Rivard Street, Detroit, Michigan.

W. T. Frick Mfg. Co., Inc. Passtecker, R. L.

Wesley Trout, Box 375, End, Okla.

Wessel Company, 2507-09 South Street, Chicago, Ill.

Speakers and Horns

HORNS and SPEAKERS

used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.

Electrical Research Products, 250 W. 57th Street, New York City.


Full Range Laboratories, P. O. Box 112, Rochester, N. Y.

Gates Radio & Supply Company, Quincy, Ill.

Giggenbach Pictures Corporation, 216 W. 42nd Street, New York City.

Good-All Electric Manufacturing Company, Ogallala, Neb.

Gries Reproducer Corp., 453 East 133rd St., New York City.

International Projector Corporation, 89-90 Gold Street, New York City.

Leather Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.

The Latescope Corporation, Inc., 127 Pleasant Street, Wayne, Utica, N. Y.

H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.

The Martin Band Instrument Company, Elkhart, Indiana.

Mellaphone Corporation, 371 University Avenue, Rochester, N. Y.

Pictor-Fone Company, Lima, Ohio.

Platter Sound Products Company, North Vernon, Ind.

Royal Zeulth Sound Producers, Inc., 31 W. 60th Street, New York City.

RCA Victor Company, Photograph Division, Camden, N. J.

Scott-Bohlentex Company, 219 N. 16th Street, Omaha, Nebraska.

S. O. S. Corporation, 1604 Broadway, New York City.

Weber Machine Company, 59 Rutter Street, Rochester, N. Y.

Western Electric Company, 195 Broadway, New York City.

Spottlights

Refer to LIGHTS, SPOT

Stage Hardware

Refer to HARDWARE, STAGE

Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, prosenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.
Frank Adam Electric Company, 360 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Best Devices Co., Film Building, Cleveland, Ohio.
Breaskert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 56th Street, New York City.
Chicago Cinema Products Company, 1736-1754 W. Fullerton Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hall & Company, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kline Brothers, 321 W. 50th Street, New York City.
Lett Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 460 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
C. I. Newton Co., 223 W. 14th St., New York City.
Reynolds Electric Company, 2630 W. Madison Street, Chicago, Ill.
Ward-Lonard Electric Company, 37 South Street, N. Y.
J. H. Webb, 303 W. 43rd Street, New York City.
Wheelers Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Stage Rigging
Refer to HARDWARE, STAGE

Stage Scenery and Draperies
DRAPERIES are an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Beaumont Studios, 461 W. 47th St., New York City.
Robert F. Brunton, 467 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Alkman Corporation, 25 Madison Avenue, New York, N. Y.
Daisans, Inc., 142 W. 41st Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabric Service, Newburg, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Philo Gross Theatrecraft, 108 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lett Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., Stage and Madison Streets, Chicago, Ill.
New York Studio, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Roberts & Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Mfg. Company, 2819 Nicollet Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 373 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 325 Superior Avenue, N. W., Cleveland, O.

Stereopticons
STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Breaskert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kline Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 234 E. 34th Street, Cincinnati, Ohio.
Victor Animaphotograph Corporation, Davenport, Ia.

Switchboards
CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.
Frank Adam Electric Company, 360 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.

"...everything you claimed for it, plus!"
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A revolutionary improvement in Sound was made when our patented No. 309 Horn was developed to eliminate the resonant point and still maintain the many advantages of the wooden horn. This is proven by the fact that we were able to completely cover this horn with patents.

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Write for full information. Send complete details of your theatre and Sound Equipment for free suggestions from our Engineering Department.

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Better Theatres Section

October 20, 1934

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Good sound is the invisible but SURE profitbuilder in your theatre. The Matched Unit performance of the marvelous new C.T.R. Sound System assures full range reproduction, natural sound, and lower operating cost. Attractively priced. Send for our new free folder—"How Sound Increases Profits."

South Division
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SOUND SYSTEM DIVISION
THE MARTIN BAND INSTRUMENT CO.
ELKHART, INDIANA

Dimmitt Music Co., 405 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenec
dady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chi
gago, Ill.
Kriegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, III.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Wm. Ward & Co. Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Switches
NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage to and to manager’s office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 365 Windsor Avenue, St. Louis, Mo.
Dowrer Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 307 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 74th Street, Long Island City, N. Y.

Temperature Control Apparatus
TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Nasonet Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Chicago, Ill.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.

Theatre Accounting Systems
Refer to ACCOUNTING SYSTEMS

Theatre Seats
Refer to CHAIRS

Tickets
THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000 are price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively

A STRAIGHT TIP TO THEATRE MANAGERS

Save money and eliminate all laundry bother

OUTFIT YOUR USHERS with TUX COLLARS and BELMONT FRONTS

These up-to-the-minute stylish uniform accessories are THROWN AWAY WHEN SOILED instead of expensive laundering. Cheaper than laundry, yet CLOTH FACED.

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der—Reflectors—Art Lamps, all kinds—Approved Modern Repair Shop—Powers—Simplex Mechanisms, etc., Swap Ideas. Before you buy, GET OUR CATALOGUES.

Trout Theatre Equipment Co., Enid, Okla.

READ

EQUIPMENT AFFAIRS

to keep in touch with the latest developments in the
atre equipment. This de
artment is purely a news service in each issue.
numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 to 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

American Ticket Corporation, 625 South Clark Street, Chicago, Illinois.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1652 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Col- linville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Hancock Brothers, Inc., 25 Jessie Street, San Fran- cisco, Calif.
International Ticket Company, 50 Grafton Avenue, Newark, N.J.
National Ticket Company, Shamokin, Pa.
The Standard Ticket Register Corp., 1600 Broadway, New York.
Weldon, Williams & Lick, Fort Smith, Ark.

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.

Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 1540 Broadway, New York City.
Standard Ticket Register Corporation, 1600 Broadway, New York, N. Y.

Ticket Machines

Refer to MACHINES, TICKET

Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V"" Block, Split Screw Driver, Driver Pins, Tape Pin Remover, Tape Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 85-96 Gold Street, New York City.
Utility Service, 507 Hudson Avenue, Brooklyn, N. Y.

Transformers

Refer to GENERATORS, MOTOR

Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York City.
Brooks, 141 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 228 East Monroe Street Chicago II.
The Consumer, 250 State Street, Schenectady, N. Y.
Genco, 622 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 291 E. Long Street, Colum- bus, O.
Maier-Lavaty Company, 2319 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
Morgan-Lane Corp., 215 Lexington Ave., New York City.
National Uniform Company, 12 John Street, New York City.
The James E. Richards Company, Dayton, O.
Martin-Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

Associated Fabrics Corp., 723 Seventh Ave., New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 40th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoko Mills, 823 Market Street, Philadelphia, Pa.
The Pantasote Company, Inc., 290 Park Avenue, New York City.

Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Anne Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Hub Electric Company, 2229 West Grand Avenue, Chicago, Illinois.

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kept pace with the development of projection through
many editions. It is standard work all over the world.

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in the projection room

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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 sure guide to better projection
than is to be found within the covers
of these three volumes—the accepted au-
thority on projection and sound all over
the world.

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Richardson’s put it off no longer. Let
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Sources; Carbon; Condensers; Electrical
Action; Projection Angle; Generators;
Fuses; Insulation; Lenses; Light Action;
Optics; Picture Distortion; Practical Pro-
jection; Resistance as It Applies to a Pro-
jector Circuit; Spotlights; Switches; Wir-
ing; The Microphone; Recording Sound;
Cleaning and Splicing Sound Film; Sound
Reproduction; Light Valve Recording; The
Photo-electric Cell; Electrical Condenser;
Amplifiers; Motor Control Box . . . . etc.
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TO: Exhibitors using loan money
to improve their theatres:

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Though the physical appearance of your theatre counts greatly toward better
business, be mindful that the heart of your show is your sound and projection
system. As manufacturers of complete wide fidelity sound equipment with suc-
cessful installations in thousands of theatres throughout the world, we have not
only established a record for better sound but also the greatest economy imag-
able. Take stock of your needs in this vital phase of successful theatre opera-
tion and let us make recommendations and submit costs to you. Bargains also are
available every day through our reconditioning department on complete rebuilt
systems, as well as amplifiers, generators, lamphouses, projectors, rectifiers, sound-
heads and speakers; sold to you at a fraction of the original cost, fully guaran-
teed! Send for our latest price bulletins.

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1600 BROADWAY, NEW YORK, N. Y.

Vacuum Cleaning Equipment

APPARATUS for cleaning

carpeting and fabrics by suction is to be
considered more or less necessary for proper
maintenance of the theatre. Brooms and
brushes are useful, but cannot be con-
sidered substitutes for suitably designed
vacuum cleaning equipment, which not only
cleanses more effectively, but does so with
less time and labor.

The unusually large and elaborate thea-
tre is sometimes best served by stationary
equipment with pipes leading to the vari-
ous levels, where the hose is attached. To
the average theatre, however, unit clean-
ers of heavy-duty type with a high degree
of portability are best adapted.

To make little odd jobs of cleaning
easier, as in small offices, lounges, etc., it
is frequently worth while to augment this
larger equipment with a cleaner of the com-
mon domestic type.

Budge-It Products Corp., 312 State St., New Haven,
Conn.
General Electric Co., 1 River Road, Schenectady, N. Y.
The Hoover Co., Canton, Ohio.
National Super Service Co., 1946 North 13th St., Toledo,
Ohio.
Spencer Turbine Co., Hartford, Conn.

Ventilators

PROPER DISTRIBUTION of
air in the theatre is an important feature
of correct ventilation. One of the methods
of achieving this is through the use of ven-
tilators located in the auditorium floor.
Air brought into the theatre is distributed
in this manner to all parts of the house.
Ventilators of this type which are gener-
ally known as mushroom ventilators, may
be adjusted to permit the desired amount
of air entering the auditorium.

American Metal Products Company, 3855 Manches-
ter Avenue, St. Louis, Mo.

Knowles Mushroom Ventilator Company, 41 N. Moore
Street, New York City.

Sohol & Kraus, Inc., 525 E. 16th Street, New York
City.

 electrogram

RECTIFIERS—Rectifiers are designed for
half- and full-wave rectification. When
properly designed, one type is just as effi-
cient as the other. The half-wave type is
simpler than the full-wave, but has a lower
power factor. When a rectifier is used for
ordinary battery charging, the half-wave
type is usually used for loads up to 6 am-
peres. When the load is such that the
pulsating hum is objectionable, or when a
considerable amount of power is required,
the full-wave rectifier, with filters, is the
one generally used. If a rectifier bulb does
not light, or burn, after turning on the
a.c. supply, check up on these points: Use
a test lamp, sometimes better to find out if
the a.c. power is on; look for blown fuses; the
bulb may be loose in the socket, or the
socket contacts need cleaning.

Write us your electrical prob-
lem. An expert reply will be
promptly Electrographed.
# Theatre Supply Dealers

A Directory of Concerns in the United States and Canada Supplying Motion Picture Equipment Over Restricted Territories

## Alabama
- The Queen Feature Service, Inc.
  1912½ Morris Ave., Birmingham

## Arkansas
- The Theatre Sound Equipment Co.

## Arizona
- Arizona Film Supply Co.
  84 West Pennington St., Tucson

## California
- Breck Photoplay Supply Co.
  1909 S. Vermont Ave., Los Angeles
- John P. Filbert Co.
  1956 S. Vermont Ave., Los Angeles
- National Theatre Supply Co.
  1961 S. Vermont Ave., Los Angeles
- Projection Equipment & Maintenance Co.
  1975 S. Vermont Ave., Los Angeles
- B. F. Shearer Co. of California, Ltd.
  1640 West Washington Blvd., Los Angeles
- J. Slipper & Co.
  1968 S. Vermont Ave., Los Angeles
- National Theatre Supply Co.
  121 Golden Gate Ave., San Francisco
- Walter G. Preddey
  187 Golden Gate Ave., San Francisco
- C. J. Holzmueller Theatrical Appliances
  1108 Howard St., San Francisco
- B. F. Shearer Co.
  243 Golden Gate Ave., San Francisco
- Theatrical Product Co.
  283 Golden Gate Ave., San Francisco
- Western Theatrical Equipment Co.
  146 Leavenworth St., San Francisco

## Colorado
- Graham Brothers
  National Theatre Supply Co.
  546 Lincoln St., Denver
- 2106 Broadway, Denver

## Connecticut
- Harrison Harries
  Rialto Theatre Building, 225 Franklin Ave., Hartford
- Modern Theatre Equipment Co.
  133 Meadow St., New Haven
- National Theatre Supply Co.
  122 Meadow St., New Haven

## District of Columbia
- Ben Lust Theatre Supplies
  919 New Jersey Ave., N. W., Washington

## Florida
- Movie Supply Co.
  Box 5511, Tampa

## Georgia
- National Theatre Supply Co.
  187 Walton St., N. W., Atlanta
- M & W Theatre Supply Co.
  153 Walnut St., N. W., Atlanta

## Illinois
- E. E. Fulton Co.
  1018 S. Wabash Ave., Chicago
- Joe Goldberg, Inc.
  823 S. Wabash Ave., Chicago
- Guerio & Barthel
  908 S. Wabash Ave., Chicago
- Illinois Theatre Supply Co.
  1150 S. Michigan Ave., Chicago
- Midwest Theatre Supply Co.
  910 S. Michigan Ave., Chicago
- Movie Supply Co.
  844 S. Wabash Ave., Chicago
- National Theatre Supply Co.
  825 S. Wabash Ave., Chicago
- Cooperative Amusement & Supply Co.
  Springfield

## Indiana
- E. E. Fulton Co.
  340 N. Illinois St., Indianapolis
- Guerio & Barthel
  442 N. Illinois, Indianapolis
- National Theatre Supply Co.
  436 N. Illinois St., Indianapolis

## Iowa
- Des Moines Theatre Supply Co.
  1121 High St., Des Moines
- Eastman Kodak Stores, Inc.
  608 Pierce St., Sioux City
- National Theatre Supply Co.
  561 W. 7th St., Des Moines

## Kansas
- Southwest Theatre Equipment Co.
  309 W. Douglas Ave., Wichita

## Kentucky
- American Motion Picture Co., Inc.
  Rex Theatre Building, Louisville
- Blake Amusement Co.
  211 West Jefferson St., Louisville
- Falls City Theatre Supply Co.
  Savoy Theatre Building, 211 West Jefferson St., Louisville

## Louisiana
- Electrical Supply Co.
  201 Magazine St., New Orleans
- National Theatre Supply Co.
  220 S. Liberty St., New Orleans
- George Vicirio
  318 Baronne St., New Orleans

## Maine
- Maine Theatre Supply Co.
  263 St. John St., Portland

## Maryland
- J. F. Dusman
  National Theatre Supply Co.
  L. J. O’Hare
  213 N. Calvert St., Baltimore
- 417 St. Paul Pl., Baltimore
- 3745 Keswick Road, Baltimore

## Massachusetts
- Capital Theatre Supply Co.
  28 Piedmont St., Boston
Better Theatres Section

October 20, 1934

Independent Theatre Supply Co., Inc. 47 Church St., Boston
National Theatre Supply Co. 211 Columbus Ave., Boston
Theatre Service & Supply Co. 112 Arlington St., Boston

MICHIGAN
Amusement Supply Co. 208 West Montcalm St., Detroit
McArthur Theatre Equipment Co. 2501 Cass Ave., Detroit
National Theatre Supply Co. 2312 Cass Ave., Detroit

MINNESOTA
Star Theatre Supply Co. 2109 W. Superior St., Duluth
Cinema Supplies Inc. 38 Glenwood Avenue, Minneapolis
National Theatre Supply Co. 56 Glenwood Ave., Minneapolis
Northern Theatre Supply Co. A. W. Starbird 18 Washington Ave., Minneapolis
Western Theatre Equipment Exchange, Inc. 33 Glenwood Ave., Minneapolis

MISSOURI
Cole Theatre Supply
Independent Theatre Supply Co. 115 W. 18th St., Kansas City
National Theatre Supply Co. 118 W. 18th St., Kansas City
Stebbins Theatre Equipment Co. 1804 Wyandotte St., Kansas City
Exhibitors Supply Co. 3238 Olive St., St. Louis
E. E. Fulton Co. 3232 Olive St., St. Louis
National Theatre Supply Co. 3210 Olive St., St. Louis

NEBRASKA
Quality Theatre Supply Co. 1518 Davenport Ave., Omaha
The Service Theatre Supply Co. 303 N. 16th St., Omaha
U. S. Theatre Supply Co. Film Exchange Building, Omaha
Western Theatre Supply Co. 214 N. Fifteenth St., Omaha

NEW HAMPSHIRE
G. K. Wadleigh Hillsboro

NEW MEXICO
Eastern New Mexico Theatre Supply Co. Box 548, Clovis

NEW YORK
Empire Theatre Supply Co. 42 Orange St., Albany
Auburn Theatre Equipment Co., National Theatre Supply Co.
United Projector & Film Corp., Amusement Supply Co., Inc.
Behrend M. P. Supply House, Inc. 341 W. 44th St., New York
Capitol Motion Picture Supply Co. 360 W. 43rd St., New York
Crown Motion Picture Supplies 325 W. 44th St., New York
Empire Theatre Supply Corp. 311 W. 44th St., New York
Independent Theatre Supply Co. 334 W. 44th St., New York
International Theatre Accessories Corp. 354 W. 44th St., New York

Sam Kaplan Manufacturing & Supply 729 Seventh Ave., New York
National Theatre Supply Co. 1500 Broadway, New York
S. O. S. Corp. 1600 Broadway, New York
Service on Sound Corp. 1600 Broadway, New York
Carol Carey 130 S. Clinton Ave., Rochester
Motion Picture Equipment Service Brewerton Rd., Syracuse

NORTH CAROLINA
Carolina Theatre Supply Co. 206 S. Poplar St., Charlotte
National Theatre Supply Co. 22 W. Fourth St., Charlotte
W. R. Taylor 612 Joyner St., Greensboro

NORTH DAKOTA
McCarthy Theatre Supply Co. 64 Fifth St., N., Fargo

OHIO
Cincinnati Motion Picture Co. 1434 Vine St., Cincinnati
National Theatre Supply Co. 1637-39 Central Parkway, Cincinnati
Escar Motion Picture Service, Inc. 10008 Carnegie Ave., Cleveland
National Theatre Supply Co. 2112 Payne Ave., Cleveland
Oliver Moving Picture Supply Co. 1607 E. 21st St., Cleveland
Superior Motion Picture Supply Co. 1740 East 23rd St., Cleveland
Tri-State Motion Picture Co. 2108 Payne Ave., Cleveland
American Theatre Equipment Co. 165 N. High St., Columbus
Dayton Theatre Supply Co. 111 Volkman St., Dayton
American Theatre Supply Co. 310 St. Clair St., Toledo

OKLAHOMA
Wesley Trout P. O. Box 575, Enid
The Film Speaker Co., Inc. 2221 Exchange Ave., Oklahoma City
National Theatre Supply Co. 700 W. Grand Ave., Oklahoma City

OREGON
Portland Moving Picture Machine Co., Rivoli Theatre Building, Room 206, 102 West Park St., Portland
Theatre Equipment Exchange 448-450 Glisan St., Portland
Western Sound Equipment Co. 1200 N. W. Glisan St., Portland

PENNSYLVANIA
Dave's Theatre Equipment Co. 303 N. 13th St., Philadelphia
Independent Theatre Supply Co. 309 N. 13th St., Philadelphia
National Theatre Supply Co. 1315 Vine St., Philadelphia
Glen Rizzo Theatre Supplies 255 N. 13th St., Philadelphia
National Theatre Supply Co. 1721 Blvd. of the Allies, Pittsburgh
A & S Steinberg 1617 Blvd. of the Allies, Pittsburgh
Superior Motion Picture Supply Co. 86 Van Braam St., Pittsburgh
Theatre Supply Co. 425 Van Braam St., Pittsburgh
Tri-State Theatre Equipment Exchange 1403 Fifth Ave., Pittsburgh
Theatre Equipment Co. 940 Quincy St., Scranton

RHODE ISLAND
Rhode Island Theatre Supply Co. 357 Westminster St., Providence
Wright & Macomber, Inc. 76 Dorrence St., Providence
obsolete and should pass into the realm of forgotten things.

For these unlucky exhibitors, and for the more fortunate ones who have booths situated at point E, who wish to make their theatres up-to-date with the help of the Federal Housing program now under way, the following suggestions may be timely.

In almost all theatres containing a booth at Location E as a starting point, the enlargement of this room will occasion no great loss from the standpoint of income, as the balcony seats located at either side of the projection room are seldom filled, and the removal of a few of these chairs does not mean the serious loss it did in the days when every seat was reserved.

[Continuing his discussion in the November 17th issue, Mr. Boller will consider the construction and fitting out of the projection room.]

Modernizing the Projection Room

(Continued from page 15)
Some Pointers on Reconstruction

(Continued from page 8)

office. This type of column can be removed, and in general the simplest way is to replace this with two flanking columns on each side of the lobby proper and to put a new beam across the top, picking up the load from the inside column. This makes a marvellous improvement in the front, and unless there is a tall building above the space in question, is generally not an expensive operation.

CHANGING FLOOR PITCH

There are two ways of changing the pitch of your auditorium floor. One is to lower the front end, and the other is to raise the rear end. The latter is the more economical and can be done by either building concrete steps over the old concrete floor if wood framing is allowed, or by building a new wood floor over the existing condition. Two things must be considered: one, the number of steps that would be necessary at the back of the auditorium if you raised the floor (which is a decided objection); the other, if you lower your floor in front and there is a basement or plenum space underneath the present floor, you will ruin the plenum space which is used for your ventilating system, and the other objection may be that it is carried on reinforced concrete and steel girders, which makes a complicated structural condition and an expensive operation if involved in changing the floor slope.

If, on the other hand, there is no structural condition below your floor, you must carefully consider the depth below ground of the footings of your two side walls at the lower end of the floor so that your contemplated pitch does not go below these footings.

The average reconstruction job of small proportions allows the use of steel more readily than concrete, although if your building ordinances require that steel be fireproofed with two inches of fireproofing material, you may find concrete the cheaper if you have room in which to work.

The simplest rule that I can convey to you in contemplating structural remodeling is that practically anything can be built today if sufficient funds are provided, and the cost of most structural changes are directly proportionate to the span between supports. So in planning your structural remodeling, if you will try and create the shortest distance possible between supporting members, you will have the most economical structural condition.

New Mellaphone speakers.

convenient position over the control panel. The unit is equipped with a master volume control, new type silent changeover switch, tone control and plugs for microphone, radio or non-sync attachment. Provided are output taps of 6, 10 and 16 ohms. The case is of black crystalline finish. Tubes used are 1—53, 2—57’s, 2—2A3’s, 1—573.

The new speaker unit is of auditorium type and is adapted in design to any amplifier having a low-impedance output. Two types of cones are used—moulded and paper. Another feature is a large field coil for the assurance of an easy flow of current. For this speaker a directional horn is also manufactured.

WALL COVERING

A new medium for decorative wall covering, interior or exterior, has been brought out by the Fyrart Division of the Cincinnati Advertising Products Company. The material consists in glass units for use in the decoration of fronts, box offices, lobbies and lavatories. Through the use of these flat glass units, any design may be created, and an unlimited choice of colors is available. Colors are fired into the units, which prevents any crazing, cracking or chipping. The units may be obtained in any size or shape, and their price and setting cost are said to be low.

TO REVAMP LIGHTING

A notable project which will probably result in a number of technical developments in stage lighting is underway in New York, at the Metropolitan Opera House. The installation, with equipment designed by Kliegl Brothers of New York, will include footlights, borderlights, spotlights, floodlights, special wiring devices and other elements of modern stage lighting, much of it especially designed to permit lighting to play a new part in the production of opera.

SOUNDHEAD FEATURES

New developments in soundheads for Simplex projectors are announced by the Le Roy Sound Equipment Corporation of Rochester, N. Y., as follows:

Friction pad located prior to sound gate to make possible a loop between projector take-off sprocket and sound gate.

Dual exciter lamp mount with each exciter lamp separately adjustable without use of pliers or screwdriver. Either 10-volt, 7½-ampere; 10-volt, 5-ampere; or 8½-volt, 4-ampere, exciter may be used.

Optical system incorporating new precision lenses and highly corrected slit, designed to project more light and reproduce 10,000 cycles or more.

Extra heavy flywheel and sound sprocket shaft.

Photoelectric cell and exciter wiring connections made to terminal block with provision for the use of either conduit or BX in wiring.
The Question:

As a subscriber of Motion Picture Herald and Better Theatres, I am taking the liberty of forwarding you photostatic copies of the construction plans for a cinema I am interested in and which is at present in course of construction. The measures given are in millimeters. The contractors are expected to finish their job by February, 1935.

I am not quite satisfied with the seating distribution, which I believe could be improved; I am also convinced that the hall dimensions are excessive and that a space could be found for a small business locale.

No provision whatever has been made for air conditioning, which I believe is a necessity.

As I will be occupying this cinema for a ten-year period, and would like to have these things straightened out beforehand, I would be very much obliged if your technical staff could study the plans enclosed and be kind enough to report their conclusions at their earliest convenience—if possible, before November next.—S. E. M.

The Answer:

I certainly agree with you that the seating layout of your theatre plan can be a great deal improved, and since you will be operating this theatre on a ten-year lease, I regret to state that these plans need a very careful study to prevent poor conditions and to remedy a great many items which are absolutely faulty and which will be a great handicap, not only from an operating standpoint, but from a patronage standpoint as well.

By giving your plans my special attention, I find that the arrangement of the seating layout is bad. While I am not familiar with any building codes governing theatres in your country, I doubt that such a plan would be accepted. In nearly all cases it will be necessary for a patron to pass thirteen seats to reach the one nearest to the wall. This means a great inconvenience to the patrons already seated. I suggest that you rearrange the seating layout as follows:

Plan for a center section of 14 seats across, with a 4 foot, 6 inch aisle on each side, then there will be space for a wall bank on each side of the auditorium with an average of seven seats across. By this method the auditorium can be easily filled and emptied with the least amount of inconvenience to your patrons.

The doors between vestibule and auditorium can remain as shown by providing a 6 foot cross-aisle in back of the center bank of seats, or doors could be placed at the head of each aisle. I fail to notice provisions for fire exits near stage, also from balcony. They are essential for the safety of the public.

It appears to me that there is a great deal of waste space in the vestibule, but this may be due to the customs of your country, as is the case in Continental Europe. There is certainly enough room to provide for business locales, or even to increase the size of the auditorium if required. By placing the stairways to balcony along the wall between auditorium and vestibule, and by somewhat rearranging the layout of the toilet rooms, a great deal of space could be gained for rental concessions. The balcony seating arrangement can also be easily improved. There are now 23 seats in a row in the center section. That is too many for comfort. Reduce that amount to fourteen. By this reduction you would not be losing any seats, as there would be two wall banks of an average of seven seats each. This could be easily accomplished, as the stairways enter on the cross-aisle.

I am afraid that the angle of the balcony is not sufficient for good vision. This could be remedied by reducing the height between the top of the auditorium and the soffit of the boxes. Nine feet would be sufficient for this space. The auditorium floor has not sufficient slope. This could easily be changed, as there is no basement under the building.

All these items mentioned are serious and should be changed now, as it will be impossible to do so after the theatre is completed. If I am correct in my presumption that the whole plot is theatre property, very much better results would have been obtained if your architect had planned the building along the left side wall and had squared it off, instead of planning it diagonally.

[S. E. M. is further answered, concerning another part of his problem, in Maintenance Tabs, in this issue.—The Editor.]

The Question:

The writer is a regular subscriber and a member of the Managers' Round Table Club, from Keith's theatre in this city. I am desirous of securing help in the remodeling of a garage into a theatre, spending the least amount of money possible. The garage is 49 feet wide, 85 feet long and 13 feet, 6 inches high, and we had anticipated raising the ceiling to 15 feet, unless you could suggest a way of overcoming this, which would be rather expensive.

The site is 70 feet from the street, and we must enter through a runway 9 feet wide, on the side next to a filling station. We had expected to cover the walls and ceiling with Celotex or a similar material, and to paint same. We want between 500 and 600 seats, also a stage about 12 feet deep.

We will heat the theatre with two unit heaters, using present boiler, which is adequate to heat building to 70° at 10° below zero.

Will you kindly give me your ideas, suggesting some way to make a presentable and show entrance and promenade from the street and a simple but novel layout for theatre proper. For this I will be very thankful.—W. F.

The Answer:

I doubt if you will be able to obtain more than 500 seats in a building of the dimensions which you describe. The largest amount of seats in a row across the width of the auditorium will be 23 seats—thirteen seats across a center bank with a 4-foot aisle on each side, and two wall banks of five seats each across. After deducting from the length of the building 12 feet for stage, 6 feet for cross-aisle or foyer, and 9 feet from the first row to stage, plus wall thickness, there will only be left enough space for 22 rows of seats, making a maximum seating capacity of 506 seats.

If there is a basement under the garage, you may be able to lower the floor. This will be less expensive than raising the roof.
of the building 12 feet for stage, 6 inches however it will be necessary that you obtain a minimum ceiling height of 18 feet.

The materials, which you indicate for the covering of walls and ceiling will be all right. I do not quite understand if you intend enclosing the runway or if it must remain open. Why not treat it in a pergola style with columns and open rafters? Or you could plan it as an arcade with a permanent roof and open arches for side walls, which could be enclosed with window sash in winter time. The method of heating suggested will be satisfactory.

The Question:

I have been reading your articles in "Planning The Theatre" and I have taken a great interest in some of the answers. I find myself in need of some assistance.

I am planning an entirely new front and lobby arrangement, also if possible, make room for a few more seats. I plan to have the box office flush with the front of the building, with doors on either side. Any information which you can furnish me will be very much appreciated.

Also for your information, there will be room below the lobby for a sufficiently spaced men and women's lounge. I am sending a sketch of layout.—J. M.

The Answer:

By placing the ticket booth flush with the front of the building with entrance doors on each side, you can make the lobby about 10 feet deep, provided another set of doors can be included in the wall between lobby and foyer. These doors should be solid, as glass panel doors allow too much daylight to interfere with good vision.

The inner foyer does not have to be more than 6 feet wide, so you can gain space for about two more rows of seats.

You can plan the stairway to the basement lounge in the space now occupied by the women's toilet room on first floor. Plan the men's and women's toilet rooms as far apart from each other as possible, or on opposite ends of the basement lounge.

The Question:

I am painting my lobby and would like some ideas as to color combinations, paint, etc. My lobby is one of those old town opera house affairs. It is one of those walk-up affairs. The bottom of it was wainscoted and the top is plastered. I thought perhaps we could use a mottled effect with colors blown in, but I don't know what color to use on the wainscotting.

Also, I have photo frames, one-sheet frames, and I would like some color for these. Please write me as soon as you can, as I have men giving it a prime coat now, and a finish coat soon.—R. S.

The Answer:

It is not very easy for me to suggest a color scheme for your lobby as I do not know your taste. However, at the present time one is not afraid to use very vivid colors. If the lobby is dark and needs brightening up, use a very light soft Geneva green or Pearl gray. If the walls are rough they may be mottled. The wainscotting could then be painted several shades darker. Finish the photo frames in silver with a darker green or gray as used for walls as back ground or body, the dado between wall and wainscotting to be finished in silver. The ceiling can be finished in a light tan or ivory. This combination will give a nice effect.

The Question:

Attached hereto is the sketch of our lobby. Will you please be kind enough to make suggestions as to how you would change this so as to liven it up and remold it to a more modern form? I would appreciate any service you may offer and will also appreciate your letting me have information as to colors in decorations you would suggest.—H. L.

The Answer:

The main trouble with your lobby is that through the different sizes of the attraction boards and show windows the entire side walls are thrown out of balance. To remedy this I will suggest two methods which seem suitable to your problem.

If it is essential that the show windows remain as they are, fur out the walls and cover them with some kind of painted or wood grained materials held in place by white metal strips placed horizontally about 3 feet off center. Encase the show windows with a neat bevel moulding about 8 inches wide all around, then place in center of spaces between show windows and walls, recessed poster cabinets, with concealed strip lighting. Of course these cabinets must be of equal sizes. Provide a well designed cornice in intersection of walls and ceiling.

Should it be possible, however, to eliminate the show windows and build up the openings, you could place the present three-sectional display frames in the center of the wall, with two smaller ones of similar design in the center of the wall spaces left on each side. The walls could be finished in a texture, and the improvement would be very noticeable. If the doors on the end of the lobby should be between the foyer, I suggest to replace them with solid flush doors inlaid with some white metal strips. Some well designed hardware and new electric light fixtures will add a great deal to the improvement.

Your Stage a Liability? Make It an Asset

(Continued from page 22)

sang "Throw another Log on the Fire." This novelty was originated several years ago for the old time melody, "Just a Song at Twilight," for which it is equally suitable.

The setting (Figure 1) is very effective, yet so simple to build that a high school boy with a little artistic ability can easily reproduce it. If a platform (A) of two levels, 1 foot and 2 feet high, respectively, is available, the front risers are covered with strips of wall board (what is known in the building trades as 45-pound blue plaster board, makes an economical yet satisfactory substitute for the more expensive wall board). The platform is set directly in back of the opening in a split cyclorama (B). If the orchestra uses music stands, the shields for these are preferably cut from wall board (beaver board), or heavy chip-board reinforced with lattice strips.

The two guns (C), are cut from wall board, and reinforced with 1x2-inch wood strips. Figure 2 shows a gun scaled for enlargement on a sheet of wall board 4 feet wide. Each square represents 1 foot. A home-made firing connection can be rigged as in Figure 4, which shows the back side of the gun. A suitable tin can with open end, here bisected to show fuse arrangement, is clamped or wired to the gun. Punch two holes in the bottom of the can, large enough to take porcelain tubes, etc. Run one insulated wire through each tube and tie a knot in each wire at the inside end of each tube to prevent wires from being pulled out. Scrape off about 1/2-inch of insulation. Connect (short) the two wires by means of one single strand, b, of fine wire from a common drop cord. When the electric current is sent through the wires, the single strand of drop cord wire, too light to carry the load, burns out and in so doing ignites the fuse of the fire cracker which is touching it. If a flash without detonation is wanted, use ordinary photographic flash powder instead of fire crackers.

Small elements, such as those used in cigar lighters on cigar store counters and in automobiles, can also be used to ignite the fuse. Care must be exercised to connect such elements only to the voltage for which they are made. Automobile lighter elements are commonly made for use on 6-8 volts and must therefore be operated on a transformer, or on a storage battery.

Warning—never use exploitive or flash powders on the stage unless drop Petrels are flame-proofed and at a safe distance from the flash.

The shield (D), with surmounting eagle, is also cut from wall board and suspended with fine wires in front of a plain dark blue sky drop (E). The eagle is also drawn to scale for enlargement. (See Figure 3.)

The sky drop may be ornamented with
small four- and five-pointed stars cut from cardboard and sprinkled with metallics. Attach the stars to the sky drop by means of pins set through the stars at an angle (Figure 5). They can then be easily attached and removed and will not damage the drop.

The narrow tabs (F), of blue plaster board on frames, or cut from wall board, with corresponding border (G), may be added if a more elaborate set is desired.

**Painting:** All stars, platform, shield, and border, are white paint or silver metallics on a dark blue ground. Band shields, tabs, and large shield, red and white stripes. Stripes should be in odd numbers—three, five, seven, etc., on each piece so that both outside stripes are red. The eagle could be in gold, shaded in black and highlighted in light yellow, nearly cream. Or it may be done in full colors. The guns are of medium light gray with black shadings, very light gray bordering on white, and having highlights.

A portable sentry box made of wall board and painted with red and white stripes makes a novel street ballyhoo. Lettered panels on sides and back carry announcements of the attraction. A guard stationed at the box, has tickets for sale.

**What an FHA Loan Can Do**

(Continued from page 10)

The pump; the pump output side is connected to the pipe framework which carries the spray nozzles.

When the pump is put into operation it takes the water from the tank and pumps it with pressure to the spray nozzles, which in turn fan the water out so that all the nozzles in one bank form a complete and uniform curtain of water inside the sheet metal box, through which the air sucked in by the fan must pass. Between the sheets or curtains of water and the actual fan intake is a system of many narrow metal plates set in staggered arrangement, vertically. The arrangement is such that no air can pass through this system of plates without striking them one or more times. These plates are called eliminators, water, some of the water vaporizes and is carried with the air through the fan and duct system into the theatre. But the air, due to its velocity, also entrains with it a quantity of finely divided particles of water. These entrained particles of water strike the eliminator plates, form drops and run down the plates back into the tank.

The foregoing is given as an example of what might be done in the case of an air washer. It is given here for what help it might provide the manager or owner of a smaller type theatre, in supervising the construction of a proper air washer by some capable local plumber or steam fitter. I would recommend, however, that if possible, air washers be purchased ready for use.

**MODERNIZE your attraction signs with WAGNER SILHOUETTE LETTERS**

These letters are made of cast aluminum and are practically indestructible. They are easy to change and can be spaced to suit yourself.

**ECONOMIZE with NEOFUSE lighting**

Neofuse is a system of illuminating any interior illuminated sign with neon tubes in place of bulbs. Wagner has designed for this purpose a new tube that produces four times the candlepower of the ordinary neon tube and with double the efficiency.

**THIS SYSTEM SAVES YOU 75% OF ELECTRIC CURRENT**

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installation as manufactured by recognized builders of such equipment, then you will be assured of perfection in design and details as to the correct number of spray nozzles and tank size in relation to pump capacity, etc.

I am quite convinced that in a moderate-sized theatre, located in the average small city or town, all that I have suggested here could be done for $2,000. Similar are the possibilities present in other facilities of the theatre eligible for improvement with a FHA loan. The combined intelligent effort on the part of theatre men will assure and secure the enhancing of the theatre properties of this country by the full total of the sum that is now available for our use.

New Schemes in Modern Remodeling

(Continued from page 13)

more or less as a mirror, and the light it catches makes the wall less obtrusive.

PLAIN PAINTED WALLS

Plain painted walls, all in a single color and without ornament are usually very uninteresting, but there is nothing to prevent painting different parts in different colors to form a striking but harmonious color scheme without mouldings or panels that would be far more effective than the usual decoration. The painting of the exterior of the buildings at the Century of Progress Exposition was a practical demonstration of this kind of color treatment. While it may not become the fashion to paint the outside of buildings in various colors, excepting at expositions where the scheme can be applied to an entire group, there is no reason why such a multicolored scheme of plain areas should not be used in painting the interior of a theatre where there would not be anything to clash with it, and where it would not clash with anything else.

This kind of decoration has been used to some extent in recent motion picture theatres in Europe. The late Joseph Urban, widely known architect and designer who created the highly effective color scheme with which the Century of Progress Exposition opened last year, saw the possibilities of this kind of decoration for the interior treatment of motion picture theatres and made a very interesting sketch in color showing such a scheme. He also had made a model showing this design, a photograph of which, showing the interior, accompanies this article.

This theatre interior is without ornament, is very plain. Dependence for effectiveness is placed on the proportioning of the wall spaces and other parts, and upon painting them in different colors. The walls are plain, except that they are furred out in a series of large slanting surfaces. Running from floor to ceiling in the back edge of each of these planes is a trough reflector containing electric lamps in back of a tall narrow strip of translucent glass. The light shines on the slanting surface next towards the rear, very little coming directly into the room. These light sources make the vertical light strips seen in the photograph of the model.

The walls are painted a plain Chartreuse color, a slightly greenish yellow, from the recess containing the picture screen back to where the seats are raised at the rear of the auditorium. This rear portion has side walls painted a soft blue gray back to within some distance of the rear wall, where the walls are painted a deep royal blue, a violet blue. Doors in the side walls near the rear are painted vermilion, lightened somewhat by the admixture of white, and this color is used also for a low dado at the rear of the room.

The seats are upholstered in this same light orange red. The ceiling is painted in ultramarine blue and has a large rectangular cove-lighted panel in its center. This central portion of the ceiling is painted white and serves to reflect the light from the coves. The edge of the opening under the coves is in aluminum leaf. The lobby is in ultramarine blue, relieved with aluminum. This is, of course, a daring scheme of coloring. But it would be a decided novelty almost anywhere, and might be very much liked by some people now that such schemes have been seen by the millions of visitors to the Century of Progress.

Very few of the larger, or even medium-sized theatres in this country, are sufficiently severe in their interior architecture to permit of the kind of color decoration used in the Urban model, though many of the better European theatres are. But the smaller theatres in this country are fairly plain in many instances, and usually whatever relief ornament they may have, might be removed to advantage. For these smaller theatres such use of color may prove to be an inexpensive and extremely effective means of achieving interest and distinctive character. Probably such decorations would be most successful where the patronage is of the more sophisticated type. But this kind of coloring must be absolutely right, perfectly handled by a skilled designer. It is high voltage!

[In the November 17th issue, Mr. Clute will conclude his discussion with some stimulating suggestions concerning ornamentation and furnishings.]

Written Versus Verbal Agreements

(Continued from page 20)

merchandise on the contention that the salesman had made a valid contract which was not included in the written order and which the manufacturer failed to fulfill.

DECISION

The lower court held the purchaser not liable, but the higher court promptly reversed the verdict.

EFFECT OF ORAL AGREEMENT

Frequently, it has been held that an oral contract is equally as effective as a written one. Probably the most important distinction between a written and an oral contract is that parties in litigation must introduce evidence to prove the contents of an oral contract, whereas the courts construe a written contract strictly in accordance with the intended meaning of the written words. Moreover, verbal promises or agreements have absolutely no effect to vary the meaning of a written contract, unless it is shown that such verbal promises were made fraudulently to induce the other party to enter into the contract.

Another important point of the law is that a salesman is merely a special agent, whose implied authority extends no further than to solicit a buyer’s orders or proposals to purchase merchandise. Therefore, while it is true that under certain well defined circumstances printed notifications are not legally effective, such notifications always are valid with respect to verbal agreements made by salesmen.

CASE

For illustration, in Stevens v. Chatfield (18 S. W. [24] 1006, Carlettsburg, Ky.), a purchaser signed an order for a quantity of merchandise. The order form contained a printed notification as follows:

“No verbal or other agreement not appearing herein shall be binding upon the seller.”

As an inducement to make the sale the salesman verbally promised that he would perform special services for the purchaser. The salesman failed to keep his promise and the purchaser refused to pay the account, contending that the sale was induced by fraud. The seller sued to recover the contract price, and the court held the purchaser liable, saying:

DECISION

“The purchaser testified to no fraud or deceit practiced on him in order to induce him to sign the contract except . . . that the seller never intended to carry out the alleged verbal portions of the contract to furnish service salesmen to aid and assist in effecting a sale of the purchased goods, but which, under our opinion was not the representation of a present fact so as to constitute a misrepresentation that the de-
fendant (purchaser) could rely on in this case, and for that reason it was not such fraud as to relieve him from his obligation under the contract."

**CASE**

Still another important point of the law is that in almost all instances the outcome of suits involving contracts depends upon the character of testimony which proves the intended meaning of the parties when the agreement was made.

For instance, in Warner v. Commerce (12 S. W. [2d] 203, San Antonio, Tex.), it was disclosed that a theatre owner entered into a contract with a film distributor by the terms of which the former purchased several motion picture films. At the time this contract was made, the agent of the distributor delivered to the purchaser a copy of a written memorandum sent to the distributor in part, as follows:

"Mr. (theatre owner) called on us to-day in an effort to secure a contract covering all super specials. We explained that no contracts or agreements could be entered into until the value of the picture had been established. We would, however, in this case submit our proposition covering each picture to him before selling elsewhere. In other words, if we could agree on price, terms, etc., a contract would be given.

Also, the theatre owner testified that the agent made an oral contract to give him a first option on all specials or super specials.

Litigation developed when the distributor demanded what the theatre owner termed an "unreasonable price" for one of its super specials. Thereupon, the theatre owner filed suit to prevent the distributor from leasing the film to any other theatre in the city until it was offered to him at a reasonable price.

**DECISION**

Both the lower and higher courts refused to grant the theatre owner relief on his contract, saying:

"By no stretch of the rules of construction can the written memorandum be construed to mean anything other than that distributor has agreed to give plaintiff (theatre owner) a first option to purchase the super special pictures at the price and on the terms, etc., to be demanded of them. . . . In other words, the contract does not bind the distributor to sell the pictures at a reasonable price at all, but expressly gives them the right to fix the price and to impose the terms, etc., upon which the plaintiff would have to take the pictures."

**CONFLICTING STATEMENTS**

VERY OFTEN conflict exists between the printed portions of a letterhead and a typewritten letter. The law is established that the typewritten letter always prevails over the printed notification on the letterhead. However, the situation is different if the typewritten portion is ambiguous.

For example, in William v. Bertrand (271 Pac. 123, San Francisco, Cal.), it was disclosed that a seller wrote a letter to a prospective purchaser listing the prices of articles and stated that the equipment would be first-class. The letterhead contained the following printed notification:

"We give no warranty, express or implied, as to description, quality, productivity or any other matter."

The purchaser accepted the offer. Later the purchaser contended that it was not the first-class quality as indicated by the typewritten portion of the letter. He sued the seller to recover the purchase price contending that the statement in the body of the letter should be given force rather than the printed notification.

**DECISION**

The lower court held the purchaser entitled to a recovery, but the higher court reversed the verdict in view of the fact that the statement in the letter actually was not a valid clear guarantee. This court said:

"In order that a sale shall be upon a warranty, there must be two factors present, first, an affirmation of a fact by the seller with reference to the thing sold, and, second, an intention on the part of the seller that his affirmation shall be a warranty to the buyer."

**AUTHORITY OF MANAGER**

THEATRE OWNERS are liable for all acts committed and contracts made by their managers, providing such acts and contracts relate to the theatre business. However, it is important to know that a party who files suit against a theatre owner to recover on a contract, which is contended was made by a manager, is bound to prove that the person who represented himself to be a manager actually was employed by the theatre owner in that capacity. Otherwise the theatre owner is relieved from liability. So held a higher court in the leading case of State Amusement Company v. Thompson (21 S. W. [2d] 344, Fort Worth, Tex.).

**CASE**

The facts of this case are that a theatre employe informed the owner of a printing establishment that he was the manager of a theatre and ordered a large quantity of printed advertising material. Later the officials of the theatre company refused to pay the bill on the contention that the employe was not the manager of the theatre.

**DECISION**

Since the owner of the printing company failed to prove that the employe had been employed as manager, the court held the theatre company not liable for payment of the printer's bill, stating important law as follows:

"It is a well settled rule of law that the declarations of an alleged agent are not admissible against the alleged employer to prove agency or to show the extent of the purported agent's authority. . . . That the declarations of the agent are incompetent to prove agency is so well settled that it is unnecessary to cite authorities. . . . Persons dealing with an assumed agent . . . are bound, at their peril, to ascertain not only the fact of the agency, but the extent of his authority; and, in case either is controverted, the burden of proof is upon them to establish it."

**SALESMAN’S FALSEHOOD**

CONSIDERABLE discussion has arisen from time to time whether a theatre owner is liable for false statements by his representative. The law on this subject is as follows: (1) If the false statement relating to conduct of the theatre business is made by the theatre manager, the employer is liable; (2) If the employer authorizes any employe to make a false statement, the employer is liable; (3) If a common employee makes false statements without knowledge of his employer, the employer is not liable.

Moreover, a theatre corporation never is liable for unauthorized fraudulent statements made to persons other than the person who suffers loss.

**CASE**

For illustration, in Kusmaul v. Motion Picture (145 Atl. 609, Baltimore, Md.), it was disclosed that a salesman selling stock in a motion picture corporation made numerous false statements, regarding the large dividends from the stock, to various persons. Another person, who had received information from these numerous persons purchased several of the stock and when he learned that the stock was not paying large dividends, sued the corporation to recover the amount invested.

**DECISION**

The court held the corporation not required to refund the money, stating the following important law:

"According to several witnesses defendant's (corporation's) salesman made representations to them that appear to have been untrue, but it does not appear that any such representations were made to plaintiff . . . Courts cannot act as guardians for the overcredulous, deplorable as their plight may be, and often is."

**LIABILITY IN LEASE SURRENDER**

A THEATRE operator who violates a lease contract, may be held in damages to the owner of the theatre building. However, where it is shown that a theatre operator surrenders a lease contract and the landlord accepts the surrendered property mutually consenting to cancel the lease, then there is no liability on the part of the theatre operator. The latest higher court case involving this phase of the law is Palace Theatre v. Northwest Theatres Circuit (243 N. W. 849, Minneapolis, Minn.).

**CASE**

The facts of this case are that on October 1, 1914, the owner leased the Palace (Continued on page 66)
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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A
Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B
Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C
Cameras
Canopies for fronts
Carbon
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeover
Colorhoods
Condensers
Cutout machines

D
Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E
Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F
Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

G
Guards
Hand dryers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

H
Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc

I
Lighting systems, complete
Linoleum

J
Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O
Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P
Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R
Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel and signals
Reel cases
Resonant orchestra platforms
Rheostats

S
Safes, box office
Safes, film
Schools

T
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Stationary
Stereoopticons
Switchboards
Switches, automatic

U
Tapes, film
Telephone, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Transformers

V
Vacuum cleaning equipment
Ventilating systems
Vending machines

W
Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1
2
3
4
5
6
7
8
9
10
11
12

Remarks:

Name ................................ Theatre ................................ City .................

State ................................ Seating Capacity .................
Written Versus Verbal Agreements

(Continued from page 63)

Theatre to Finkelstein & Ruben for a period of twenty years expiring October 4, 1934, at an annual rental of $28,400 per year. Finkelstein & Ruben assigned the lease to the Twin City Amusement Trust Estate, which in turn assigned it to the Northwest Theatres Circuit. On May 21, 1929 the Northwest Theatres Circuit sublet the theatre to Clamage & Rothstein, who deposited with the Northwest Theatres Circuit the sum of $15,000 under a lease contract which specified, as follows: "For the purpose of guaranteeing the performance of this lease by sublessees or their assignee or assignees and the purpose hereinafter stated. . . . If sublessees (Clamage & Rothstein) or their assignees shall make default in the performance of this lease, and if the same shall be, as the result thereof, terminated, then sub-lessee is authorized to keep and retain the said sum of Fifteen Thousand Dollars ($15,000.00) as liquidated damages for the breach or default of the terms, covenants or of conditions of this lease by sublessees or their assignees. . . ."

Before the lease contract was fully fulfilled, the last theatre operator surrendered the premises to the owner of the theatre who took possession of the property in such a manner as to indicate that it was mutually agreed between the theatre operator and the theatre owner that the lease contract should be cancelled. Afterward, the company, which deposited the $15,000, filed suit to recover this amount on the grounds that there was no breach of the contract for the reason that the owner had accepted possession of the theatre after cancellation of the lease.

DECISION

The lower court took the view that the manner in which the premises were abandoned by the theatre operator and possession resumed by the theatre owner constituted a surrender and mutual relinquishment of rights and obligations under the lease. It therefore decided that rent accruing prior to April 5, 1930, had not absorbed the $15,000 deposit. The higher court upheld this decision.

RENT STOPS WHEN BUILDING BURNS

UNDER ORDINARY CIRCUMSTANCES the rental on a theatre building automatically stops if the building burns or otherwise is destroyed. Moreover, the obligations of both the building owner and the theatre operator may be restricted by special clauses in the lease contract.

CASE

For example, in the recent case of Publix Theatres Corporation v. Powell (71 S. W. [2d] 237, Marshall, Tex.), it was shown that the owner of a theatre building leased it on March 1st to a theatre operator under a lease contract which contained provisions by which the theatre operator agreed to pay all taxes, insurance, rents, and upkeep by way of repairs needed on the place, and at its termination to deliver to the owner all leased property in as good condition as when received, ordinary wear and tear and the effect of time excepted.

A clause in the contract provided: "It is also agreed and understood that if this building be destroyed by fire, that this lease will thereby terminate, and the rent shall be returned to H. S. Cole and H. A. Cole pro-rata."

At the time the lease contract was made in March the theatre operator paid to the landlord the sum of $6,000, rental for one year in advance. In August the theatre building burned to the ground and legal controversy arose over the question whether the theatre operator was entitled to recover from the landlord the advanced payment of rent from the time the theatre building burned until the termination of the year in March.

DECISION

It is interesting to observe that the higher court held the theatre operator entitled to recover the advance rental payments, and said:

"The fire terminated the lease contract. Under its terms, the contract terminated when the building was destroyed by fire, and any advance unearned rental then paid was required to be returned pro rata to the lessees. After the fire, the lessees' possession immediately reverted to the lessor, and the lessor's right to collect future rents immediately ceased . . . he was bound to refund the pro rata portion of the annual advance rental collected by him on March 1, then unearned."

INTERFERENCE WITH FIRE DEPARTMENT

ANY PERSON is liable in damages whose negligence or interference with the work of the fire department in extinguishing a fire results in financial loss to another. However, no person or company is liable where the acts did not increase or produce the fire causing the damage.

CASE

For illustration, in Commercial Union Assurance Company v. Pacific (23 P. [2d] 822, Irvington, Cal.), it was shown that a building was on fire and a person went into the building to remove some valuable equipment. Suit was filed against the person who went into the building by various insurance companies on the contention that this person broke into the building at a time when the fire was under control and confined to a small area, and that such entry caused the fire to flare up and pass beyond control. However, since this contention was not definitely proven, the higher court refused to hold the person liable, saying:

DECISION

"The rule of these cases is that the unexplained blocking of the fire department and interference in its endeavors to control the fire makes a prima facie case of negligence in favor of the plaintiff whose property was destroyed by the fire. It is not the rule that damages may be awarded upon mere conjecture or surmise or that plaintiff's burden of proving the actual damages sustained by the acts complained of is in anyway lessened."

LIABILITY OF CITY FOR FLOODS

MANY COURTS have held that where, as a result of negligence on the part of municipal officials, a theatre is flooded the amount of damages recoverable is the difference between the fair market value of the injured premises before and after the injury. On the other hand, if the injury is reasonably curable by repairs, the expense of such repairs, if less than the diminished market value of the damaged property, is the measure of recovery. Moreover, if the damage is continuous but subject to termination by any act of the municipality, the measure of damages is the lessened rental value of the building while the injury continues. If the damage is such that the theatre owner can by diligence put an end to it, the damage is the reasonable expense to which he is put and intervening loss for the period needed for removing the cause of the damage. If, however, the damage reduces the rental value of the property the judgment in favor of the theatre owner should include this item.

CASE

For instance, in Belkus v. City of Brockton (184 N. E. 812, Massachusetts), it was shown that a building was flooded because municipal officials failed to provide adequate sewerage facilities. Suit was filed by a property owner against the city to recover the amount of damage to his property.

During the trial the property owner proved that as a result of the flooded condition the future rental value of his property had been considerably decreased notwithstanding the fact that he had occupied it for his own business. In view of this testimony the lower court held the city liable and the higher court sustained the verdict, saying:

"The damage affected a change in the earning power of the building. In so far as those changes were reasonably necessary to guard against continued flooding, the plaintiff (property owner) was entitled to recover the reasonable expense, not exceeding the reduction in market value of the premises."
PROJECTORS

and

GENUINE Simplex PARTS

ARE MADE in THESE BUILDINGS

THE VAST FACILITIES

of THIS GREAT PLANT

give that assurance

of GOOD PROJECTION

which comes only

through the use

of

Simplex PROJECTORS

and

GENUINE Simplex PARTS
This record is not unusual or exceptionally outstanding.

It represents what other users have found and what you may expect from Motiograph Sound Equipment.

The Model H-U Motiograph DeLuxe Sound Projector Equipment is the very latest in improvements for wide range and high fidelity reproduction and deluxe motion picture projection.

Your independent supply dealer will make you an interesting quotation. Send for illustrated folder.
SHOWMEN'S REVIEWS

Every week this department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
PRESENTING A
BRAND NEW ACCESSORY—

A MINIATURE
24-SHEET STAND
FOR COUNTER
DISPLAY, WINDOWS,
LOBBY, ETC.

—it measures 13\(\frac{3}{4}\)" by 10\(\frac{1}{4}\)" brightly painted in green, with slots for 24-sheet cards in full colors, the same as the lithographs!

When you see this gay little novelty sitting pretty in your M-G-M Branch Office, you’ll want a flock of 'em for your favorite window locations. It takes your old pal Leo of M-G-M to step out of the beaten track and create something new in showmanship.

CARDS AVAILABLE
ON ALL M-G-M
ATTRACTIONS!
HERE Y'ARE, FOLKS!

GET YOUR WINNING COLORS
IN COMEDY—FROM WARNER BROS.

JOE E. BROWN
in
"6 DAY BIKE RIDER"

Backed by $100,000 Quaker Oats tie-up and already a mop-up in its first dates, including "a new high for the season" at Indianapolis Lyric! ... Just one of the Warner laugh list that includes "Happiness Ahead," "Madame Du Barry," "Big Hearted Herbert," "Kansas City Princess," "I Sell Anything."

BEN BLUE
in
VITAPHONE SHORTS

See any one of his hilarious "Big V" series for proof that Vitaphone leads in comedy . . . . . . See Vitaphone when you want the cream of comedy names, including Leon Errol, El Brendel, Shemp Howard, Roscoe Ates, Allen Jenkins, Daphne Pollard, Easy Aces, Georgie Price.
WRUBEL SONG HITS — AND FRANK BORZAGE'S MUSICAL FLIRTATION WITH THOUSANDS OF OTHERS — SELECTED BY THE NATION'S BROS. MILITARY MUSICAL WALK —
N-N-SHUN! HERE COMES THE ARMY—AND AMERICA'S SWEETHEARTS—AND THE WHOLE WEST POINT CADET AND SPECTACULAR BOBBY CONNOLLY DANCE NUM-
ND HUNDREDS OF GIRLS—AND FOUR NEW DIXON AND ST BRILLIANT PRODUCTION EFFECTS—IN WARNER TH DICK POWELL, RUBY KEELE, PAT O'BRIEN—AND KEY BOOKERS AS AMERICA'S THANKSGIVING SHOW
Ketti Gallian

who appears with Spencer Tracy in "Marie Galante," a FOX picture
WE ARE "COMMERCIAL"

Writing in the Kansas City Journal Post, Mr. Lowell Lawrance, after reading a recent editorial on this page disputing the educational obligation and capacities of the amusement screen, charges that the editor "has only the most shallow conception of what the movies represent. Apparently he is considering the screen from a purely commercial viewpoint, completely ignoring its cultural and ethical obligations."

Mr. Lawrance's column appears immediately adjacent to a somewhat larger departmental display entitled "Walter Winchell on Broadway." That, shall we assume, is The Journal Post's current recognition of the "cultural and ethical obligations" of a Kansas City newspaper.

And may we recall to Mr. Lawrance that on the night of January 15, 1932, the Apollo Theatre in Kansas City opened with a message of policy on the screen saying:

Most people go to a motion picture theatre to exercise their emotions rather than their intellects. Because of this fact, many culturally valuable pictures can not, for economical reasons, be presented in the average theatre. The new policy of the Apollo contemplates the presentation of pictures that are informative, controversial, artistic and intellectually stimulating. We realize that we are venturing on an uncharted sea; that we may crash against the rocks of criticism or go aground on the shoals of indifference. If you are among those people who feel that the theatre should be something more than an emotional gymnastics, you will support this unique venture with your patronage.

It is now suggested that Mr. Lawrance make inquiry as to what happened at the Apollo—in his Kansas City. He will then discover "the shoals of indifference."

And to avoid another misunderstanding, let us reiterate the contention that the sole obligation of the amusement industry, which uses the screen as its chief instrument, is to decently and adequately amuse.

"BRING 'EM BACK ALIVE"

The current "wild west" showmanship of the authorities engaged in hunting down outlaws to their death, as spectacularly exemplified by the field execution of John Dilinger and the other day, Charles Floyd, is, we submit, not the best example for our government to set before the public—and its susceptible art, the motion picture.

We, or most of us, have been taught that the legal pursuit of criminals was for the purpose of bringing them to trial for the exercise of the due processes of law, law for which we are asked to have, and in varying degrees do have, respect. The law, let us observe, gains respect as men do, by how it behaves itself.

With an adequate supply of ammunition and enough marksmen and time it is likely no vast chase to hunt a fugitive down and terminate his career. The process, however, makes a game of it, a game of thrills for the audience assembled by the public press, and games make heroes, on both sides.

The outlaw who falls in battle is going out on his own terms, nobly by the rules of his world, fighting usually against heavy odds and numerical strength.

The result is glorification, even among decently minded persons. Observe if you will the process by which the Jameses, the Youngers and the Daltons are passing over from criminal record to the classic status of Robin Hood.

The same daring officers who are ambushing outlaws with machine guns are merely demonstrating an equal skill. A truly superior skill would bring the outlaws to the justice of the courts which have been created for the purpose of representing organized society.

The gallows and the electric chair do not make heroes.

What Justice needs just now is a staff which can "Bring 'Em Back Alive."

MOUTHFUL

Mr. Francis Lederer stepped to the rostrum at the convention of the League of California Municipalities in Pasadena the other day and said: "In my estimation California is destined to be the cultural center of the world and will give the world the same things that Italy gave it during the Renaissance."

California has certainly made a great start.

The French Academy has officially approved the use of the word "scenario." You can well fancy what a relief that is to us.

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MARTIN QUIGLEY, Editor-in-Chief and Publisher
NO ON DUAL BILLS
Almost unanimous opposition to duals, desire for a two-hour program limit were outstanding public reactions to a poll of nearly 15,000 patrons, conducted by man-ager James O'Toole of the Fox in San Diego. Preferences: society drama, com-edy, musical comedy; Will Rogers, Clark Gable, William Powell, George Arliss; Norma Shearer, Joan Crawford, Mae West, Claudette Colbert. . . .

ACTOR-PRODUCER CODE
Flatly rejected late last week in Holly-wood by the five-five committee of pro-ducers, was the proposed actor-producer code of fair practice, the meeting having been called for a showdown on the situa-tion. To NRA division administrator Sol A. Rosenblatt will go proposals advanced by both sides for final decision. . . .

VISUAL EDUCATION
"Children retain a tremendous amount of information gained from motion pic-tures," last week in Boston said Abraham Krisker, visual education expert at Boston University, expressing the opinion that films will play an important part in future educa-tion. "The film is more concentrated than the printed page." . . .

CUBAN IMPROVEMENT
Increased confidence, governmental and economic stability, have resulted in vastly improved theatre business in Cuba, last week in New York said Dave Lewis, MGM exchange head in Havana. Reciprocal tariff action between the United States and Cuba has much to do with the improve-ment, he declared. . . .

SCREEN CLASSES
A possible request from the Connecticut state board of education to film producers would have them release old pictures for school use to present children an oppor-tunity for study. In the coming year film study classes will be formed in many schools of the state. The mechanics, development of the motion picture will be studied. . . .

COPYRIGHT EXTENDED
An addition to the reciprocal copyright relations established between the United States and Spain in 1910, last week covered compositions for mechanical reproduction, and interentially, musical scores on sound films. A presidential proclamation made the copyright extension effective. . . .

EXCHANGE UNION
A unique union organization has been formed in Minneapolis among exchange workers. Already having obtained the approval of the American Federation of Labor, the group has applied to the state federation of labor for a charter. . . .

CRASHING
As several hundred University of Toronto students exuberantly celebrated a football victory by crashing Shea's theatre recently, manager Jerry Shea called police, lined up the miscreants, collected all college regis-tration cards. A letter to college authori-ties indicated that the cards would be returned on payment of the house admis-sion price. The boys needed the cards, and Mr. Shea scored a devasting victory. . . .

SELLING ELECTRICITY
Interesting is the use to which industrial films have been put by the City of Los Angeles, now completing its second film acquainting the public with extensions of service of the municipal electric system. Pat Dowing and Hobart Brownell of Metropol-itan Industrial Pictures, Hollywood, are the producers. Numerous theatrical, non-theatrical showings are scheduled. . . .

CRIME SESSION
At a Washington meeting called for December by Attorney General Homer S. Cummings, to consider measures of crime prevention, and its ramifications, represen-tatives of the film industry are to be present. Various interested groups will make up the conference, which will be addressed at its opening session by Presi-dent Roosevelt. . . .

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SAFETY FILMED
For its salutary effect in promotion of greater safety in motoring, and in co-operation with the New York police de-partment, Magistrate William A. Farrell, last week in traffic court, required offenders present to see "Saving Seconds," a talking film produced by Castle Films for Aetna Casualty and Surety Company. Picturing graphically the folly of saving seconds, the film is being used by the police in training work, and in general public education. . . .

HARMFUL EXPORTS
"Public esteem is far too serious a thing to sacrifice to box office profits," last week in a Kansas City address declared United States minister to Denmark Ruth Bryan Owen, charging that American films ex-ported create a false impression of the United States abroad. Her job is thus made more difficult, she said, preferring to see exported depictions of the better side of Main Street. . . .

TAX SCOTCHED
Swift action by the Theatre Owners' Protective Association of Texas appears to have effectively sidetrack a proposal to tax theatres 10 per cent to raise a 1936 centennial fund. The compromise: dropping the tax plan in return for trailer sup-port of the centennial drive by thea-tres. . . .

THE GARBO DENIAL
No intention has Greta Garbo of retir-ing, nor will she return to her home in Sweden, nor has she recently undergone a major operation, news dispatches last week quoted the MGM Coast studio as emphatically declaring. The denial had its origin in a Stockholm report she would return there "to recover from a recent operation made necessary by over-exertion." The Garbo silence has long been her strongest public asset. . . .

OHIO SALES TAX
Drafted for submission to the Ohio leg-islature next month is a new general sales tax with a top of three per cent applicable to sales of $1 and over. Although no specifc provision is made for repeal of the 10 per cent admission tax, it is felt admissions may be listed as sales, thus eliminating the nuisance levy. The bill is expected to pass, the Cleveland Exhibitors' Association supporting it. . . .

SCREEN RE-DEBUT
Back to the screen, after an absence of seven years, has gone the once highly popu-lar Lou Tellegen, on the stage for many years, a major figure in the silent film's "Call to Arms" he will have a part in his first talking picture. . . .
Advertising Agencies Buying Up Radio Rights to Stage Dramas and Musicals; More Film Stars on Programs

The radio broadcasting industry is setting in motion machinery which threatens to make the radio an even more powerful competitor to the motion picture theatre than ever before. Latest developments pointing to stiffer competition are these:

1. Advertising agencies are "buying up" radio rights to legitimate drama and musicals with the intention of making the radio media popular with established film and stage stars.

2. Increased use of motion picture star names on regular programs, despite exhibitor opposition.

3. Inauguration of the American Broadcasting System, comprising 21 stations, with indications that, as part of its plans for "different" types of programs, motion picture players would be utilized extensively.

Radio advertising agencies, in a move calculated not only to provide themselves with sufficient material for dramatic and musical radio presentations, are busily acquiring radio rights to legitimate dramas and musical plays, in some instances buying up the entire libraries of producers. These plays and dramas will be remodeled for radio usage as vehicles for well known screen and stage artists.

Thompson Agency Leads Move

While the popularity of dramatic and musical programs on the air has been generally waning the consensus of radio executives opinion is that star names and more careful attention to radio production details will do much to increase their popularity. In its effect—the new policy is at the expense of the motion picture theatre.

The leader in this movement is the J. Walter Thompson agency, probably the largest radio advertising agency, which already has negotiated an option on all Golden plays. It is understood the Thompson arrangement calls for a different dramatic revival each week for two programs, one of which is sponsoring Mary Pickford. In addition there are to be excerpts from musical comedies on the Paul Whiteman program Thursday nights.

62 Programs Using Players

Other radio advertisers are making preliminary contacts with such legitimate producers as A. H. Woods, Sam H. Harris, Arch Selwyn and the estate of Henry W. Savage for the revival of old stage hits.

A survey of one week's network radio programs this week indicated there are more film "names" appearing regularly on the air than there were at any time last year. Sixty-two programs employing the talents of film personalities appeared in the guides for the week starting October 21. Many of this number represent daily programs, but more than 75 per cent are on the air once to three times weekly. Among the numerous "names" of the motion picture in these 62 separate program periods are Mary Pickford and Eddie Cantor.

On Friday night are 12 different programs on which film personalities figure, among them Tom Mix, Frank Buck, Irene Rich, Grace Hayes, Edmund Lowe, Dick Powell.

On Sunday, October 21, film "names" broadcasting included Helen Hayes, Eddie Cantor, Irvin S. Cobb, Buddy Rogers and Will Rogers.

Of special importance to the exhibitor's box office receipts is the fact that throughout the week the majority of such broadcasts occur after 2 p.m., continuing all the way up to midnight—hours when the motion picture theatre expects its biggest business.

An example of the effect exhibitor opposition to this competition may achieve is seen in recent efforts of theatre owners in Cleveland, where a proposed broadcasting of 20 leading film stars free to the public on a tieup with a large department store was cancelled.

When it was announced that the Higbee Company, one of the largest department stores in the middlewest, was sponsoring a two-week program over station WHK with free admission to the public—the broadcast to take place in a 15,000-seat auditorium—Cleveland exhibitors called on Mayor Harry L. Davis to protest it as unfair competition, whereupon the city council passed a resolution prohibiting the showing of competitive entertainment at the Public Auditorium, which is city owned and operated.

On the Coast Charles Skouras ordered elimination of the Fox West Coast radio department, after it was decided the circuit could get along better without it, in addition to saving the company about $500 weekly.

In Hollywood, where the question of whether radio appearances hurt or build up the star, and the pictures in which he appears, has become a subject of much bitter controversy between production executives and players, the situation is apparently still in the favor of the broadcasters. At Paramount alone, seven contract players and stars are appearing on regular programs. These include Bing Crosby, Lanny Ross, Charles Ruggles, Mary Boland, George Burns and Gracie Allen, and Jessica Dragonetti.

More and more players are said to be demanding contract clauses permitting them to broadcast, and more producers appear to be granting this permission. Metro-Goldwyn-Mayer is reported to be the only producer definitely barring broadcasts by its contract personnel, the company maintaining that such activity interferes with production schedules, resulting in a loss of time and money. Exceptions have been made by MGM, however, in the cases of many of its stars, notably Jimmie Durante.

Exploit Players and Pictures

RKO Radio and Warner maintain their own studios, both utilizing the broadcast facilities to exploit both their players and their pictures. In the case of the studio on the Radio lot, the majority of sponsored broadcasts emanating from Hollywood originate there.

One of the most extensive national radio tieups ever effected by a motion picture company is that involving Warner Bros. and the program known as "Sally of the Talkies." The program is sponsored by Pabst toothpaste—the sponsors of Amos 'n Andy—and will be heard every Sunday from 3 to 3:30 p.m. (EST.) over the NBC basic red network and the south central supplementary groups.

Many of Universal's players have taken part in programs, Fox permits Will Rogers to speak regularly on Sunday nights and others of its contract players have broadcast occasionally.

21 Stations in New Network

In New York, announcement of the official daily operation of the American Broadcasting System network was made last week. There are 21 stations in the group, covering the eastern section and as far west as St. Louis. The New York outlet and key station will be WMCA, operated by Federal Broadcasting Corporation, of which George B. Storer is president.

It is the new network's plan to present definitely diversified programs without duplication of the programs of other networks. Spokesmen, in the absence of Mr. Storer from New York, indicated that as the network becomes more firmly entrenched both in advertising and in audience, utilization

(Continued on page 24, column 3)
More Than Ton of Film

"When the department moved into its present quarters, this film was stored in a sixth-floor vault, just below the cafeteria. There was more than a ton of film.

"The films were highly explosive and inflammable, as they have the same composition as dynamite and gunpowder and, when ignited, emit a deadly gas.

"Film of this type caused the Cleveland Clinic fire in which scores lost their lives.

"Recently the film began to deteriorate from age. Nitric oxide odors became apparent and the door to the vault was opened to permit the fumes to escape. They escaped into a corridor which hundreds of clerks used.

"Had a match been struck or a cigarette thrown, there would have been an explosion that probably would have wrecked the building and cost many lives.

"An employee noticed the hazard and commented to his superior. Nothing was done. The employee then wrote a memorandum to Ebert K. Burlew, executive officer of the department and right-hand man of Secretary Harold I. Ickes.

Vault Available, Film Destroyed

"Burlew ordered 'something done.'

"First, the employee was reprimanded severely for going over the head of his direct superior. He received three memorandums advising him that he should follow that procedure. He resigned in disgust.

"Secondly, large quantities of the film were hauled out and destroyed.

"Much of the lost material can never be regained.

"It was invaluable and included the film of Theodore Roosevelt watching the 'snake dance' of the Hopi Indians, the only time that ceremony was filmed. Other records of North American Indians, equally important, were destroyed.

"Had Secretary Ickes or Mr. Burlew inquired into the matter they might have learned that there are film vaults, built especially for such purposes, in the new Archives Building."

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Herford Tynes Cowling

Position at Washington to Cause of Safety of Others and to Film

The Washington Times of October 9, in an article by John Smure, Jr., records:

"A disaster comparable to the Cleveland Hospital Clinic fire of a few years ago seems to have been averted at the Interior Department.

"But, apparently, it cost an employee his job.

"Since 1909, when the department first took motion pictures of various reclamation, geological and educational projects, as well as views of Indian reservations, it has saved the film.

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Normanly Predicts Sharp Film Uptrend

A sharp upturn in the film business about the first of the year was predicted last week by James P. Normanly, assistant to Dr. A. H. Giannini, in Chicago en route to the American Bankers' Association convention in Washington, where he is representing the Bank of Italy. He assigned as reasons for his prediction better production and the favorable reactions from the Paramount and Fox West Coast organizations.

Mr. Normanly anticipates a large amount of theatre reconditioning and replacements will follow reorganization of the two companies, the replacement having been neglected because circuit operators were hesitant during receivership. Industry conditions are generally favorable, he declared, because improved grosses reflect production of better pictures. To the Legion of Decency campaign he attributed the impetus toward improved production quality.

The federal housing program should stimulate conditions generally, in his opinion.

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WARNER THEATRES TO DESIGNATE FILMS

All Warner neighborhood theatres in Philadelphia will henceforth carry an identification as to their suitability for family or adult audiences, H. M. Warner, president, declared in Philadelphia this week. Newspaper ads will carry the designation "F" for family attractions and "A" for adult films. Mr. Warner, explaining the move, said: "We have found that parents are not as well informed on motion pictures as we are, and for this reason we intend to guide them in their selection of screen entertainment for themselves and their families." He expressed the hope that exhibitors over the country would adopt a similar policy.

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Johnston Attacks Code Assessments

The new schedules under which all members of the industry will contribute to support of the Code Authority will become effective October 30 unless "substantial" objections are raised before that date, it was announced this week by Deputy Administrator William P. Farnsworth of the NRC.

W. Ray Johnston, president of Monogram and a member of the Code Authority declared that he was certain a protest on the assessment schedules, published last week in the Independent producer and distributor.

"When the original figures were announced in July," said Mr. Johnston, "numerous protests, I understand, came in from independent producers and distributors and the smaller major producers and it was announced the figures would be thrown out. The result now seems to be that some of those protesting are to get an assessment several times higher than the original figure.

"A second assessment was prepared which was even more unfair than the first and this, I am told, was thrown out by the Government.

"As I understand it, people in the higher bracket doing business of $1,750,000 to $25,000,000 are to be assessed on a basic rate of .09 per cent to .19 per cent, while the little fellows doing from $10,000 to $87,500 are to be assessed on a basic rate of from .23 per cent to 1.20 per cent.

"I cannot believe the Government will allow any such assessment basis to be put over on the little fellow. I have contended from the beginning that there is only one equitable basis of assessment and that would be on the following basis:

Assessment of distributors shall be based on the pro-rata percentage that each distributor's gross income from film rentals for the year 1933 bears to the total sum of $180,000, which is to be paid by the distributor members for their share of Code Authority costs."

Other code developments were:

The Detroit board ordered all local exchanges to cease selling any type of non-theatrical account.

The Detroit clearance schedule was attacked by MGM and Warner as not in line with principles laid down by the Code Authority.

The New Haven clearance and zoning schedule was forwarded to the Code Authority for approval.

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Byrne Dismissed from Censor Board in Ontario

As a direct result of the considerable changes taking place in the government of Ontario, Canada, E. J. Byrne, veteran provincial censor, has been dismissed. Mr. Byrne follows Major J. C. Boyle, chairman of the censor board for 11 years, who recently was "permitted to resign."

Under the economy regime of the new Liberal government, expenses of the censor have been cut 60 per cent, according to the announcement of Premier Mitchell Hepburn. However, no action has been taken to cut the cost of censorship to distributors.
LONDON GREETINGS. Lupe Velez and Johnny Weismuller (Mr. and Mrs. W. to their friends) among the autograph hunters of the British capital as they arrive at Paddington station. The MGM players are vacationing in Europe.

NOW PRODUCER. Vincente Minnelli, who has created "Coast to Coast" for the Music Hall stage. He has been art director for this Radio City house.

HALLOWEEN. (Left) October 31st on your calendar — here, certain traditional symbols, plus Muriel Schey, seasonally-minded Educational comedienne.

AGAIN SIGNED. (Right) Billie Seward, who has been given a new long-term contract by Columbia. She made her screen debut under the Columbia banner a year ago.
ON INITIAL FILM. Principle figures in the first picture of Toeplitz Productions, "The Dictator," being made by Ludovici Toeplitz de Grand Ry [second from left] at Associated Talking Pictures studio in London. Others shown are Clive Brook, Al Santell and Madeleine Carroll.

IN EAST. (Below) Ginger Rogers, RKO Radio star, arriving in New York following completion of "Romance in Manhattan."


TITLED DANSEUSE. The Contesse Mireille de Martelly—as Warner Brothers puts it—who is one of Busby Berkeley's ladies of the ensemble in "Gold Diggers of 1935." She is of noble French lineage, 'tis said.

CHINA FILM BOARD OF TRADE. Members of association formed last summer to represent American film distributors in China, pictured at a recent meeting in Shanghai. Practically all major companies are represented on the board. Seated: D. H. Utter, general manager of Peacock Motion Picture Company, distributing RKO Radio pictures; R. Brins, general manager of First National (China); B. Griffiths, general manager of Fox Films Federation; J. Krisel, president of the board and head of General Film Exchange, distributing United Artists product; N. Westwood general manager of Universal Pictures Corporation (China), and vice president of the board; Y. Kao, sales manager, Paramount Films of China. Standing: S. B. Dunlap, general manager of MGM in China; P. S. Chung, general manager of Columbia Films of China; J. P. Koehler, sales manager of Peacock and secretary-treasurer of the board.
The Trade Believes Favorable Settlement Would Call Off Actions, but Definite Terms Have Not Been Exchanged

Filing of 20 suits in the federal courts against as many motion picture producing, distributing, circuit and laboratory corporations involved seven dockets against Tri-Ergon "flywheel" and "double printing" patents.

The general impression is, however, that a favorable settlement would cause Mr. Fox to call off his lawyers at almost any time—not that the present suit has yet reached the stage of exchanging definite terms.

Dockets Flooded with Suits

Proceeding to press the issue in the courts without further delay, Mr. Fox's American Tri-Ergon Corporation flooded the federal courts during the week with actions against seven motion picture laboratories, six independent producer-distributors and nearly all of the large corporations which had not been named in previous suits.

Meanwhile there were rumblings of more meetings between the principals of both plaintiff and defendant groups, but no one has yet been able to say what course the argument might take from this point on. It appears, however, that the industry was preparing to divest the involved laboratory and sound mechanism of the alleged infringements, and, in the event that Mr. Fox and the industry do not get together for the future use of his patents, the sole issue would then revolve around Mr. Fox's royalty claims for past usage—if the courts sustain him on the claims in the actions.

Suits now pending in the courts as a result of Mr. Fox's legal activities of the past week involve the following:

AmerAnglo Corporation, William F. Barrett, president; importer and exporter of motion pictures, independent distributor; suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal.

Du-Art Film Laboratories, Inc., motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Filmlab, Inc., J. H. Bursch, president; motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

First Division Pictures, Inc., Harry Thomas, president; independent distributor; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.


Loew's, Inc., Nicholas M. Schenck, president; theatrical and parent company of MGM producing and distributing companies; suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Metro-Goldwyn-Mayer Distributing Corporation, Nicholas M. Schenck, president; distributing subsidiary of Loew's, Inc.; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Metro-Goldwyn-Mayer Corporation, Nicholas M. Schenck, president; producing subsidiary of Loew's, Inc.; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Metro-Goldwyn Pictures Corporation, Nicholas M. Schenck, president; subsidiary of Loew's, Inc.; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Monogram Pictures Corporation, W. Ray Johnston, president; independent producer and distributor; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Producers' Laboratories, Inc., motion picture developing and printing laboratory; suit filed in United States district court, southern district of New York, October 23, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Reliance Picture Corporation, Harry Goetz, president; Edward Small, vice-president; independent producer, distributing through

Industry Appears To Be Preparing To Divest Mechanism of Factors Allegedly Infringed; Secret Device Tried Out

United Artists; suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Talking Picture Epics, Inc., independent producer and distributor (believed to be in active); suit filed in United States district court, southern district of New York, October 18, involving double printing patent; plaintiff's attorneys of record, Kenyon and Kenyon, New York.

Twentieth Century Pictures, Inc., Joseph Schenck, president, Darryl Zanuck, vice-president; independent producer, distributing through United Artists; suit filed in United States district court, southern district of New York, October 17, involving double printing patent; plaintiff's attorneys of record, Ward, Crosby and Neal, New York.

Warner Brothers Pictures, Inc., Harry M. Warner, president; theatre circuit and producer and distributor; suit filed in United States district court, district of Delaware, at Wilmington, October 23, involving flywheel patent.

All the suits are similar in that they charge the individual defendants with infringement and ask that they be temporarily enjoined, pending the final outcome of the trial, from continuing the alleged infringements, and the defendants be ordered by the court to account for and pay to the district of New York, any harm to the defendant companies have received through the alleged infringements.

All actions are the outgrowth of the recent refusal of the United States supreme court to review decisions made by lower courts in litigation regarding alleged infringement of the patents by Paramount and by Warner and Vincent.

Individual Trials Likely

All suits against the 20 new defendants will probably be tried individually. A decision in one case will not affect another.

Electrical Research Products, Inc., sound equipment distributing subsidiary of Western Electric, and the Radio Corporation of America will defend their respective sound licensees.

Both Erpi and RCA were named defendants in similar suits, charging infringement of the flywheel patent, filed in the United States district court at Wilmington, in mid-November. Both suits for injunction were filed at the same time, Radio-Keith-Orpheum Corporation was named defendant in an action involving the double printing patent. Both suits are still pending and may be brought to trial almost any time.

Paramount Publiclix Corporation was unsuccessful in defending a double printing action taken by Fox against it last year. This suit involved the double printing patent. Likewise unsuccessful were Wilmer and Vincent and Atoma Public Theatres, which were defeated in a fight started (Continued on following page)
Many Independents Not Served

United Artists may not be served because it is basically a distributing company, handling product made by its corporate partners and by other independents.

In the Independent field, the following companies have not been served: Chesterfield, Goldsmith, Invincible, Liberty, Majestic, Mascot, Mayfair, Pinacle, Principal and Showman’s Picture Exchange.

Independent short subject producing companies which have not been served include: Celebrity, Educational and Master Art.

Tri-Ergon

Mr. Fox has announced that his Tri-Ergon is represented in the United States and Canada by Mr. Paul Phillips of 72 William Street, New York.

Mr. Phillips said that he might move in court to retrieve the patents.

Swiss Tri-Ergon Incorporates

Of possible significance in this connection was the filing of incorporation papers this week in Delaware by Swiss Tri-Ergon Corporation, whose charter gave the wide interpretation of its basic invention: "any motion picture film, motion picture projecting machines" and the like. Milton Diamond, attorney in this country for Swiss Tri-Ergon interests, was listed as one of the incorporators.

Mr. Diamond explained this week that this new firm represents the 10 per cent of the Tri-Ergon patent rights in America which Mr. Fox does not own. This 10 per cent of the stockholders of American Tri-Ergon has, thereby, formed its own corporation as Swiss Tri-Ergon.

When asked specifically if the purpose of the new company was to file suit against Mr. Fox for having failed to exploit commercially the patents during the six years he has controlled them, Mr. Diamond said: "That may very well be."

New Device Tried Out

There is no doubt in the minds of Electrical Research that Western Electric immediately can conduct experiments for the flywheel reproducing equipment which in no way will infringe the Tri-Ergon patents. However, no attempt was made to be precise pointing out a court decision on the fly-wheel patent as it specifically involves Erpi.

The company's engineers, it was unofficially revealed here, have been working secretly on a device which they say, is non-infringing last week. Erpi is said to have commenced a tryout of the device in several New Jersey theatres, installing new projector heads which do not employ the fly-wheel process controlled by Mr. Fox. At the Carlton theatre in Red Bank, N. J., the new equipment was installed for a complete showing and the results were reported to have been "pre-eminently satisfactory."

Although the technical aspects of the newly developed projector device have not become known to the industry, Bell Laboratory engineers are said to be convinced they can convert pictures projected on the new apparatus into therein-groundproof equipment by protecting the electrically least minor modifications, without inconvenience to the exhibitor.

Swiss company says its "double printing patents held by American Tri-Ergon are concerned," Erpi feels that its vertical cut disc—"has, in the opinion of the courts and ready substitute for the Tri-Ergon double printing patent. This was indicated in an announcement emanating from the company's headquaters, which described the vertical cut disc recording.

Erpi's statement said that several major producers were using vertical cut recording in process and have indicated they are "seriously considering their use for all or part of their talking picture production."

Claim Superior Quality

In announcing the "hill and dale" development, H. G. Knox, Erpi vice-president in charge of engineering, makes a flat claim of its superior quality over ordinary film recording, in the present status of the film process, at the same time suggesting that it may prove more economical than primary recording on film alone.

Unofficial industry opinion this week in New York held that the Erpi statement is a definite indication of the procedure of the electric in its counter-attack in the Tri-Ergon offensive.

Mr. Knox's statement considers "hill and dale" as another instance of a scientific development in recording, treated as a field other than that for which it had been specifically intended.

The songs of Columbia's "One Night of Love," Mr. Knox said, were recorded by the Western Electric vertical cut disc method and subsequently re-recorded from disc to film. Sometimes referred to as the "hill and dale" method, Mr. Knox explained that vertical cut recording was developed by the Bell Laboratories for the purpose of recording and reproducing of high quality for all disc purposes. It was expected at first that the field probably would be limited to phonograph records and electrical transmission for broadcasting.

"Columbia's experience with "One Night of Love" has definitely demonstrated the usefulness of the vertical cut recording for talking pictures," Mr. Knox explained. "It not only affords an opportunity to record and reproduce the full gamut of the human voice with superior quality, but also may prove a more economical method than recording on film throughout. Paramount is experimenting in 'Enter Madame' and the inquiries we are receiving from other producers indicate that they are seriously considering the advantages of this scientific development as a better and cheaper process for all or part of their talking pictures."

United Artists Forms Two Sales Divisions

At Lichtman, vice-president in charge of United Artists sales, has divided the country's territory into two sales divisions and appointed Harry Gold and Paul Lazarus sales managers of the eastern and western divisions, respectively.

Railroads Screen-wise

The railroads, awakening at last to that novel new invention, the motor car, have abruptly become publicity conscious, screenwise.

This week the still big and once great Union Pacific, with a program of riding motion picture fame, more anticipated than realized, shot a six-car-streamlined-combustion-motor-rolled-aluminum-alloy-caterpillar from Los Angeles to New York.

Meanwhile in Hollywood the RKO studio cutting room was reaching the final assembly of a picture entitled "The Silver Streak," a drama built around the speed performances of the Chicago, Burlington & Quincy's new capsule train, now renamed "Silver Streak," née "The Zephyr," due for release about November 1.

The "Silver Streak," after eastern key city demonstrations and considerable newspaper attention, has been spending the autumn on the RKO ranch, where the picture has been in the making under the administrative attentions of Glendon Allison, one time New York publicity man, now a production executive for RKO, who is credited with the notion for the picture.

Burlington attaches, including a vice-president, have been much aboard "The Silver Streak," during its term of picture serendipity, and there has been a deal of press parties aboard and about. The train is the hero of the piece.

The Union Pacific's train was scheduled to arrive in New York Thursday with Anita Louise and Henry Hall aboard as Hollywood "names."

Grimm Joins RKO

As Ad Manager

Ben H. Grimm, advertising manager of Universal, will join the staff of RKO Pictures as advertising and publicity manager in the post recently vacated by Robert F. Fisk. Announcement was made this week by S. Barret McCormick that Mr. Grimm will begin his new duties the first of November. Leonard Hall, formerly of Photoplay, has joined the RKO publicity staff.

Mr. Grimm has been in the advertising and newspaper business the greater part of his career, after his early newspaper training culminated in four years on the New York Evening Journal as assistant city editor. Following this he handled west coast publicity for Metro, became associate editor and advertising manager of the former Moving Picture World, advertising manager of Selznick Pictures, advertising manager of Associated Exhibitors, assistant advertising manager of Universal, in charge of Columbia advertising, then back to Universal.

Acrobat Killed at Roxy

Arlene Phillips, of the aerial acrobatic team of the "Two Phillips," was killed last week in a fall from a tight wire to the stage of the Roxy theatre in New York.
FULTON OURSLER, Editor in Chief of LIBERTY Magazine, in a recent telegram to MR. CAPRA said in part:

"It is a good thing to honor outstanding merit and distinction in any art and these qualities are yours in the art of dramatic pictures. May you live long and flourish like the green bay tree to give the public more of the FRANK CAPRA type of pictures."

The sentiment expressed by Mr. Oursler is the sentiment of the public at large.

The genius of FRANK CAPRA crystallized in any particular motion picture makes that picture a notable event in any year.

His next effort is upon us.
Warner
BAXTER
Broadway
A FRANK CAPRA
By ROBERT RISKIN • Based on
WALTER CONNO
A Columbia
Myrna Loy
in
My Bill
PRODUCTION

the story by
MARK HELLINGER

Helen Vinson

Picture
AN EXHIBITOR'S ANGLE!
ON A NEW PICTURE
WORLD PREMIERE!
LAST

CONGRATULATIONS TO COLUMBIA FOR LADY BY CHOICE STOP RECEIPTS FIRST FOUR DAYS EQUAL LADY FOR A DAY WHICH ENJOYED VERY SUCCESSFUL ENGAGEMENT HERE STOP CRITICS AND AUDIENCE REACTION SPLENDID STOP KEEP UP THE GOOD WORK REGARDS

1 M RAPPAPORT
HIPPODROME THEATRE
BALTIMORE MD
"'Lady By Choice' has an entirely new slant . . . May Robson did much to make 'Lady For A Day' a popular success and she does more for 'Lady By Choice'. It is a rollicking yarn of many moods, ranging from grand comedy to pathos . . . the fun is boisterous and cordial and there is plenty of it. Miss Lombard furnishes plenty of fireworks."

—THE SUN, Baltimore, Md.

"'Lady By Choice' has everything, including the legendary kitchen stove, in it to provide solid diversion. It is, indeed, a grand show."

—THE EVENING SUN, Baltimore, Md.

"May Robson plays the role to the queen's taste. Another grand performance. Carole Lombard is fine—Walter Connolly is superb—'Lady By Choice' is swell theatre."

—BALTIMORE NEWS

"As a box-office attraction it looks like a runner-up on 'Lady For A Day'."

—VARIETY.

"This is money in the bank. A worthy successor to 'Lady For A Day'."

—MOTION PICTURE DAILY

"Tremendous successor to 'Lady For A Day'."

—THE HOLLYWOOD REPORTER

WITH

CAROLE LOMBARD • MAY ROBSON
ROGER PRYOR • WALTER CONNOLLY

STORY BY DWIGHT TAYLOR—SCREEN PLAY BY JO SWERLING
DIRECTED BY DAVID BURTON

PICTURE
A TIDAL WAVE

Lewis Milestone who gave the world
"All Quiet On The Western Front"
and "The Front Page" returns with

THE C

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TES T

ALEWIS MILE

★ VICTOR MCLAGLEN ★ JOHN GILBERT
★ ALISON SKIPWORTH ★ WYNNE GIBSON
★ HELEN VINSON
★ WALTER CONNOLLY ★ FRED KEATING ★ LEON ERROL
★ WALTER CATLETT ★ TALA BIRELL

Story and Screen Play by Wallace Smith
Directed by Lewis Milestone

A COLUMBIA
OF LAUGHS?

APTAI
HE SEA

STONE Production

THE HOLLYWOOD REPORTER SAYS:

“A terrific best-seller... every actor in it is either a star or a featured player... laughs trip each other up... exploitation possibilities galore... a picture that’s not only a pleasure to sell, but a sure-thing buy for your audience.”

VARIETY SAYS: “Contains excellent situations.”

MOTION PICTURE DAILY SAYS: “It hits the bull’s-eye.”

PICTURE
SHORT SUBJECTS GET INDIVIDUAL TREATMENT IN NEW CIRCUIT PLAN

Department of the Hoblitzelz Circuit, Devoted Entirely to Valuing Shorts, Meeting With a Continued Success

The short subject—so often regarded by circuit bookers and many exhibitors as simply a means of “padding” the feature program—is getting a new merchandising recognition. Both major circuits and independents are beginning to spot their short bookings, not only on their qualitative merit but, even more important, on their suitability as to type of features they are to accompany and also with a definite regard for audience reaction.

Prominent in the move to eliminate the word “filler,” is the department of Karl Hoblitzelz’s Interstate Circuit, of which R. J. O’Donnell is general manager, designed exclusively to screen all new short product daily, submit accurate reviews of the pictures to all managers in the circuit and book for type and program balance. This department is headed by Mrs. Besa Short, a staunch believer in the real worth of short subjects. Mrs. Short controls the short bookings of 97 theatres in Texas.

Strange Combinations

“This department was created following a trip made by Mr. O’Donnell and Mr. Hoblitzelz over the circuit some six months ago when they found strange things like ‘Emperor Jones’ playing with a Mills Brothers short and a daisy type cartoon, big musicals booked with musical shorts, mystery stories accompanied by mystery shorts and so on,” Mrs. Short explained. “Certainly this was not the fault of anyone, since our bookers never screened shorts, exchange bookers rarely ever look at them and managers had no opportunity until the day their show arrived.”

As a result of these revelations, Mrs. Short said, the new department was set up. Its function includes “the screening of all new product each day, with at least two features and two shorts included.

Each short subject and feature is timed, notes are made on their type, cast, advertising value, after which they are classified. The notes are transcribed and filed and after the feature bookers have set in all features for all towns the shorts are booked according to their suitability.

“I keep in mind the running time of the entire program, its type, suitability, advertising value and cost to each house,” said Mr. Short. “In this way I must look strictly by title, which just about wrecked the exchange bookers at first because they had booked so long by ‘a two-reeler and a cartoon.’ They are beginning to show interest for the new art. Of course, quick feature changes or changes of any kind make it necessary for me to be very alert and certain of my product.

Interstate managers, too, share to a certain extent the responsibility for the success or failure of Mrs. Short’s department. Each week the theatre manager makes a report to Mrs. Short on the audience reaction to short product shown, fitness for program, and details of any clashes with the feature or duplication in the casts with that of the feature, and the possible advertising value of the subject.

A typical report from a Class “A” house in a small Texas town reads, in part, as follows:

Feature: STAMBOUL QUEST
Shorts:
Snapshot #9—Col.
“Audience reaction very favorable. Suited to program. No advertising value. No star value. ‘A very pleasant short; had some favorable comment.’

Mickey’s Steamroller—U. A.
“Audience reaction—good. Suited to program. Good advertising value. High star value. ‘M. Mouse is always liked by our patrons. Highly pleasing and entertaining cartoon.’

I have tried out many ideas, none of them new, to be sure, but we have had real success with all Radio shorts, all Popeye, all Mickey Mouse, Chase and Laurel and Hardy programs,” Mrs. Short said. “A full length program of these has been used in many spots for novelty where product is weak or short. We have found that they are successful for a two-reeler. They are sold just as a feature with special trailers, lobby displays and newspaper advertisements.

“We feel that we have learned a great many things about shorts. We feel that producers are learning that story, talent and direction must be put into the short product. The day of the old slushpad slapstick has gone and many of the major companies are this season introducing novelties, names and very fine color.”

Mrs. Short added that in her screenings she had found some very unusual sub-

Each Theatre Manager Must Report Audience Reaction, Fitness in Program, Possible Advertising Value of Subject
NEWSREEL RIVALRIES FLAME AGAIN IN RACE WITH ASSASSINATION FILMS

Return to Free-for-All Competition Reflected in Landing of All Prints at Practically the Same Time in New York

It took a King's assassination and its resultant rumblings of War, an international "smuggling" coup, the drowning at sea of an airman and a race across the ocean to convince the industry, public and newspaper press that America's newsreels have emerged completely from three years of lethargy to return to the hair-trigger days of free-for-all battling to record pictorially the drama on the world's stage and flash it on to the screens.

On the spot when an incident of tense dramatic, international significance was exploding, the obtaining of camera evidence of the double murder at Marseilles of King Alexander of Yugoslavia and Louis Barthou, French foreign minister, constituted a romance of newsreel gathering.

The ingenuity in smuggling the story in pictures through an armed military censorship front of France, through England, onto a steamer and into America, is another chapter almost equally thrilling.

Planes were flown over Europe and America to bring the reds to these shores, relaying the prints to steamer, scraggly tug, 60-mile-an-hour motor launches, high-powered automobiles. Real money was spent, and the fact that all the pictures reached New York from Europe at about the same time and that all were nearly the same in subject and quality proved the closeness of the race.

Exhibitors in this country were entered in the competition when more planes and fast trains were sent speeding out with prints for their screens, and newspaper editors in New York and representatives of the syndicates worked feverishly to obtain from the newsreels the dramatic highlights to emerge to still life. The Hearst Metrotone-Hearst International newspaper and photo alliance brought pages of stills to the Hearst papers, with full credit to Hearst Metrotone News. Paramount News came in for considerable free space through credits accorded its stills, and so did some of the other reeils.

The shooting embarrassed France, politically and otherwise, when worldwide opinion reacted to reports that the visiting King and his royal party had not been given proper police protection by the French. The international press was quick to inspect the newsreels for a verification of these charges—and they got it. Immediately cables and private wireless channels began to buzz with headlines telling that the newsreels had proved "glaring evidence of police negligence." The ensuing comment in the press gave prestige to the motion picture as a spot-news recorder of a world event.

Ferdinand Kuhn, Jr., of the London staff of Adolph Ochs's New York Times wired from Europe his opinion that "as a piece of history and as a human

record these newsreels are among the most thrilling ever made."

Everything could be seen plainly in the reels except the actual figure of the assassin leaping onto the running board of the automobile carrying the King and Barthou. The films show the King from the moment he left his warship in the harbor at Marseilles on route to Paris on a mission of peace, until he lay dying from the assassin's bullets. It was all photographed on the one film strip.

Sudden shots removed the whimsical smile from the face of the King and the beam from the countenance of Monsieur Barthou. The car stopped and one cameraman, directly in front of it took grim views of the French Lieutenant-Colonel Priollet hacking the assassin down with his saber. (See photograph on this page).

The muffled shouts of the crowd were picked up by the newsreel recorders and consternation could be seen written on the face of every diplomat nearby, on the military, the police, the people. Four shots were heard at that moment on the Marseilles boulevard, and these, too, were faithfully reproduced. Some have pointed out, however, that these shots followed those of the assassin and were fired at the murderer by the King's chauffeur.

The King now lay slumped in the seat of the royal car. A newsreel closeup showed him with wide open, staring eyes, a puzzled smile still on his nervous lips. Someone's hands could be seen gently stroking his cheeks, the white blood from the wounds trickled downward. Barthou did not appear in this shot; he apparently had slumped to the floor of the car.

There were vivid scenes of the crowd attacking the assassin, but his figure could not be seen for legs—sibers and fists and clubs having finished him. Troops galloped ahead to clear the streets, and the next scene showed the car moving slowly away to the Prefecture de Police.

Barred from Exhibition

The pictures reaching these shores had been banned from exhibition in France, Germany, Italy, Austria and Switzerland. An attempt had been made also to prevent their export from England to the United States, but the companies smuggled them off the Continent to England where they were placed aboard the SS Washington.

The newsreels' coverage of King Alexander's visit to France had been scheduled for several weeks as a regular assignment. The day before the assassination, the revolutionary riots in Spain had broken out, compelling the newsreel editors in Europe to send some of their men there. However, all had at least one cameraman, and most of them two or three, grinding out the story at Marseilles. None of the reels caught the actual assassination—the cameras picking up in the next instant when Lieutenant-Colonel Priollet and the French troopers started to cut down the murderer as he clung to the running board.

Negatives Seized

The negatives were rushed from Marseilles to Paris, arriving early the next day. In France all the reels were developed quickly and duplicate prints made with a view to catching the fast Brown German steamer that afternoon from Cherbourg to New York. Early that morning, however.

(Continued on following page)
Reels’ Rivalry: Flares

(Continued from preceding page)

the French police seized all the negatives. They returned them just as suddenly some two hours later and all the newsreel staffs then chartered planes to Cherbourg.

But the French police again changed their minds while the flight was in progress and as fast as the planes grounded at Cherbourg airport, all film was seized, no matter what their nature. Two days later—too late to make the Bremen—the reels were returned with apologies.

However, the news reel staffs at the same time had smuggled duplicates from Paris to London where they were used for the British showings. Additional copies also were made up there for shipment aboard the steamer to London, but these copies could not be placed in the ship’s cabins until the newscasts representatives had succeeded in hurling a rather troublesome international barrier.

Decoy Packages Sent

Every effort was made to bar the reels from steamers at the English ports and several decoy packages purposely were sent aboard different fast steamers in order that the authorities might be distracted from the Washington, a slower boat. Obviously the strategy worked.

More colorful and dramatic newscast history than the coverage of the fatal scene at Marseille and the secret transfer of prints from France to England and to the steamship was close to reality after word got around Europe that Pathé News alone had managed to catch the fast Bremen in spite of the rigid police and military barrier.

The report indicated that, as a result, the pictures of Pathé would reach the United States four days ahead of all others. This though was exaggerated, but not after a negotiation had been launched for the making of a trans-Atlantic flight with the pictures of the other newscasts in order to beat Pathé.

Mollisons Turned Down Plan

It was agreed that the cost of the flight would be shared, and so the noted flying Mollisons, ready in London to participate in the Australian Air Race, were approached.

All was ready, weather conditions were ideal, the plane was scheduled to make New York in 20 hours. At this point someone mentioned the subject of financial remuneration, and the Mollisons demanded $130,000 for the trip. Later they slashed this to $25,000, but even at that the project was not deemed worth the price and risk. The plan was abandoned. Incidentally, the Mollison plane later developed engine trouble in the Australian race and was brought down some place in the Far East, a long distance from the goal.

Flying through the seas en route to America was the SS Washington when Paramount News and Fox Movietone news hit upon plans to fly out in separate planes over the Atlantic, pick up their respective reels, and wing to shore again, thereby gaining a day or a day-and-a-half over their rivals. The plan had been negotiated successfully for the first time some six years ago by Paramount when their plane met the SS Leviathan 100 miles at sea and picked up pictures of the American Legionnaires visiting Paris. In four subsequent attempts, only one had succeeded, that in connection with the R101 British dirigible disaster.

Paramount and Fox decided to fly 700 miles to sea. Fox dispatched a giant Sikorsky seaplane, built to make a non stop flight to Russia.

They contacted the Washington at sea after elaborate arrangements had been made between Captain Fried and Movietone officials by ship-to-shore telephone. The plan for transferring the films was trailing behind the steamer on a rope. The pla planes made several unsuccessful attempts to hook it with a rope and grapnel. When this failed, a disastrous attempt was made to land beside the ship. The rest has already been told—how a pontoon hit a wave, the plane nosedived and was destroyed, and mechanic Johnson was drowned, a lifeboat saving the others.

Meanwhile Paramount was warming up its Boeing amphibian to be piloted by Hughie Wells, who had negotiated the same arrangement for Paramount before. Word of Fox’s mishap was radioed to shore, together with Captain Fried’s request that no further attempt be made.

When the Washington reached quarantine in the lower New York bay a fleet of tugs surrounded it to pick up the prints. These were later by motor launches and rushed up the Hudson to the various laboratories where special crews were on hand to do quick developing and printing.

Some of the reels saved hours in the mail service by being brought in from England extra prints ready for showing, in addition to negatives.

Pickets in Helmets Jailed; Women, Too

There was considerable picketing warfare on the motion picture union fronts in New York this week, with many arrests.

Wearing banded trench helmets and kepis, more than 110 war veteran members of Local 396, M.P.O., tied up traffic in Times Square Friday night by mass picketing of the Mayfair, Globo and Central theatres. Eleven men and women were arrested.

Arthur Costigan, American Legion post commander and local organizer, watched three patrol loads of his raiding parties carried away and shouted that the picketing would continue "until we are all arrested."

The theatres had been picketed, and stench-bombed, several times before the climactic arrests.

The same evening 11 more pickets were arrested at theatres in the Bronx. All were booked on charges of disorderly conduct.

More Film Stars Now on the Radio

(Continued from page 9)

of screen and stage star names may be encouraged.

The A.B.S. board of directors includes Walter S. Mack, Jr., Paul H. Nitze, James K. Norris, J. H. Ryan, Toledo, Mr. Storer, Robert H. Thayer and John Hay Whitney. Rumors that the Columbia Broadcasting System is financially interested in the new network have been denied by both Mr. Storer and CBS executives. In addition to station WMA, New York, the following stations comprise the group:

WOL, Washington; WCBS, Baltimore;
WDEL, Wilmington; WIP, Philadelphia;
WTNJ, Trenton, N. J.; WPRO, Providence;
WHHD, Boston; WEBR, Buffalo;
WJWA, Wheeling; WAMC, Albany; KQV, Pittsburgh;
WJBJ, Detroit; WFBE, Cincinnati;
WJJD, Chicago; WIND, Gary, Ind.; WHBF, Rock Island, Ill., and WIL, St. Louis. In addition arrangements are under way for affiliation with WJAY, Cleveland, and some programs may be had in the Buffalo area through WKBW in addition to WEBR. There will also be an affiliated station at Waterbury, Conn., temporarily identified as station WXB.

Facilities Bring Washington Fight

At Washington, broadcasters and representatives of religious, educational, labor and radical groups were waging a bitter fight before the Federal Communications Commission on the question of radio facilities.

Required by Congress last session to investigate the desirability of allocating 25 per cent of all facilities for the use of non-profit organizations, the commission this month held lengthy hearings and is now considering the matter. In addition, the commission has considered several hundred briefs filed, on the basis of which it will prepare a report which must be submitted to Congress by next February.

Educational leaders declared the entertainment industry currently being offered by broadcasters, charged that it is impossible to get favorable hours for educational broadcasts and complained that the time given such programs is changed without warning.

The broadcasters presented statistical evidence to show that a very considerable amount of time is devoted to cultural programs and said that when time is assigned, the educational or other interests are unable to provide program material.

On behalf of the networks it was shown that only about one-third of the time is sold and the remainder is filled with sustaining programs.

Al Sherman to London

Al Sherman, director of advertising and publicity for Mascot, has resigned to go to London as representative there of New York publications.

Ward Robertson Dead

Ward C. Robertson, 60, in the theatre business in Kansas and Missouri 27 years, died last week in Kansas City. He operated a house in Hutchinson, Kan., and later was manager for Fox Midwest in Kansas City, Springfield, Kan., Springfield, Mo., and Pueblo, Col.
Allied All Set for Legislative Fight

Asserting its dissatisfaction with an agreement of the exhibitors’ national emergency committee and the American Society of Composers, Authors and Publishers over the tax which that committee imposed on New Year seven last week in New York, the exhibitors will have a congressional bone to pick over the matter of the proposed extension period of the Housing Act. The third phase involves a congressional fight on block booking.

“Ally” or “Ally” is definitely set on its plans to go to Congress with its fight against ASCAP on increased music taxes,” Sidney E. Samuelson, national president, said.

It was indicated that Allied members would utilize their screens in attacking block booking.

Allied completed its plan at a two-day session in which five regional presidents took part. Attending were Col. H. A. Cole, Texas; Abram F. Myers, Washington, D. C.; Jack Lilly, Greenville, Texas; H. M. Richey, Jr., Detroit; Walter B. Littlefield of Albany and Mr. Samuelson.

Mr. Richey’s Michigan Allied Theatres will have its annual convention at Detroit November 7 and 8.

Inquiries issued to Louisianan theatre owners to meet with Mississippi owners at their state convention in Jackson, Miss., October 28-29 started a rumor that the Gulf States Theatres Owners Association is to be formed with the ultimate purpose of affiliating with the Motion Picture Theatre Owners of America. Independents are reported opposed to the plan.

Sale of Photocolor Stock Halted by Court

The sale of securities of the Photocolor Corporation and Photocolor Pictures has been halted by an order from Judge Salvatore A. Cotillo in New York supreme court. The order names the following as defendants: Frank E. Nemec, president of Photocolor; John A. Bolles, Henry A. Tupper, C. Dayton Brown, Arthur Waddingham, Frederick J. Lind, William H. Odell, Jr., Harold D. Kitchell, Godfrey H. Cheston.

The court’s order said in part: “The sale of the Photocolor stock is hereby enjoined for cause which is said to exist and why a temporary receiver should not be named for the companies. It was charged the company has claims and judgments against it totaling $101,000.

"Mrs. Wiggs" Selected By Educational Committee

The Committee on Social Values in Motion Pictures, a national group of educators operating through the Motion Picture Producers and Distributors of America, last week selected a feature of distinction and merit, Paramount’s "Mrs. Wiggs of the Cabbage Patch," Dr. Howard Le Souard, dean of the graduate school of Boston University, is head of the committee.

The same picture will be shown for the New York American Christmas Fund at a special benefit performance at the New York Paramount theatre on November 1.

MPTOA and State Units Report Inquiries; Supply Dealers Cite Spurt in Equipment Sales

First tangible evidence that motion picture exhibitors in large numbers intend to take advantage of the Federal Housing Administration’s plan to rehabilitate their houses came this week from the Administrator at Washington, from exhibitor organizations in the field, and from reports of a sudden spurt in equipment sales by theatre supply dealers.

The Administration made known that a substantial number of exhibitors already have obtained improvement loans from local lending agencies under the Government’s plan to guarantee credit extended by the banks in the field to the extent of $1,500,000 for building improvements, as provided by the Federal Housing Act.

Loans Made More Accessible

Each theatre may apply for as much as $2,000 for remodeling and reequipping. The loan can be applied only to permanent improvements and fixtures and to unmovable equipment.

Further clarification of the technicalities of the plan was made this week by the National Housing Administration. Under the Housing Administration, making it still easier for exhibitors to meet obligations contracted for under the plan, the director said that a theatre owner or lessee need have a net of only five times the actual payments due annually on a loan in order to qualify. If the owner or lessee borrows $2,000, the maximum annual payment to be made is $322 for 20 years.

The exhibitor, then, need show a net yearly income of but $3,310, or about $63 net a week.

The new theatre equipment buying power created by the Housing Act appears to be sending sales of supply dealers upward. First-hand investigation showed equipment purchased by theatre owners to be mounting steadily since the machinery of the Housing Administration was started five months ago.

Reports from the field indicate a preponderance of remodeling jobs in connection with theatres already operating and those reopening. Theater openings this fall are more numerous than in recent seasons, keeping pace with the business upturn.

Typical of the extent of the interest being evidenced by exhibitors in the possibilities offered by the loan plan for “sprucing up” theatre properties are the inquiries received daily by the Motion Picture Theatre Owners of America at headquarters in New York, directly from owners in the field and through the affiliated state organizations.

The bulk of the inquiries received by the MPTOA pertain to the eligibility of the prospective borrowers, who are told that the Administration guarantees the local lending agency against loss and the loans may be obtained from any such local financial institution that has been approved by the FHA. The sole security is the theatre owner’s undiscounted note of hand and not a mortgage or lien.

However, it became known this week that no application from an exhibitor will be considered unless the taxes on the property are paid up to date, and in most instances it is required that there be no arrears in interest on outstanding mortgages.

From the Federal Housing Administration at Washington came word that exhibitors everywhere are giving the support of their theatres to campaigns being sponsored locally by the Administration to further the program. A few weeks ago James A. Moffet, housing administrator, sent letters to 14,000 exhibitors requesting they place in the lobbies posters and other material calling attention to the Better Housing Programs. In some locations exhibitors are supporting the movement in group.

Already 50 per cent of the country’s lending institutions have contracted with the Administration to participate in the lending plan for rebuilding homes and remodeling theatres and other business structures. About 15,000 loans have been made and new loans are being made at the rate of a 40 per cent increase every day over the previous day.

RKO, Consolidated In Financial Deal

RKO and Consolidated Film Industries on Friday filed an agreement in United States district court, New York, extending to 1936 the secured six per cent gold notes of RKO outstanding in the amount of $1,500,000 from January 1, 1935, to May 1, 1938.

Under the original agreement with Chemical Bank & Trust Company and Commercial Investment Trust, RKO was scheduled to meet maturities in the amount of $300,000 on the first of each month during the five months ending January 1, 1935. The new agreement, for which court approval is sought, calls for payments of $25,000, plus interest, on the first of each month beginning September 1, 1934, up to and including February 1, 1937, and $50,000 on the first of each month ending May 1, 1938.

Considered of importance to the new agreement, although not made a part of it, is a two-year deal between Consolidated and RKO under which Consolidated obtains the majority of RKO’s printing work.

Pathé Exchange, Inc., Stuart W. Webb, president, holds contracts with RKO for the printing of the Pathé Newsreel and all Van Beuren short subjects. RKO still owes Pathé $1,066,000 on purchase money notes.

Goldstone Joins MGM as a Producer

Phil Goldstone has joined MGM as an associate producer. His first production will be "Mala" and his second "Bottom of the Sea."
Name the top money picture for your "Divorcee" will make it past history! It's doing it! Like a cyclone it has hit the are being blown to pieces! Boston, Milwaukee, Kansas City, Memphis, the FIRST EIGHT OPENINGS . . . BROKEN . . . and EIGHT HOLD-OVERS. . . . This week 30 openings East, West, North and South . . . Warner Houses, RKO Houses, Independent Houses, houses from all circuits and the story is the same . . . and as this goes to press, "THE GAY DIVORCEE" LOOKS LIKE 100% HOLD-OVER EVERYWHERE . . .

As you read this the box-offices of more than 100 houses in 100 cities will be dancing down a rainbow of rhythm to the merriest money melody in years!

★ ★ ★ ★

BOOK IT! ADVERTISE IT! AND BE PREPARED FOR A HOLD-OVER FOR "THE GAY DIVORCEE" IS THE HOLD-OVER SENSATION OF ALL TIME!
GONE "GAY"!

theatre and "The Gay doing it, and how it's country and records Omaha, Minneapolis, Fort Worth, Galveston, EIGHT RECORDS

FRED ASTAIRE
GINGER ROGERS
STARS OF "FLYING DOWN TO RIO" IN THE MOST SUMPTUOUS ROMANTIC HIT OF ALL SEASONS

"THE GAY DIVORCEE"

with

ALICE BRADY

EDWARD EVERETT HORTON . . . . . . . AND HALF THE BEAUTIES OF HOLLYWOOD
DIRECTED BY MARK SANDRICH . . . . DANCE ENSEMBLES STAGED BY DAVE GOULD . . . A PANDRO S. BERMAN PRODUCTION . . . . . . . . . . . .

RED-HOT WIRES FROM COLD-BLOODED SHOWMEN . . .

"GAY DIVORCEE is all that you have dreamed and hoped it would be. Picture is outstanding and in my opinion undoubtedly will be one of year's greatest hits. In Fred Astaire your company has fresh sparkling personality who already can be classed as one of screen's foremost artists. Cannot see anything but smash business for this smash hit."

Charles P. Skouras,
Fox West Coast Theatres

"GAY DIVORCEE opening today indicates new record. Opening ahead of anything theatre has played yet. Excellent comment from audience. Thanks for another smash.

I. M. Rappaport, Baltimore, Md.

"GAY DIVORCEE doing sensational business, Palace Theatre, Canton. Finest musical I've seen in many a moon. Local critics raved. Regards,

George A. Delis, District Manager,
Constant Ohio Theatres

"GAY DIVORCEE opened day and date, RKO Hill-street and Warner Bros. Hollywood today in heaviest rains since flood last New Years day. Despite this picture opened bigger than big. Deafening applause at every performance greeted every song number and at close of picture applause lasted fully several minutes. Comments marvelous. My opinion picture destined to be the biggest grosser you have had including 'Little Women' and 'Flying Down to Rio.' Best regards and keep them coming."

Jack J. Gross, Manager,
RKO Hillstreet Theatre
A Picture made who loved "L

“ANNE OF GR

L. M. MONTGOMERY’S GR

with ANNE SHIR

TOM BROWN O. P. HE

THANKSGIVING W

RKO - RADIO PICTURE
Directed by GEORGE NICHOLLS, Jr.
Book published by L. C. Page & Co., Inc.
for the millions
little Women"

"LEEN GABLES"

EAT AMERICAN CLASSIC
LEY as "ANNE"
GGIE HELEN WESTLEY

EEK ATTRACTION
### Photoplay Added To Publications in Macfadden's List

Photoplay Magazine, which the late James R. Quirk built to dominance in the field of motion picture publications, passed this week into the hands and control of Bernard Macfadden, 66-year-old physical culturist and publisher of "pulp" magazines for newsstand consumption.

At the same time, Mr. Macfadden purchased Shadow, Photoplay's 10-cent understudy, adding both to his 36-year-old Physical Culture Magazine, True Story (1914), and to the Daily Investment News (1929), Liberty Magazine, Movie Mirror, et al.

Mr. Macfadden is not new to motion pictures. He founded True Story Pictures to produce independently, a half dozen years ago. It died almost a borning. His "pink sheet" New York Evening Graphic, a hulldloid which was suspended a few years back, was the birthplace of the Walter Winchell type of gossip column.

### First Issue in December

Publication of the first Macfadden-sponsored Photoplay will bear the December dateline. The property was formally acquired last Friday in New York from Photoplay Publishing Company, of which Kathryn Dougherty was president and treasurer, John S. Tuomey, vice-president, and Evelyn McEvilly, secretary. Miss Dougherty has also been editor and publisher, assistant to William T. Walsh, managing editor, and Ivan S. Johns, Hollywood editor.

Photoplay Magazine had its real beginning in the credit office of the W. F. Hall PRINTING COMPANY in 1918. While the management found a leaflet by that name on its hands, taken over for the printer's bill, Mr. Quirk was asked to assume its editorship, for a salary, and interest.

There followed a vigorous policy of building. Mr. Quirk's first acquisition for the magazine was the present-day trade weekly Hollywood, later the trade sheet for Fox Film, as editor. Terry Ramsaye, then concerned with the editorial aspect of the Chicago Tribune's participation in picture activities, in 1914, became Photoplay's first outside contributor. The staff of Photoplay brought in a long array of names, for years have been familiar to the industry and its public, including Randolph Bartlett, Frederick James Smith, Agnes Smith, Delight Evans, Adele Rogers, St. John, Bland Johnson and many others. Photoplay went far afield from time to time in quest of material and names, presenting copy from such diverse contributors as Henry L. Menken, Willard Huntington Wright and "Bob" Davis. It set an all-time serial record for the publication monthly for three years of "The Romantic History of the Movies" by Mr. Ramsaye.

### Gold Medal Annual Award

The Photoplay "Gold Medal," awarded annually to the maker of what is deemed the best picture of the year, has been a consistent expression of the credit of the late publisher sought to apply. The first Photoplay medal went to "Humoresque," in 1920. Long before that, "Jim" Quirk told in his magazine the very first humorous stories of such figures as D. W. Griffith, Mack Sennett, Mary Pickford and Charles Chaplin, and from that day on he carried on the tradition that there has been to say of the motion picture, its people and the traditions of both.

Miss Dougherty was associated with Mr. Quirk from the beginning of his connection with the magazine and its development. She assumed both editorial and administrative charge following Mr. Quirk's death two years ago.

O. J. Elder, president of Macfadden Publications, said Wednesday that "Miss Dougherty, president editor of Photoplay, is coming with us." He added that Macfadden will also take over most of the magazine's editorial personnel. Mr. Elder said that for the present there will be no change in the retail price of 25 cents charged for Photoplay, which is considerably higher than newsstand rates charged for other fan publications. Nor are any changes in editorial policy contemplated, he said.

### NRA Approves Legitimate Theatre Code as Amended

The National Industrial Recovery Board this week at Washington approved an amended code for the legitimate full length and musical theatrical industry, which will supersede the code approved August 16, 1933. The amended code increases minimum wages, especially in the lower brackets, provides a maximum work week limitation for practically all employees, including performers during rehearsal periods, and establishes provisions regulating theatrical ticket sales.

As a condition of approval the board designated Lee Shubert, Brock Pemberton, William McBride, Morris Rosenstein, Paul Shields and Philip Wittenberg, of New York, to study the operation and effect of the ticket provisions of the amended code, those designated representing theatre managers, ticket brokers and consumers. The group will study all recommendations and amendments to the article pertaining to ticket sales and will make recommendations to the board within 60 days.

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The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the trend of business in each of three West Coast cities for an eleven-weeks period from August 4 to October 13, 1934. In each city the gross for the first week of the period in that city is taken as 100 per cent. In Los Angeles, which, as registered in the chart, showed an increase of approximately 48 per cent over the preceding week, the Shirley Temple picture, "Now and Forever," at the Paramount, did $29,999 gross, as against the theater's $17,890 the previous week, an increase of $12,108, or 63 per cent. An even greater increase, 66 2/3 per cent, was shown at the Warner Brothers Downtown theatre, with "Circus Clown," starring Joe E. Brown, which conducted a personality contest campaign in connection with the production.

### Indictments Close Memphis Theatres

Theatres in Memphis were closed on Sunday following the indictments of six managers for violation of the Sunday blue laws. Indictments were returned against the Orpheum, Loew's State and Palace, Warners' Strand and the Rosemary. There is considerable speculation in Memphis film circles as to whether an appeal will be made to continue the Sunday openings.

### Form New Company To Represent Independents

Pioneer Development Corporation has been formed in New York, under the presidency of Lowell V. Colvert, formerly with RCA Photophone, Educational and other film companies, to act as general representatives of independent producers, Pioneer Pictures, Inc., of which John Hay Whitney is president, is the new company's first client.

### Bowes Gets Wife's Estate

Major Edward Bowes, managing director of the Capitol Theatre, New York, and a vice-president of Metro-Goldwyn-Mayer, this week received the entire estate of his wife, the late Margaret Illington. A gross estate of $30,580 and a net of $12,131 was shown in a transfer tax appraisal.

### Wins St. Louis Tourney

Ray Curran, office manager for United Artists in St. Louis, and John Walsh of Progressive Pictures tied for first place in the Variety Club golf tournament there this week.
OLE PETERSON, versatile exhibitor of Beaver Falls, Pennsylvania, has turned inventor, contributing to science and the world of entertainment a small device for killing ducks by the hundreds at one time.

The duck season opened last week in Mr. Peterson's native Calamus Valley, and, not having a gun, he turned from his theatre a portable projector and rode out to the bad lands west of town. There he pointed the machine at the flocks of a marsh which stood out in the night, and began running a short reel of some lake scenes as soon as he heard the ducks coming down his way.

The scenes—displayed upon the cliff walls—of sylvan lakes with birds soaring above and fish leaping from the waters, proved most entrancing to the oncoming ducks and they crashed head on against the cliff in attempting to alight upon the phantom waters. Mr. Peterson then proceeded calmly to gather up several hundred ducks and rode back to town.

At this point the local authorities, unappre- ciative of O.E.'s inventive genius, stepped in and formally arraigned him for killing the ducks. After hearing the defense set up by his attorney they were in a quandary as to what to do with him. Mr. Peterson's lawyer contended that he had committed no offense, as the game laws do not mention motion picture machines as lethal weapons, nor was he guilty of killing the ducks in the first place—they had committed suicide.

The next great drama of patents and amuse- ments to follow the Tri-Ergon production starring Williams Fox will be one which has even greater entertainment possibilities. It will star Mary Kelly Rand, fan dancer extraordinaire, who, not to be outdone by Mr. Fox's performance in the headlines of the press, this week and forth an outing touring through her circuit that she is ready to prosecute any and all infringers of her "Bumble Dance," which she has fully protected under registration at Wash- ington. It's a process by which bubbles of one kind or another stuff Sally in the all-together.

Comedian Ed Wynn's definition of a lawyer is one who gets two other guys to strip for him and then takes all their clothes away from them.

Mr. Wynn, by the way, in addition to his role of Texaco "Fire Chief," is now honorary fire chief to so many fire departments throughout the land that his valet has to store his badges and other insignia of office in a large trunk—but never has Ed rushed to a fire even in the capacity of spectator, so pronounced is his dislike for conflagra- tions of all kinds.

Five hundred movie extras rioted in earnest on the Paramount studio in Hollywood when a mob of their group swung police clubs too realistically.

It happened on the set of Walter Wanger's "The Saint." Some hundred men in the group were acting as leaders of a mob storming a synthetic White House. The mob started up the street, shouting, fighting and revolting, but was kept in line by some extras who were struck on the head with little billy clubs. The police clubbed them to death. Two fire engines were brought into play to rout the rioters.

Groucho Marx's notion of a highly unusual background musical is one in which, to the amazement of all, the understudy sprains an ankle and the leading lady has to play the part herself.

THE CHINESE are noted for their proverb—"terse logic and philosophy—sort of sermons in a hiccups. America, too, has her proverbs—mostly the condescending collaboration of one Benjamin Franklin, Philadelphia kite-flyer. However, proverbs, like Eddie Cantor's Chase and Samborn coffees, become dated. Also they apply too generally—there is no pointing them at a certain spot, like those concocted by Paul Gerard Smith for that gold-digging California place of Holly- wood, where:

—He who hesitates is a genius.
—Necessity is the mother of a cut in salary.
—All's well that ends.
—Matches are made in the publicity de- partment.
—Anyone who live in glass houses wish they didn't.
—A word to the wise is practically im- possible.
—Everything comes to him who waits.
—A rolling stone cleans up his roll and blows before the wind catches him up with him.
—It's a wise child that recognizes its own story after it has been photographed.
—Waste nail—and you'll be making "quicklies" tomorrow.
—The early bird catches a new formula and the rest take the gravy.
—A bird in the picture room is worth two at a preview.
—Beauty is only Max Factor deep.
—If a man builds a better mouse trap than his neighbor, and his neighbor goes around with the "right" people, the world will make a beaten track to his neighbor's door.

Bandmaster Ben Bernie's cable address is "Yesaw, USA."

Charles Spencer Chaplin has finally con- descended to go to work on a new picture, after all these years. He will be producer, financier, director, supervisor, star, author, and part owner of the distributing company that will market it.

The news was received with quite some surprise in the field, causing John Mofett, for instance, to observe in his motion picture column in the Kansas City Star that Mr. Chaplin's three-year schedule that runs something like this:

First Year—Make a picture.
Second Year—Announce that you will portray Napoleon.
Third Year—Fight with Lite Grey Chaplin over the children.
Fourth Year—Announce that you will portray Hamlet.
Fifth Year—Announce that you are going to marry Paullette Goddard.
Sixth Year—Announce that you will portray the Savior.
Seventh Year—Take the children to the movies with an international publicity campaign.
Eighth Year—Begin another picture.
Anyway Mr. Chaplin pays his own way.

The motion picture industry and its public on November 1 will witness the performance of a film star, age 56 years, who is the author of stage songs and any hits which the public has heard sound $70,000,000 a year ear.

Two film titles will be George Michael Cohan, whose new endeavor as a motion picture star comes, as has been boldly told, under the sponsorship of Harold Brooks Franklin, ex-exhibitor, in "Gambling," a Fox release. Oldtimers will remember Mr. Cohan's first flipt into films back in 1917, or thereabouts, and his second experience, two years ago, in Paramount's "Phantom Presid- ent." He would rather forget both.

PARAMOUNT PICTURES has an actor on the roster of its studio in Hollywood whose financial strategies in business make some of the other motion picture moguls of the present day look like correspondence school students. He engineered a $70,000,000 business deal for Paramount at the height of the market—a fortable state of pocketbook to pursue his favorite pastime of acting on stage and screen.

Sir Guy Standing, 61-year-old Knight Commander of the British Empire, had been playing the British stage since 1899 when he joined the King's navy for service in the World War. His meritorious performances on shipboard under fire caused King George to knight him. At the time he left the King's sword descend on his shoulder Guy had but $40 in his pocket and a healthy ambition for theatricals in his bosom.

Came the mad race in 1919 to rebuild war-torn Europe, and Guy Standing set out against heavy odds to buy up miles of uncrated American equipment lined along the Rhine—tanks, tractors, automobiles, locomotives and whatnot, which he intended to resell on the Continent for the recon- struction. Motor cars were formed and through his friends he raised the funds to complete the purchase. Standing quietly for a time the same were some interests who were planning to do the same thing with a like amount of similar equipment owned by Eng- lish. Such competition would have ruined him, and so he pulled some rabbits out of a hat and bought this material as well. It turned out that Guy nine elements, and a good one, was a large piece, piecemeal, at a gross of some $70,000,000, which left him with the fortune he needed to give him the proper incentive for his art. Standing—but not still.

Resting but a few feet from our publishing headquarters on Broadway off Columbus Circle is a monument to the Depression, in the form of an impressive, white-stone unanted apart- ment building. The cornerstone, in mute testi- mony, reads: "Hamptons House—Dedicated to George Cohan and Tomorrow's Con- venience—1913."

Some day the young and pretty Hilton Sisters better known as the "Three Sisters Twins," because of the physical deformity which makes them inseparable, will regale us with a whole room of the "Yowsah," of their own, the world of screen. They are of the "Yowsah," of course, the world of screen.
Divided by Three

What is "entertainment" in pictures? It isn't different from any legitimate definition of the word you can find. "Entertainment" must enchant, thrill, grip, divert, create thought, make you forget, weep, laugh, renew yourself. To me, pictures have no other purpose. Neither has the stage.

Our aim in entering picture houses for the same reason they go to ball games, dance halls or attend a party. They do not want to be sermonized, "educated," uplifted or birthed.

Why be about it? "Educational" pictures have their place and value; but what the ticket-buyer goes into a house for is to let down, to mentally gamble.

When our noise-making and ultra-puritanical censors forget this they are running into a jam—and helping to destroy the greatest medium of amusement and form of mental and emotional hygiene that the world, to date, has known: moving pictures.

This soliloquy came upon me when looking at "Divided by Three," a very interesting and honestly worked out play of marital infidelity by Margaret Leech (Mrs. Ralph Pulitzer) and Mrs. Beatrice Kaufman (the wife of George Kaufman) —Guthrie McClintock producing.

This is a serious and thought-provoking piece of work—and seriousness also comes under the head of entertainment.

The situation is unusual and, among the narrow-minded critics of our pictures, would be called "immoral." But it would make a daring, simple, honest picture, and I hope it will be done.

Lila is married to an automaton of a husband. There are no relations between them. Robert, the husband, is a spectator. Lila, to keep them out of the red, operates a picture gallery on the side.

The manager of this art gallery, who makes it go, is Hugh Faraday. He is Lila's lover. She loves him passionately. The husband is always a cipher.

But there is a son, Teddy, a young fellow of puritanical ideals, just out of college. And he has borrowed money from Faraday through the mother. When he discovers his mother's infidelity he nearly goes to smash. The big scene—à la "Hamlet" —is between the mother and son (who is, moreover, engaged to a decent little dumbbell).

The great fault of the play is its talk, talk, talk.

Judith Anderson as the wife and mother to both her son and her husband was infinitely tender. She plants love above the conventional idea of Duty—an everyday occurrence, and absolutely legitimate on the screen if not treated flippantly. And "Divided by Three" is not flippant.

This may never become a picture, for it may never be produced. It has not yet reached an adult age. But a great majority of our picture audiences have.

Picture value, 60 per cent.

Spring Song

Florrie Solomon (Francine Larrimore) died in bed in the full glare of an off-stage ghost-trousted bull at the fall of the last curtain in "Spring Song," the new play by Bella and Samuel Spewack. That spoiled the play—a very quietly interesting one up to that point— for me.

Let generals die in bed—as an ex-second lieutenant. I don't care a cheese-mite. But I am militantly opposed to having, on the screen or the stage, any one of my heroes, heroines or top-notch gangsters die peacefully in a snow-white bed with a Kleig moon sickling his or her head, or with the pale cast of sentimental baloney.

No!—my heroes and heroines—whether God-fearing or eaten hollow to their gizzards with Red Sin—must die tossed from a balcony in a fall backward over broken balconies, shot in a running fight with the peepers, blown to nothing by a shell under a barber-wire fence—and, among the ladies, I like to see them gracefully take poison or peg out with a knife à la Cleopatra-Colbert.

Florrie died of giving birth to an unloved child. Florrie wanted to die because the father of the child was not the man she really loved, but the fellow who was engaged to her sister, a goody-goody girl, very plain in appearance and who took it on the chin for her sister because her mother, an orthodox Jewish woman who wielded an inhuman ancient moral code, told her it was her duty to give up her dental-college fiancé for the erring and errant sister in order to legitimize the child.

It is a moving story, simply told. There are picture possibilities in it because of its extreme sensitiveness to everyday human frailties and its potentialities for excessive weeping-matines for the ladies.

"Spring Song" is all East Side Ghetto. The first act setting and movement are almost a duplicate of Elmer Rice's "Street Scene." Mrs. Solomon conducts a soda-paper-cigarett stand outside of her lodgings. (This Mrs. Solomon was played with extraordinary effectiveness by Helen Zelinsky, her first English-speaking role.)

She has two daughters, Florrie and Tillie. Florrie is for the Big Life. Tillie is romantic but kitchen-minded.

Florrie, although engaged to an up-and-coming fellow, a high-pressure salesman, nevertheless seduces her sister's steady—youth and a perfect spring night.

The core of this play—and the beauty of it—lies in the attitude of Mrs. Solomon. In doing her "duty" according to the ancient law she runs the lives of both her children—causing the death through grief of Florrie—and musing up the future of all concerned. And there's the kicker.

There are several East Side characters for comedy, but a picture it contains that eternal element: tears. Audience reaction was good.

Picture value, 60 per cent.

Roll, Sweet Chariot

There is a tremendous epic, to be done some day for the screen, on the Negro: his origins in Africa, his fall from glory, his aspirations, his profound religious instinct, his love of song, his humor, his tragic history in America, and an imaginative finale which will envisage his "emanipation." ("The Emperor Jones" was merely an episode.)

If the critics of the Negro tell me that he is uninteresting because he is absolutely inarticulate, I reply so is every human being that walked the Shakespeare, Napoleon and Plato downward.

Paul Green, in "Roll, Sweet Chariot," "a symphonic play of the Negro people," with an incidentel score by Dolphe Martin (Bernard and Solomon Martin's brother), is not to be expected at such an epic; but it doesn't land either for the stage or picture purposes.

Its central character is the superman, the Paul Bunyan, the Gargantua of the Negro—John, a character that Roark Bradford has also written about.

John Henry is great picture material for a Roark Bradford and a Langston Hughes to undertake.

But not from the Paul Green script. For here John Henry is rather pulled down to earth—he has not that glamour, that unearthliness, that Titan mold that those figures have in the immortal "The Green Pastures."

There are a murder, a funeral service, a chain-gang in "Roll, Sweet Chariot," but it all seems to me to have been done for the sake of the hidden choir and the chanting spirituals.

When the screen comes of age, John Henry will appear on the white sheets. Or maybe I'm just a boof optimist.

Picture value, 60 per cent.

First Legion

This play is in three acts and eleven scenes. It is by Emmet Lavery (Bill Lytell and Paul Green, producing).

It is a kind of unusual entertainment that will appeal to a restricted—and an initiate—audience, for it is laid in the "House of St. Gregory," in a small town "somewhere in the United States." It is about the Order of Jesuits, their lives, their spiritual struggles and their reaction to contacts with the outside world.

Just at the time when Father Rawleigh and Father Phillips hang, a young priest tempted to repudiate their vows and go forth into the world again, a "miracle" occurs at St. Gregory. But it turns out that the doctor, an atheist, had lied. Science had a hand in the matter, too.

There is a pleasing ending in which faith is finally restored by a lame boy who is made to walk through an act of faith.

The acting throughout was excellent, especially the quiet and convincing portrayal of Bert Lytell as the Rev. Mark Ahern.

Picture value, problematic.
**Paramount Plan Hearing Nov. 12th**

Developments along the Paramount Public reorganization from this week included these:

Adjournment, until November 12, of a scheduled hearing on proposed reorganization plans.

Further questioning, by the trustees, of former Paramount officials.

Postponement of questioning by the trustees of officials of Paramount creditor banks—also until November 12.


The Kuhn, Loeb & Co. plan continues to stand as the only one which has the support of the three principal reorganization groups, bondholders, stockholders and creditors' committees, each representing a majority in amount and number of those hearing claims against the former company. The Kuhn, Loeb & Co. plan includes a provision for a $2 per share assessment on stockholders.

A scheduled hearing on a proposed reorganization plan for Paramount Public, understood to have been prepared by Malcolm Summer and former judge Erynn C. Garvin, attorneys for a group of minority bondholders, was adjourned Monday in New York at the offices of special master John E. Joyce until November 12. The adjournment was granted on the motion of Robert R. Ballantine, counsel for the trustees in bankruptcy.

Trustees obtained court permission to force appearances for questioning of 17 men identified as connected with Paramount in 1931 and 1932, together with an order for production of all necessary records. Three hearings have been held during the past week, the most important of which was the questioning of Norman Colyer, assistant secretary of Paramount. The next hearing was set for Friday.

A petition for examination of officials of Paramount creditor banks, sought by trustees of the debtor under Section 21-A of the bankruptcy law, was heard on Tuesday before Mr. Joyce, was postponed to November 12.

In connection with Paramount's reorganization plan, Emanuel Cohen, production head, arrived in New York Monday.

Louis L. Dietz took over the Publix-Salt Lake circuit of 13 theatres on a short-term partnership operating contract with Fannom Theatres, Paramount subsidiary, as of October 15. The contract runs to October 27, 1935.

Publix-Salt Lake was formerly operated by Louis Marcus for Fannom.

In New York, negotiations aimed at a reduction of E. V. Richards' interest in the New Saenger Theatres Co. were underway.

Paramount this week, through George J. Schuster, the company's attorney, announced that it is assembling all its district managers and many home office executives for a three-day conference in Hot Springs, Va., October 26, 27 and 28.

Other developments in the Paramount case during the week included approval of the agreement by the Los Angeles theatre and Paramount trustees whereby Wanger agrees to repay Paramount from the receipts of six theatres the $50,000 it will have received in settlement of his $416,660 suit for back salary filed in 1933.

A hearing scheduled for Tuesday on the action of the trustee, authorized at the $13,000,000 bank transaction with Film Productions Corporation in 1932, was postponed until October 30 by Federal Judge Alfred C. Coxe.
CZECHS MAY ABANDON KONTINGENT SOON

Serious-minded Native Producers Demand Abolishment of System Impairing Product

By J. K. RUTENBERG

Reports that the present Czech kontingen on American films will be abolished November 1 came out of Prague this week. The quota requires an import license of $840 a picture and stipulates that one Czech production be accepted in return for each seven American films licensed.

[A at the offices of the foreign department of the Motion Picture Producers and Distributors of America, in New York, doubt was expressed that the kontingent will be removed November 1 but a suitable arrange ment is expected before long.—Ed.]

From Warsaw it was reported to Berlin that a 50 per cent reduction is forthcoming on American film permits, the only condition being that the film must not have been made ten or twelve years ago. 

George R. Canty, U. S. trade commission er, left Berlin for Prague Tuesday.

Source of Trouble for Years

The Czech film field for some years has been a constant source of trouble to the American film industry, which has been practically driven out of this market since 1931. Only the independent American production has been represented on the market for several years and it is generally admitted that a re-entrance of the big American companies would completely revolutionize the Czech motion picture policy.

To understand the development of the Czech kontingen in the last years it is necessary to consider the reasons for the setting up of the system of import licenses and to investigate the progress of Czech national production.

The first endeavors to create national pro duction in the Czech industry were made ten or twelve years ago. It was the intention of the Gov ernment to make the Czech film market independent of foreign import. To reach this objective it was necessary for the Government to subsidize the new industry. The first steps in this direction were undoubtedly successful. Some of the first Czech films did considerable business and were shown in most European countries. But newcomers to the industry reduced the standards of the films more and more, thereby considerably limiting the market for Czech films. Instead of heading the list of all films shown in the country, national production went down farther and farther and finally became a necessary evil of a counter-balance against imported films.

Kontingent Result Unexpected

This was the very reason for a curtailment in the import of foreign product. It was expected that the new kontingen system introduced would create a substantial support to the national film production and, on the other side, would increase the quality of foreign product.

The original idea was to induce every im porter of foreign films to produce a Czech film for a certain number of films imported. This system was expected to produce results but it did not. The system was not administered as it was expected and, therefore, all foreign film was allowed in and the importation continued as before.

The Adams-Frick system of employing a counter-balance to a quota system was supposed to be successful. The result was a total failure. No foreign film producer was willing to take his chance of producing a Czech film, indeed the ownership of a Czech film was to a great extent a source of profit. 

As a matter of fact, the very idea was not expected to work as it did actually. The foreign film producers were not willing to take the risk since they did not want to produce a picture which would possibly be lost in the competitive race. 

Ask Return to Free Competition

The serious-minded Czech film producers demanded abolishment of the present kontingen system, therefore, and favored a return to "free competition." The Czech directors, producers and distribution managers have acquired so much experience chiefly in foreign countries, that free competition with other films could be met only if free thought is given to the matter.

The up-to-date studios in Prague-Barrandov were prepared to make 20 to 30 features a year and technical equipment was greatly improved.

The adversaries of the present kontingen system, therefore—and this is very essential to an understanding of the Czech market—are the Czech film producers, managers and directors, and their ranks are swelling more and more.

Fred Warren to Market Chrysler Air Conditioner

Chrysler-made equipment for the cooling, heating and ventilation of theatres will be sold, distributed and installed exclusively in the United States by Control Corporation of America, formed recently and headed by F. B. Warren, who has been southeastern sales manager of Electrical Research Products.

Entry into the air-conditioning field was announced recently by the Chrysler motor manufacturer whose son, Walter P. Chrysler, Jr., president, heads Airtemp, Inc., the world distributing organization which will itself handle all sales, under the sales management of Mr. Warren, himself, except in the theatre classification granted to Mr. Warren's company. For the manufacture of the equipment itself, in all fields of air-conditioning, is the Chrysler-owned Amplex Corporation with its plant in Detroit.

Readiness to make immediate surveys and installations in theatres was announced Tuesday by Mr. Warren.

Head of the Warren engineering staff will be Andre Merle, refrigeration expert, and all engineering and air-conditioning equipment problems will be by his direction. Mr. Merle's experience in air conditioning dates from his discharge from the military service in 1912. He served in the regular army with the First Division Engineers and with the French Colonial Army during the World War.

When the Warren Engineering Corporation he worked on the design and installation of such plans as the Chrysler and Lincoln build ings, New York, and the J. L. Hudson department store, Detroit.

For the last three years he has been connected with Clyde R. Place, consulting engineer in air conditioning, and for Place has worked on the Rockefeller Center development, filling stores and theatres, and on the design of the new Government Archives Building in Wash ington. He is a member of the Society of Heating and Ventilating Engineers and the American Society of Military Engineers.

Mr. Warren will also be executive adviser to Mr. Warren.

Arthur E. Ralph, manager of the Electrical Research Products, and prior to that with R. Hoc and Company, and Winchester Arms Co., will head the division of survey and installation as well as the assistant treasurer. Mr. Ralph was plant engineer of Winchester Arms.

I. M. Magnus will be secretary of the company.

Mr. Warren's announcement of the sales organization of Control Corporation of America will be made shortly.

"Installation will be handled on time payments to good business risks," said Mr. War ren's announcement, which added that "Walter P. Chrysler's entrance into the air-conditioning field has been the signal for an immensely quickened interest and activity in this vast new industry. Institutions with its leadership, and in the manufacturing field, his refrigeration experts have created the simplicity of mechanisms that will be moderate in price and economical in maintenance.

B. Warren's organization within the theatre field comes after six years association with Erpi as a sales executive. For two years has been into air-conditioning field. He was one of the founders as well as vice-president in charge of sales and distribution of the original Goldwyn Company, later merged into Metro-Goldwyn-Mayer. He was the founder, general manager and his own sales manager of Associated Producers, the organization that embraces as its producer, owners Thomas H. Ince, George Loane Tucker, Marie tourneur, Mack Sennett, J. Parker Read, and Marshall Neilson.

Mr. Warren, who will retire from Erpi December 31, announced that the Control Corporation is in no way connected with Electrical Research.

Four Promoted in Erpi Realignment

The eastern sales forces of Electrical Research Products were realigned this week following announcement by Fred B. Warren that he would resign as southeastern sales manager to market Chrysler cooling and heating apparatus.

W. E. Woolward was appointed acting sales manager of the southeastern division, reporting to L. W. Conrow, eastern division sales manager. Mr. Duke was also made an acting sales manager of the southeastern division, in charge of territory below the Virginia boundary, and reporting to Mr. Woolward. Mr. Duke will also continue as credit and collection manager. H. O. Duke was also made an acting sales manager of the southeastern division, reporting to Bert Sanford, the northeastern chief. Mr. Horn will be in charge of sales in the Metropolitan area and the Hudson River Valley.
the biggest attraction in years
—and that's plenty big
CARL LAEMMLE presents
Claudette
Colbert
in FANNIE HURST'S Great Novel
IMITATION OF LIFE
with WARREN
WILLIAM
ROCHELLE HUDSON
NED SPARKS HENRY ARMETTA ALAN HALE
and many others
A JOHN M. STAHL Production for
UNIVERSAL
has added tremendously to her popularity in the past few months.

Now Universal offers her in a picture bigger than "Back Street"
...bigger than "Only Yesterday"...
yes, in the biggest attraction in years

"IMITATION OF LIFE"
THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

PORTRAIT OF LAURA BAYLES

(Tentative Title)

Radio

On paper this story promises not only pleasing entertainment but likewise showmanship possibilities distinctly out of the ordinary. The yarn has a unique premise. It tells a school teacher in a heretofore unattempted manner. May Robson has the leading role. Devoting her life to bringing her pupils up to all prescribed form, she finds herself whirled into conflict with conniving politicians, a keeper of a back-room saloon—which are undermining all she is trying to build up. Turning gamblers herself, she outsmarts the slickers, gets herself mixed up in a scandal, and when things look blackest has no one but the man who tried to bawl her out, the most arrange with the President of the United States, a former pupil, to congratulate her into reinstatement.

The original idea is by Wanda Tuchock.

The adaptation is by Arthur Homan and the screen play by Milton Krims and John Twist. John Robertson, maker of "His Greatest Gamble," is the director.

With the prestige of "Lady for a Day" and "Lady by Choice" in establishing May Robson, this supporting cast also offers some good commercial names. Included are Mary Carlisle, currently in "Kentucky Kernels"; Fred MacMurray, a newcomer from the stage, making his first screen appearance; Alan Hale, Hale Hamilton, Etienne Girardot, Edward Van Sloan, William Burrell, Fred Kohler, Ben Alexander, Onset Conley, Virginia Reid and Ward Bond.

Being of the character that indicates appeal to both the more mature patrons as well as the younger female, this forthcoming production seems to be the type for topical showmanship.

ENCHANTED APRIL

Radio

Here is romantic comedy. In addition to being a highly read novel, it was also presented successfully as a stage play. Not a love story according to the usual formula, it is rather a light idyllic story of a married woman, her ambitions and their repercussions. Because of their most popular successes, more than ordinary showmanship has been shown in the selection of the two leads, Ann Harding and Frank Morgan.

Similar smartness has been demonstrated in the selection of the scenarios and director. Credited with the screen play are Samuel Hoffenstein, who recently did "Change of Heart," and Ray Harris, remembered for "Three Cornered Moon," "Many Happy Returns" and "We're Rich Again." Harry Beaumont, director, has proved his adaptability to this kind of material in "When Ladies Meet" and "Should Ladies Behave."


Locales are London and an Italian villa.

Charming gayness and absence of heavy drama appear to be the most potent qualities to capitalize.

CONCEALMENT

Warner

This story, featuring Barbara Stanwyck, is of a dramatic character particularly adapted to her talents as established by such recent pictures as "Bitter Tea of General Yen," "Baby Face." In addition to many others, F. Hugh Herbert recently collaborated on "The Dragon Murder Case" and Mary McCall wrote the screen play for "Desirable." The director, William Dieterle, was similarly associated with "Fog Over Frisco," "The Firebird" and "Madame du Barry."

The cast supporting Miss Stanwyck, William and Byron is composed of a familiar list of Warner stock players and one or two outsiders. Included are Grant Mitchell, recently in Universal's "One Exciting Adventure"; Glenda Farrell, in "Kansas City Princess"; Douglas Dumbrille, Henry O'Neill, William Davidson, Willard Robertson, Arthur Aylesworth, Russell Hicks and Vincent Barnett.

Not only is there commercial value to the title and personnel, but inasmuch as its release probably will be coincidental with the election season, the political content of the story automatically suggests topical exploitation.

STAKE OUT

Columbia

Semi-gangster in atmosphere, this is an action story of cops and crooks whose screen play are by Lambert Hillyer, who also is directing. Similar pictures with which it has been associated are "Defense Rott" and "One Is Guilty" as director, and "The Man Trailer," in which he functioned the same as in this production.

Bruce Cabot, currently in Monogram's "Red Head," is the story's hero. Judith Allen has the leading feminine role. Supporting players include Ward Bond, Charles Sabin, who is being groomed for bigger things by Columbia, John Kelly, Arthur Rankin, Mathew Betz, Walter Miller and Maud Turner.

Thrill entertainment being its essence, the story has Cabot as a police sergeant promoted for the success of his stake-out methods in trapping criminals. When he makes the arrest in a murder, the Sabin headed gang determines to rub him out. Warned by Miss Allen, waitress in a drive-in barbecue, who has dreams of Hollywood screen stardom, he escapes a trap. Later, when he believes the girl to be in league with Sabin's mob, romance crops. However, as the gangsters plan a bigger job, she informs Cabot and again his stake-out methods prove effective.

The yarn appears to be full of the exciting brand of entertainment.

CODE OF THE WEST

Paramount

Probably the most outstanding showmanship factor of this picture is the fact that it brings Jackie Coogan back, now fully grown up. Millions of theatregoers will remember him for his picture with Charles Chaplin, "The Kid."

The story, an action drama located in Alaska and the States, is by Zane Grey. It has a rather novel premise, dealing with three crooks who recently played a common job. When they attempt to swindle a man with whom the woman member of the trio has fallen in love, things begin to happen at a fast and furious pace.

The screen play is by Ethel Doherty, who did "Sailor Be Good" and "Men Are Such Fools," and Grant Garrett. Direction is by Arthur Jacobson.

While Jackie Coogan is the big name value, another player, Evelyn Brent, who also has been absent from the screen for some time, will be seen. Last in "World Gone Mad," she has many successful picture appearances to her credit. Sharing top honors with these two is Randolph Scott, who has played in many Paramount westerns, including "To the Last Man."

Elements substantiating Coogan's natural draw are the fact that the story is a Zane Grey adventure yarn, a type of entertainment that has always held enthusiastic. Many incidents in the production suggests unique exploitation ideas which can be adapted to the current topical subject of gold.
Kid Millions

Comedy and Songs

(United Artists - Goldwyn)

From both an entertainment and sound showmanship viewpoint, the producers have incorporated into this attraction just about everything that the public likes to see and all that an exhibitor needs. The picture is comedy, hokum, romance, adventure, the Macho, Westerns, plenty of eye-filling girl dancer glamour, and lively with half a dozen or more catchy songs. Moving rapidly, it has plenty of romance, light drama, lots of action, snappy gags and, unusual for this type of picture, there is a substantial story. In the picture proper there is plenty of action, the story is carrying, the suspense fine, however, a color fantasy, there is a unique surprise to send patrons out of the house.

The picture is smart, clean and clever throughout. There is much to intrigue and charm, nothing to shock or abase. Consequently the attraction becomes a big picture offering with a general all-family appeal and by virtue of its climax a juvenile feature as well.

In the yarn, Eddie, a waterfront waif, to the amazement of all his kid companions and longshoremen brothers learn that he is heir to a $77,000,000 fortune left by his long lost father, Eddie, almost promising the kids a share in the wealth when his ship comes in, he embarks on his great adventure to Egypt. Menaced by Colonel Larabee, who feels that because he financed the original Wilson, he's entitled to a cut, Eddie is thrown out into turmoil when Dot, moll of comedy gangster Louise, the Lag, also tries to chisel in by posing as his mother. On the way over, lots of knockabout fun, is interspersed with song, music and dance, Capt. Tullibo puttiing over a black-face "Mandy".

In Cairo, Eddie meets a couple more meuses, Sheik Mullaha isn't going to let all that dough get away from his domain, and his daughter, despite all her shrouding veils, is none the less vector in all the latest and most modern American modes of going on, the make. Eddie escapes and lands back home.

Then the picture veers. It turns to beautifully tinted Technicolor. The kids have their day. All the rules to which they had been subjected since the beginning of time are abrogated. Eddie builds a gigantic ice cream factory; canned by Tullibo's "Ships Comes In" melody as the hundreds of kids chant "We Want Ice Cream", the chorus girls mix gigantic cows which join in the vocal chorus; great slaps of chocolate and gummy bears are tossed into the modernistic freezers. Then Eddie, accompanied by his childhood sweetheart, rides down the flicked youngsters to drop great gobs of ice cream on their plates. Following him is the returned Louise the Lag, machine-gunning cherries as the youngsters give loud voice to their delight.

No one need be stymied for salesmanship ideas with which to sell "Kid Millions." The title is one and so is the production itself. There is no lack of outstanding commercial names. Then, there's comedy that's fun for everyone. Catchy music, rhythmical grouped dancing with plenty of that necessary feminine appeal.

The White Parade

(Fox-Lasky)

(Drama)

This picture is entertainment, but not the ordinary kind. Rather it is an attraction so finely human that its possibilities are hardly to be questioned.

Both daring and unusual, "The White Parade," with a few key characters doing the symbolizing, is the story of the great army of young women student nurses who consecrate their lives to the service of humanity. Essentially it is a drama—drama that is distinctly class in caliber, yet within the understanding reach of all modern and classy audiences, takes place within a hospital, yet never is the odor of ether evident. Life begins, ends and goes on.

To the hospital come hopeful, ambitious girls. Their lot is the same; stern discipline, laborious physical and mental toil. All sacrifice much; thinking of the human emotion is the only emotion that every woman's, there is extraordinary romantic love interest in the stories of these women who are "The White Parade." Told mainly through the characters of June Arden and Ronald Hall, it is the story of human love sacrificed to a noble ideal.

Through understanding direction and real acting, drama is blended with heart touching romance; pathetic that touches the most sentimental emotions is blended with sparkling comedy that provokes a laugh for every tear, and the whole tends emphatically to inspire and elevate.

As the picture unfolds upon the screen, it measures up to entertainment and commercial demands, not only in the unusual but in entertainment.

Because of its quality and character, "The White Parade" undoubtedly should attract many who ordinarily don't go to motion picture shows. Therein is hidden the secret of selling the show of this picture. It is a picture that "The White Parade" is a woman's picture. It surely is and because it is, it is also a picture of unusual interest to men. Both sexes appreciate what the story is—sincere heart-touching romance and drama of living persons.

Consequently what not to do assumes more importance in selling the show than what is proper to do. It can be expected that the picture will receive plenty of outside support and considerable showmanship effort on anyone's part, it will be indorsed and recommended by newspapers, influential personalities, clubs and so on. It will be well to seek cooperation from doctors, nurses, hospitals, civic and fraternal groups, but it certainly is no occasion for harem-brained exploitation. Transferring lobbies into replicas of hospital wards, displays of medical paraphernalia, even dressing ushers and attendants in hospital uniforms, would harm rather than help the show.

Rather in dignified and straightforward fashion introduce it to your patrons as a picture show you are proud to present. Let them know that is an outstanding contribution to the screen. By honest sincerity convince them that this is an attraction to which the heart and the head will respond if they miss seeing it—McCarthy, Hollywood.


Anne of Green Gables

(Radio)

Comedy-Drama

Positive friendship values of this production are embodied in the popularity of the L. M. Montgomery novel, on which the film is based, and the general excellence of production. This one whistles right up the alley of Pollyanna customers, faithfully depicting the adventures of a little orphan girl adopted into a rural family. The acting is fresh and wholesome. Chalk this picture up as first class program entertainment. Exhibitors will also have a new screen personality to reckon with in Anne Shirley, who should be much in demand from here on.

Well etched characters make the rural atmosphere felt rather than seen. The story itself carries a series of strong emotional touches balanced with plenty of up-the-sleeve humor. It is the same homely "little red riding hood" theme with all the garnishings. This dramatic value should find a ready market.

The story revolves around Anne Shirley,
KENTUCKY KERNS

(Radio)

Comedy

Sheer nonsense is this feature's big entertainment and commercial asset. From beginning to end, it's a crowd pleaser, packed with knockdowns, dialogue and gags. Quite different from any of the preceding Wheeler-Woosley attractions, it nevertheless perpetuates the two fun-loving baronets in all their typical high-sounding antics. Additionally, the supporting cast seems to have swung into the spirit of it, so that the run of the mill audiences go for it.

As old fashioned hokum is the motivating medium, the quality of entertainment and showmanship possibilities can be gleaned from one of the opening sequences in which Willie and Elmer would revive a drowning man by giving him a dose of water, irrelevant though it is to what is to follow.

Anyway, in endeavoring to serve as good Samaritans, Elmer and Willie have on their hands a foundling, Spanky, an uncontrollable penchant for glass breaking. Trying to return him to the orphan home, they learn that he lives in the leafy halcyon days in a congenial atmosphere.

Trying to escape, the boys are captured by a detective and taken to jail. In his cell, the detective comes to realize that the boys are innocent, and frees them.

Man of Aran (Gaumont-British)

Drama

Somewhere off the western coast of Ireland, lying well out at sea will be called the toughest stretch of ocean on the globe, are the tiny Aran Islands. To those islands two years ago went Robert Flaherty, the man who made "Nanook of the North," "Munna" and "Tabu," there to record via the motion picture the struggle for the necessities of life carried to the hardy and wholly admirable inhabitants.

The result should rank as an outstanding contribution to the scents of the sea for another year. It is not a story that makes it so, for there is little of that, as such; nor is it performances, for the players are the natives of Aran. It is what has been seen, with few words but magnificent photography, with little elaboration, but with a fine sense of the story told, which accounts for what goes to make up a complete story of a people, told in pictures in the short space of slightly more than one hour.

As far as the exhibitor is concerned, it is a picture with which he can go to all the women's clubs and all the schools and all the local organ of influence to them. He may promise something unusual, a film which rates a par with the "Nanook" of several years ago. The exhibitor also may make full use of its "public service" work for Mr. Flaherty, and can embellish this lobby with scenic stills.

The art is just three persons of importance in the cast, "Tiger" King, the "man of Aran"; Maggie Dirranre, as his wife, and Michael Dillane, as their son. They are all three natives, as they are recording with vivid detail and often with thrilling action, the lives of these three. The producer has in some instances the story of the lives of all the people on the Aran Islands, where independence is the most vital consideration in their lives, while the sea dominates them all.

Highlighting attention to the seascapes which the camera has recorded in superb fashion, are the scenes in which "Tiger" and his fellow fishermen go to sea in an open boat no larger than a dory, in mountainous seas.

by day or night, and harpoon sharks. Of interest of another sort is the manner in which a portion of the coast of the island is smoothed, overlaid with seaweed, portly gathered, on which is strewn earth, accumulated little by little from the rocky crevices below them. A fish on the back in buckets, for the "potato crop."

The utter fearlessness of the small boy and his mother as they survive the exposure in their internal struggle against the thunderous and dominating sea, imparts to the picture a basic appeal.

It is a picture to the selling of which the exhibitor can make every effort.

No matter what the box office may return, the showing of the film appears worth its own cost of production. The newspaper support it is certain to receive in most communities."

COLUMBIA

Romantic Drama

In this, the "Grand Hotel" formula being utilized, and through a series of dramatic, mysterious, romantic and exciting episodes, the making of a story out of life, the San Francisco to New York is pictured. As such its entertainment is widely diversified. There is no doubt that it is a hit. Through a crook-detective angle, unity and coherence are maintained. The short interview prologue, establishing the captain as a seaman, is so well handled, people happens, sets the stage for what is to happen.

Much happens beneath the captain's bridge, and reporter, Steve spends most of his time before Silver's bar, changes his locale occasionally to listen to Greta's pathetic phonograph record plea, and sees it all. Detective Schulte knows all, and his new pal Danny, who is his compatriot, Janet, is being passed off to him as a phony Boston librarian. But he hides his time and eventually the bonds come to him. Mr. Bushmills' whiskeys are used as a gag to elucidate the reason the captain is a captain. Stewart Layton, harassed by the captain, revenges himself by placing the most unpleasant persons at his table. Mr. Jeddock's unattractive past being revealed, she gets her punishment from her shamed husband and jumps into the sea, only to be rescued by Schulte. Salzaro, an aspiring South American presidential hero, is polliwog double crossed into death before a firing squad by his friend Gibson. The boat sails on. Schulte falls in love with Janet. The Healy stogies make merry with their "Bertram" wiring crew, Pat Mulligan. In short, this is an all-star cast and it works to perfection.

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Warner bros. make the best MYSTERY PICTURES, too!

This year watch Warners match their *musical* reputation in the *mystery* field! ... We've watched the inexhaustible demand for mystery fiction. Now we're going to divert a share of these sure, steady profits to your box-office! ... The biggest-selling mystery writers in the country have been signed to long-term contracts. And we're giving their stories the kind of productions that won for Warners the "Best Mystery Picture" medal for 1933 ... Read these brilliant reports on our first new-season mystery and get ready to cash in on elaborate promotion plans for the Warner Mystery Group ... to be announced soon!
"Thrill film makes hit. 'The Case of the Howling Dog' is lively and ingenious thriller. You will probably add Perry Mason to your list of pet screen policemen." — World Telegram


"Diverting mystery melodrama. Baffles and holds your interest." — Daily Mirror

"Well-knit, swiftly paced, dramatically punctuated. A welcome contribution." — N. Y. Times

"Excellent transcription of a popular mystery tale. The excitement builds steadily." — N. Y. Sun

Warren William as "Perry Mason" in

"THE CASE OF THE HOWLING DOG"

will be followed by

3 more Perry Mason stories by ERLE STANLEY GARDNER

I Am A Thief"

"Murder in the Clouds"

"The Green Cat"

"Invitation to a Murder"

3 sensational stories by famous MIGNON EBERHARDT

"The White Cockatoo"

"Patient in Room 18"

"While the Patient Sleeps"

"The Case of the Curious Bride"

"The Case of the Lucky Legs"

"The Case of the Velvet Claws"

"The Case of the Velvet Claws"
The Deserter

(Garrison Film)

Drama

As is common with many of the pictures produced in Soviet Russian by the state-controlled motion picture industry, this has a strong flavor of propaganda for the Russian model of a working class hero functioning in the service of the state. And the fact that the film contains the Russian dialogue, it is obviously for a restricted exhibition market in this country, of a smaller, intimate type of house, generally in the large metropolitan centers, which conform their programs for the most part to the new film, a rare to be the most likely places for the showing of this picture.

Despite the foreign language, there is no difficulty in understanding the thread of the story, since some of the scenes are a portion of the film. The English of dialogue serve to fill gaps which action alone would not ordinarily clarify. The cast, entirely native, is of course completely unknown in this country.

By implication the film tends to impress the fact that the current regime in Russia is the direct descendant of the tsarist Empire, that religion is dead and the god of the people is the state. It is, in common with most of the impressions from Russia, weightily dramatic, with the occasional laugh permitted to gain entrance into the comedy of the action but seemingly out of place.

The picture obviously cannot be sold to the regulars of this previous weakness, call it the country, nor would it find a ready acceptability in the average theatre, even on a special program of some sort.

The story is relatively simple. In a major city in Europe, supposedly in Germany, dock workers are engaged in a vital strike. Tischel being a worker of the other side and Karl, the girl Greta being importantly involved in the strike. Much footage is devoted to the picketing scenes and the hardships of workers for the state. It is, in common with most of the impressions from Russia, weightily dramatic, with the occasional laugh permitted to gain entrance into the comedy of the action but seemingly out of place.

Lost in the Stratosphere

(Monogram)

Comedy-Drama

Although the title would seem to indicate a maximum of action, thrills and suspense in the upper atmosphere, the actuality is quite different. The portion of the film devoted to scientific diving into the upper reaches is completely cut from the general plan, and the result is a film that is rather lifeless.

Utilization has been made of the scenes taken recently on the epoch-making flight into the stratosphere from North Dakota, and the result is effective, although there is a tendency to space short to add greatly to the picture as a whole. The story is actually concerned for the most part with the adventures of two United States air force lieutenants.

The exhibitor will know best the marquee value and outdoor possibilities. Miss Collyer, the chief feminine player, with Lola Andre among those present.

Have A Heart

Romantic Drama

Heavily laden with tear-jerking sentimentalities, handiwork interspersed with laugh-provoking comedy sequences carefully spotted to prevent the film from becoming too tiresome, this Metro-Goldwyn-Mayer conceit may be considered run-of-the-mine material which is not bad, but lacks a certain appeal.
the money she had been saving toward an opera-
ization. Dunn misunderstands the action, believes
she thinks him guilty, and leaves.

Eventually it is indicated that it is all a scheme
on the part of Harding to indicate just that to
his wife.—AARONSON, New York.

Distributed by Associated Artists. A Twickenham
production directed by Julia Allen. Directed by
Henry Edwards. From the story by Edgar Wallace.
Photographed by Sydney Blythe. Musical director,
W. L. Taysor. Dialogue by Edgar Wallace and H.
Fowler Mear. Running time, 65 minutes. Release
date undetermined. CAST

Selby Clive............ Lyn Harding
Violet Clive............ Betty Stockfeld
Frank Ryan............ Leslie Perrins
Barney McClellan ...... Ben Welden
Sir Ralph Whitecombe...... Aubrey Mather
John Dolman............. Stanley Vine
Lyn Harding............ Hilda Glanville

The Man Who Changed His Name
(DeWorld)

Drama

There is, in this English-produced picture, an
insufficient amount of the mystery generally ex-
pected in the mystery motion picture. Despite its
origin, a story by the late, prolific Edgar Wallace.
The fact that the story was produced on the New
York stage last season, with fair success, may be of
value in the long run. It is rather a character drama
than a mystery, with the latter element entering only
with regard to the type of player in the drama.
The film holds the attention well, and has an intrigu-
ing title of which the exhibitor may make much.
What effect the pronounced English accent on the
part of all the players might have on the reception
accorded the film, the individual exhibitor is in the
best position to know.

The cast is headed by Lyn Harding and Betty
Stockfeld, who, in common with the rest of the
players, will probably be unfamiliar to the audi-
cience in this country. The Edgar Wallace
origin, in addition to the title, are perhaps the
best selling elements.

The story primarily has to do with the
manner in which a shrewd man utilizes a past
situation to indicate in indirect but none the less
emphatic fashion to his wife that the man with
whom she is infatuated is no good should prove
interesting selling material.

In its earliest stage the film indicates that
Miss Stockfield, a grown and slow-moving
Harding, is carrying on an affair with Leslie
Perrins. It also is indicated that Harding,
apparently unaware of the situation, plans to
marry Prof. P. of Canadian land to Perrins for a
long term of years, ostensibly for the timber.

At the Harding country home when Perrins
arrives with Miss Stockfield and Ben Welden, as
Harding’s Canadian attorney. Perrins happens to
know that the land he is about to marry from Harding
as a result of his wife’s supposed old friendship
for Perrins, is studded with silver. As negotia-
tions are carried on, with Harding stalling on the
lease, and his wife and Perrins meet in clau-
destine fashion, a visitor from the neighborhood,
an elderly writer, regales them with bits from
his own experiences as a criminal.

Miss Stockfield finds in her husband’s desk
a legal document indicating that her husband
changed his name years before in Canada, and
it develops that a Canadian criminal, who had
murdered his philanthropic wife and her
sweetheart, bore the same name as Harding’s original.

From that moment Perrins and Miss Stockfield
are haunted by fear of impending disaster, and
Perrins clearly indicates the type of man he is.
MOTION PICTURE HERALD

RECEIPTS GOING UP AT LONDON HOUSES

Walking Off the Set Is A Popular Pastime; Non-Inflamable Film Regulations to Stop Reds

Box offices are reflecting bigger and better business in London's West End.

"Jew Suss" started off on capacity lines and in a week registered 25,000 patrons, exceeding Tivoli records. Prince George and Queen Marie of Rumania were in the center of the Circle and much of London society seated about them.

Herbert Wilcox's "Nell Gwyn" at the Leicester Square not assisted by news of its "banning" in New York, has also been pulling them in and establishing new house records. Said banning seems to be a matter of cutting a few feet or so, after all.

The best London run of the moment still was "Blossom Time" at the Regal. In its seventh week, this Taurer feature had left far behind every house record but that of "The Singing Fool."

Walk-Out Season Opens

Either there's something in the London air that makes Hollywood directors sensitive, or something about Hollywood directors that makes London spectators consider all apostolic.

Not too long ago, Rowland Brown walked out of the "London" set and his engagement to direct was terminated. Reason given, by Mr. Brown, was that Alexander Korda wanted to supervise too much.

Now, he is directing the first scenes at Ealing. The reason given, by the company, concerned the supervisory policy of Toeplitz Productions not being consistent with Mr. Santell's methods.

Producers like Korda and Toeplitz are scarce; so are directors like Brown and Santell, even though, as in these cases, it has been possible to replace them with other front rankers.

Charles Farrell walked out of the "Abdul Hamid" cast at Elstree, as well.

A deputation of exhibitors was duly received by the Parliamentary Secretary to the Board of Trade and put its case for a revision of the Films Act to meet the problem of "quickies."

The result was a special report to be made to the President, and a general sort of feeling that something may be done.

The deputation, fully representative of the Cinematograph Exhibitors' Association, suggested abolition.

Politics in "Non-flam" Control

New regulations under the Cinematograph Act, drawn up by the Home Office, are expected to bring non-inflammable film under substantially the same control, as regards public performances, as now applies to standard celluloid film.

Some rather important consequences will follow. The nominal reason for the move is public safety. The real reason is the Government's desire to regulate—and if need be to suppress—the exhibition of communist propaganda films, chiefly of Russian origin, which are widely circulated in "non-flam" form, to workmen's clubs and other institutions.

While the regulation step will be welcomed by cinema owners, who have found the combination of sub-standard versions of popular entertainment films troublesome, the prospect is not so pleasing to those engaged in educational or advertising activities by means of films.

The Government is not worrying about advertising or teaching films. Once it has obtained the right to handle this panorama material, it will interfere as little as possible with other non-commercial exhibitions. The danger is that, if it puts "non-flam" on all fours with sub-standard ones, it makes a legal right to interfere with perfectly innocent as well as with politically "dangerous" displays of sub-standard subjects.

A. B. C. Issue Succeeds

The offer of £2,500,000 first mortgage debenture stock by the Maxwell Company, Associated British Picture Corporation, appeared successful.

While possibly the merger stories, now exploded, helped this issue, it was likely to go well in any case, as the amount offered was covered by assets of just under £5,300,000 and the interest rate, 5 per cent, is high, even with the issue at 101.

This flotation extinguishes outstanding bank loans and mortgages and gives A. B. C. £27,658 new capital for expansion.

Total A. B. C. capital is now £5,433,557 of which £3,500,000 is in ordinary 5%- (dollar) shares, £1,383,557 in 5% first cumulative preference £1 shares, and £2,500,000 in the 5% loan capital just issued.

Recent consolidating moves have transferred to A. B. C. many theatre properties previously held by subsidiaries. The assets listed in the prospectus included 172 theatres as well as the share holdings in B. L. P. Wardour Films, Pathé Pictures and British Instructional Films, which represent A. B. C.'s interests on the distributing side.

Production Notes

Columbia's next British picture, "The Feathered Serpent," from an Edgar Wallace story, has started at the Mettefield Studios. A. George Smith producing and E. Maclean Rogers directing. Star is Charlie Cotes.

Albert Parker is to direct "Six Dead Men" from the story by Stanislaw Steaman, as a Fox British film.

Michael Powell, at Twickenham, has finished "Lazybones" with Claire Luce, Ian Hunter and Miles Malleson.

Thornton Freeland has finished a big comedy sequence for "Brewster's Millions" (British and Dominions) with Jack Buchanan playing the hind-legs of a dragon.

Lupé Velez has started work in "The Morals of Marcus," adaptation of the W. Locke novel, directed by Miles Mander, at the Twickenham Studios. Ian Hunter is opposite and Noel Manners the next role.

"Widow's Night" well into production at Teddington with Laura La Plante, Yvonne Arnaud, Barry Chilton and Esmond Knight. Arthur Guinness is making this picture for Wor- ner-First National with the definite aim of cracking the American schedule.

Nils Asther and A. E. G. Arden, John Loder and Fritz Kortner are the big names in "Ab- dul Hamid's" completed cast. Karl Grune is directing.

B.I.P. has finished "Radio Parade," which looks like turning into a pretty hot skit on the official British Broadcasting Corporation. Will Hay's next is "Dandy Dick" from the Piner play. William Beaudine is directing.

October 27, 1934

Furber Fights for Trans-Lux Control

Percy N. Furber, president of Trans-Lux Daylight Picture Screen Corporation, New York, has addressed a bulletin to stockholders, calling attention to a circular, received by stockholders, from "a so-called 'reorganization committee,'" which, according to the bulletin, was designed to foresee the "next annual meeting in the ordinary manner.

The bulletin directs attention to the fact that "no member of this so-called 'reorganization committee' is a stockholder of record of your company, and we believe all are either directly or indirectly employed by or associated with Archie M. Andrews."

The bulletin contends Mr. Andrews, who was eliminated as director of the company in 1932, is attempting to control the company by virtue of a substitute merger agreement between Trans-Lux and News Projection Corporation, and which still calling of a stockholders' annual meeting in the ordinary manner.

The bulletin further declares that the circular referred to is accompanied by a power of attorney and proxy, unlimited in authority, which, when stockholder, strengthens the hands of the interests looking to gain control of the company, by giving the "reorganization committee" uncontrolled authority over the shares of the stockholder. Mr. Andrews and his family, it is indicated, own about one-quarter of the outstanding stock of the company.

Trans-Lux this week opened another in its circuit of theatres, in Brooklyn, New York. The house has a seating capacity of 500.

Boy Scout Serial Wins Endorsement

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The serial in 12 chapters, "Young Eagles," a First Division release, which concerns and features members of the national Boy Scout organization, has received unusual public support at its two expositions in Tennessee and Kentucky, centering in the local release by the Big Feature Rights Corporation, of which Lee L. Goldberg is secretary, in Louisville.

Writing from Danville, Ky., the president of Centre College, Charles J. Turck, addressing local manager John La Due, expressed the hope that the serial would be shown in that town. Working closely in cooperation with both Boy Scout executives locally and the important Better Films Council of Louisi- ville, Mr. Goldberg has caused Scout executives to communicate with Scout leaders urging their attendance and that of the Boy Scouts of the town. Under the direction of Patrick Archer, superintendent of the Louisville board of education, has authorized the hanging of posters exploiting the serial in the classrooms of the local schools. Eight theaters at least are showing the serial on succes- sive Saturday matinees, under auspices of the community Scout troop and the Parent-Teachers Association. The film has been endorsed by the National Council of Boy Scouts, a rare occurrence.
The FIRST week was great, so

It was held over for a SECOND swell week—

Phenomenal business kept it a THIRD!

And now it stays for a FOURTH week! A new record for talkies in the history of Capitol, N. Y. It’s the BIGGEST hit of the year and M-G-M is thrilled with pride for—

(over)
HANG ON TO LEO for the BIG THINGS of 1934-35!

While "Barretts" is setting new records throughout the country, "THE MERRY WIDOW" is packing them in at its $2 Astor engagement on Broadway. And soon comes Helen Hayes in "What Every Woman Knows," a truly great motion picture. Leo marches on—and thousands of happy showmen with him.
Linkup of employees and employer in studio circles is being extended to the social realm by the operation of studio lot. The Hollywood studio grew group of necessary members. But eventually, the studio used operating in the East, Warner brought the organization of $350 per annum (for 15 weeks) during disability, $350 upon death, $50 upon marriage and a similar amount for each birth. In the event a member wants to take up an educational course at night, the studio lends the money for tuition, while other employee emergency cases are taken care of in the same manner at a nominal rate of interest. A small fee of 25 cents a month keeps each member in good standing; this in turn used by the club for the club’s advantage.

The club this fall is planning to stage a huge benefit for a clubhouse on the studio lot. The Paramount Club is more of a social organization than the others, though group insurance is available for death, sickness and disability. It has 450 active members. For social functions, such as periodical dances and picnics, the entire studio is invited at a nominal admission charge.

MGM and United Artists are not contemplating studio clubs at present, but once a year each stage a picnic for all employees. —Bill Swigart.

Television Ready, Says Goldwyn

With most producers wondering whether the new trend of color films will revolutionize the industry as did sound, Samuel Goldwyn says he isn’t worrying, because color isn’t that important. This provokes surprise among MGM executives, who have already done several color features.

Mr. Goldwyn spent over $200,000 on a single color sequence in Eddie Cantor’s “Kid Millions.”

“I believe in color for specialized use,” he says. “I have always regarded it as a special decorative device. I do not think it ever will supplant the black and white films entirely.”

Hollywood producers have decided that only four tri-color films will be put on the market this year, in order that the exhibition field will not be flooded as it was when color first was introduced.

Mr. Goldwyn says the next big thing in screen development will be television. “I believe it is nearer to perfection, as an artistic and commercial proposition than color films,” he declared. “Television is ready when the people who have it want to put it on the market. It will not throw the present film business into a shambles, as many suppose.”

No Geniuses, Says LeRoy

“There are no geniuses in Hollywood,” so spoke Mervyn LeRoy, referring to directors—himself included.

With big black cigar poking humorously out of boyish features, diminutive Mr. LeRoy is convincing while his eyes sparkle with the merriment of a “gag man,” which he was at one time.

“Box-Office Champions’ are not made by the director alone,” LeRoy said. His eyes skipped nervously to all portions of the set, checking to see that all is well with “Sweet Adeline,” his current Warner film. His fingers drummed a persuasive staccato on the listener’s knee.

“There can be no geniuses as far as directors are concerned, because it’s impossible to make pictures out of nothing,” he explains. “The story is the first consideration, and it has to be right.” He added that a great story is much more difficult to bring to the screen than a fair story.

“Every picture I direct is my first. I follow the film right on through from the scenario department to the cutting room.”

LeRoy contended that the major companies are making too many pictures, that insufficient of budgeting programs to 40 films a year, production should be limited to seven or eight, then the “hit and miss system” would disappear.

“Double bills must go, sooner or later,” was his answer, “and a cut in annual product would be one sure way of wiping them out entirely.”

Lasky’s Own Parade

Showmen whose memories go back to pioneer days of Jesse Lasky’s silent gems of photographic beauty, when the quality of Lasky lighting gave value to Paramount pictures, are now renewing faith with him after seeing his latest work, “The White Parade,” which glorifies the American nurse.

Critical x-ray of the preview boys and girls reveals a conviction that Mr. Lasky is staging a comeback not only in artistry but with a box-office smash in his hands.

“The White Parade” may also serve to elevate Loretta Young to stardom, with Irving Cummings included in the select circle of best directors and mark Jesse Lasky’s return, bearing the fatted calf with him.

16 Writers Now Producing

Sixteen of Hollywood’s ace writers are now listed with the better known producers. Warner studio leads in picking writers from the scenario department and promoting them to production jobs. Five thus honored in two years are Robert Presnell, Edward Chodorov, Lou Edelman, Robert Lord and James Seymour.

Paramount reports three promotions: Benjamin Glazer, Louis Lighton and Bayard Veiller. William Le Baron also started as a writer.

At MGM Lucien Hubbard and Hunt Stromberg were both scripters. Universal recently handed out producer contracts to Kian James and William Anthony McGuire. Columbia has Jules White, recently made head of the short subject department, and Everett Riskin. At Fox, Martinez Sierie holds a writer-producer contract on Spanish productions, in effect on his next picture.

News Flashes

More than 500 paid homage to Carl Laemmle, Jr., on the eve of his departure for a three months’ vacation in Europe. He is being accompanied by Harry Zehner.

Wallace X. Rawles, for several years associated with International News Service, has been appointed chief of the Pacific coast bureau handling picture news up and down the Coast for this service.

After making a sensational radio speech against the election of Upton Sinclair, Irvin S. Cobb has been given a 10 days leave of absence from his writing contract with MGM and will stump for reelection of Governor Merriam.

U. S. C. STUDENTS PRODUCE PICTURE

Last week in Hollywood, University of Southern California students held a preview of their own production, a two-reeler based on Edgar Allan Poe’s "The Oval Portrait." The film cost $5,000, and was made at the MGM studio with the company’s cooperation, under the supervision of Richard Barn, a student. Release through the studio is considered possible.

STUDIO CLUB MOVEMENT GROWS NO GENIUSES, DECLARES LE ROY
16 WRITERS NOW PRODUCING EIGHT FILMS START, SIX DONE

October 27, 1934

MOTION PICTURE HERALD

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

(Continued on following page, column 1)
Eight Films Start, Six Are Completed

(Continued from preceding page)

confering with union executives and looking over the studio situation. He will remain two more weeks. * * *

Members of the local Grievance board resumed hearings last week after a recess of several weeks, and ordered three theaters to desist from operating bank nights.

The three Marx Brothers celebrated the signing of their new contract with MGM by staging a signing-up party at the studio, for 200 members of the press.

Eight Films Start, Six Finished

Eight new pictures were started in the past week. Columbia is credited with two. Six others, one apiece, were started at Universal, Chesterfield, Majestic, Monogram, RKO and Warner. With six completed, four were checked in at Radio, and Hal Roach and Columbia were responsible for one each.

First of the newly started Columbia activities was "Mills of the Gods," the cast headed by Barbara Stanwyck, Victor Jory and Raymond Walburn. The second, "Quick-sands," stars Tim McCoy, with Jacqueline Wells, Steve Clarke, Charles Middleton, John Darrow and J. Farrell MacDonald in support.


With four, Radio dominates the list of completed pictures. "West of the Pecos" features Richard Dix, Martha Sleeper, Pat West, Don Mason, Samuel Hinds, Maurice Black and Maria Alba. Also finished is the tentatively titled "Portrait of Laura Bayles," starring Mary Robson, the cast including Hale Hamilton, Mary Carlisle, Fred MacMurphy, Elena Darlin and Jean Darling. "Romance in Manhattan" teams Francis Lederer, and Ginger Rogers, with Helen Ware, J. Francis MacDonald and Lilian Hall-Davis in support.

At RKO started the studio's Victor Herbert musical fantasy, "Babes in Toyland," was completed. The cast features Laurel and Hardy, Felix Knight, Florence Roberts, Ferdinand Muser, Elodie Goss, and Jean Darling. Columbia's completed features are "Day Dreamer," and "Till We Meet Again," is a Tim McCoy with Marion Shilling, Robert Allen and Oscar Apfel in the supporting cast.

HITS CRUSADING SPIRIT RUN WILD

"Clear boldersash, typical of the exaggeration, the intolernce and unfairness of the misdirected crusading spirit run wild," thus did William G. Stiegler, dramatic editor of the Cincinnati Times-Star, react to the statement by Mrs. Robbins Gilman, president of the National Motion Picture Council, before the Ohio Congress of Parents and Teachers at a Columbus convention, [Story appeared in Motion Picture Herald issue of Oct. 20] that "the movies have been exploiting our children long enough."

Mr. Stiegler continued: "It is time to pin the sponsors of some of these wholesale accusations down to specific instances. We should like to add that neither the producer nor the exhibitor is responsible if films made and plainly intended for intelligent adult audiences are shown to children whose parents are utterly indifferent to their entertainment. When the producers make five films for the kind of children Mrs. Gilman is championing, they suffer heavy losses because children fail to attend."

Academy Code for Assistant Directors Effective on Coast

Now in effect, following all necessary ratifications, is a code of ethics governing the relations between producers and first assistant directors of the Academy of Motion Picture Arts and Sciences on the Coast. The code is applicable to the employment of first assistant directors of feature length pictures produced by Columbia, Paramount, Fox, M.G.M., Warner, Warner, signatories.

It is recommended in the code that producers employ the assistants under term contracts for a period of six months or longer; assistants employed on a free lance basis for one picture only are to receive a bonus of one week's pay upon the completion of the assignment. The producers recognize that the work of the assistants is a definite function and there shall be one position on each feature which shall be governed by the provisions of the code. Producers also agree to furnish a notation of the pictures to the credit of each assistant for publication by the Academy.

The code was formulated as the result of a series of meetings between a committee representing producers and another representing the assistant directors' section of the Academy. The assistant directors' committee included Scott R. Beal, chairman; Sid Brod, Gordon Hollingshead, Lester R. Selander, Charles Stallings. The producers' committee was composed of Louis B. Mayer, chairman; Samuel J. Briskin, Fred Pelton, J. J. Gain, William Koenig.

Mrs. Gilman Asks Boycott on Films

A national boycott of motion pictures by women's organizations to obtain "cleaner" films, strict government control of the industry and socialization of all children's recreation, was advocated at a conference in Boston last week of the National Congress of Parent-Teacher Associations, the Twentieth Century Club and the Massachusetts Civic League.

Mrs. Robbins Gilman of Minneapolis, permanent chairman of the Parent-Teacher Congress, was chief advocate of the boycott.

In the addresses there was a sharp exchange of ideas between Mrs. Gilman and Dr. Helen I. D. McGillicuddy, chairman of the Catholic Order of Foresters for Massachusetts. Dr. McGillicuddy expressed the belief that the motion picture industry is not wholly to blame "because they are merely trying to provide the kind of entertainment which people demand and which box office figures show as profitable."

Joseph P. B. Blythe, an exhibitor from Wellesley, Mass., asserted that any claim that block booking had been eliminated is "a lot of applesauce." He said:

"I made a special trip to the office of Will Hays in New York to try to get a selective contract with a certain producer giving me the right to pick the pictures I wanted to show in my theatre. All I got was a lot of applesauce and a rumour."

Mrs. Gilman charged Mr. Hays with bad faith, declining he had promised last summer to clean up the industry but had failed to do so.

In Atlantic City, the House of Bishops at the general convention of the Protestant Episcopal Church in the United States voted concurrence in resolutions already adopted by the House of Deputies, urging federal control of the industry, organization of a film league and the formation of a new diocece, continued boycott of indecent pictures and an appeal to President Roosevelt for direct aid in accomplishing these aims.

In her biennial report to the International Federation of Protestant Churches, Mrs. James F. Looram, head of the motion picture bureau, said there has been a definite improvement in films since inauguration of the Production Code Administration.

In Detroit this week Mrs. Gilman deplored the historical inaccuracy of films.

Court Orders Sunday Closing in Seattle

The superior court in Seattle last week issued a writ of mandamus requiring the closing of all theatres in King County as well as all other forms of amusement, on Sunday. The writ also includes all drug stores and grocery stores.

No attempt was made by local officials last weekend to enforce the order, which will all theatres that have been directed to appear in court to show cause why the Sunday closing law should not become effective immediately. The suit appears to be an attempt to make the Sunday closing law so universally unpopular that repeal as well as the sale of beer on Sunday will be easily accomplished. Local theatres are organized to contest the court order.
Now another nationally-advertised name can take its place on your theatre’s marquee: *Air-Conditioned by Chrysler*.

The genius that developed not one, but *four great lines of cars* and advanced them from 7th place in output in 1924 to *2nd place* in world output in 1933, will now effect a revolution in the virtually new industry of air-conditioning.

The Chrysler-made equipment in this field will possess the quality and excellence of this mighty manufacturer’s automotive output.

A special organization has been formed to bring the air-conditioning systems produced by Chrysler and marketed by Airtemp Incorporated into the theatres of the nation. *Turn for the Announcement—*
This ORGANIZATION WILL SELL IT

Control Corporation of America has been organized to sell, install and maintain the Chrysler-made air-conditioning system in the theatres of the United States. It has been organized and is headed by F. B. Warren, who for twenty years has been known to almost everyone in the field of theatre ownership and management.

Installations will begin in December in a group of the country's outstanding theatres. Between January and May 1, 300 installations will be available. One-half of these have been allotted to those states where summer is at hand by May. Each installation is a tailor-made job designed to meet the requirements of your theatre.

A national sales-engineering staff has been assembled to solve your specific problems. Price quotations of most attractive character will be made after a survey from the New York head office of Mr. Warren's organization.

Control CORPORATION OF AMERICA

250 West 57th Street
New York City

TELEPHONE Circle 7-0077

Authorized by AIRTEMP INCORPORATED, World Distributors of Air Conditioning Products of Chrysler Motors
Answer to Question No. 239

Bluebook School Question No. 239 was:
(A) How would you calculate the E.F. of a projection lens to project a given picture width at a given distance? (B) How would you proceed to determine whether or not your projection lens permits the entire light beam to enter? (C) Name the effects if it does not all enter. (D) Suppose the light beam does not all enter the lens, what, if anything, could be done to remedy the condition?

The satisfactory answers were selected from a total of 953. All the rest failed partly or wholly on one or more points. For example, I counted 347 who answered Section A merely by saying there would be loss of light. One said (I quote word for word), "The light does all get in, for the aperture is always smaller than the lens diameter. The light we see outside the lens is all light reflected from edges of the white spots in the film." Zowie! Those answering correctly were:


(A) We will listen to G. E. Doe on this one. He says, "Almost invariably there is a projection angle, in which case the width obtained will apply only to the vertical center of the screen image. Above the center the width will be less, and below it greater than at the center. The rule is (using present standard aperture width of 0.825 of an inch):

Project distance, in feet, \( x \) \( 0.825 \)

E. F. =

Picture width in feet

(B) H. Edwards says, "The thing may be done in several ways. The easiest method of forming close judgment is to focus a picture on the screen, remove film, open mechanism casing door and hold a sheet of white paper up against the rear of the lens. Looking on the lens side of the paper, one can see whether or not the beam is overlapping the outside of the barrel, and by blowing slightly into the beam one may judge whether or not the whole of the beam gets into the lens. This latter may possibly not be judged exactly if the beam and free lens opening be nearly alike, but it will be pretty close."

Brother Danielson sets forth what I regard as a better way. He says:

"On a sheet of non-glossy black paper, which may be secured from any photographer without charge, draw a circle with a pointed white crayon, exactly the diameter of the free opening of the rear projection lens element. Hold this against the rear end of the lens. (I would suggest a piece of dark-colored sheet metal instead of paper. Pretty hot there.—F. H. R.)"

Another method is to draw a straight line as long as the distance from mirror or converging lens to face of rear element of projection lens. At the left end of this line make two dots spaced equidistant from the line and as far apart as the diameter of the light converging element. At the exact position occupied by the aperture (distance from lens) make two dots .825 of an inch apart, also spaced equidistant from the line.

"If collector is drawn a straight line from the left-hand upper dot through the lower aperture dot, and another from the left-hand lower dot to and through the upper aperture dot. Next measure between these lines at the right-hand end of the line and compare with the lens diameter. The idea is illustrated in Figures 50 and 51, pages 186 and 187, volume I of the Bluebook."

(C) Friend Armstrong says, "If the light beam does not all enter the lens the screen image will not be evenly illuminated; also, there will be loss of light. The first named fault will have much the greater evil effect."

G. E. Doe says, "There will of course be loss of light proportional to the amount of the beam not entering. That this may amount to considerable is made plain by a study of Figures 52, 53 and 54 of the Bluebook, especially Figure 52, in which is shown that while the light intensity at the center of the lens is high, it also amounts to a lot at the outer zones when their aggregate area is considered.

"There also will be added unevenness of screen illumination. I say added for the reason that under no condition found in present day projection is screen illumination even. This to some extent detracts from depth of focus, I believe, though as to that I am not altogether certain."

(D) M. and J. Devoy say, "In this matter all that glitters may not be gold. In theory the beam might be narrowed at the lens plane by pulling the collector-converter (mirror or condenser) farther back from the aperture, but this immediately involves lengthening the distance from light source to collector and thus setting up as much or more light loss as is caused by the condition complained of, though of course it would cure the other evils. Also, in case of a mirror it would be necessary to install one of different focal length.

"On the whole I believe the only practicable method would be either to use a three-element projection lens, which would move the rear element back to a shorter working distance, or else, if the limit has not already been reached, to install a projection lens of larger diameter."
STUDIO'S FATE WRITTEN IN TABLECLOTH FIGURES

Canadian Epic Never Got Past Dream Stage at Plant Now On the Auctioneer's Block

By J. A. COWAN
Canadian Correspondent

Most definite indeed is the policy of the new Ontario Government to produce no pictures and it's certain that should any potential buyer appear on the scene for the studio at Trenton, Ontario, he would not be kept waiting on the doorstep.

Denise of Ontario Motion Picture Bureau erases the jobs of Major George Patton, director, and Lee "Lil" Kelly. Eighteen of the studio's employees are to be placed in the department of education and the studio sold.

Ever since the end of the war this barn-like structure has been peacefully inhabited by the approaching birthplace of a native epic in celluloid but the output has been negligible, though the financial activity in connection with this or that proposed film has, at times, reached feverish height.

Because the studio has been taken over and used by the Ontario Government Motion Picture Bureau as a laboratory and for the shooting of educational one- reelers for educational distribution. The Government has usually been willing to cooperate with ambitious would-be producers at a reasonable rent, but since sound, which naturally put most of the equipment into the outdated class, its functions have chiefly been for developing and printing as well as research into methods of aiding the hard-of-hearing.

Now the checkered career of the studio seems to be over.

"The Great Shadow" Made

It was here, at the end of the war, that "The Great Shadow" was shot with Tyrene Power as the star. This had the red menace as its theme in the days when communism was still a brand-new bogey. The cast was imported, but the list did not include, among the bit players, a James Cagney. A well-known Canadian author, who still after all these years does not make public his connection with the matter, put the story into shape. He did it only because the original script, brought to him to read, was so patently impossible that he did not like to think of the young and hopeful producing organization carrying this unnecessary handicap as well as all the others it unavoidably must face. The picture was completed, and while nothing to make California tear its hair, was not bad. It ran with fair success in Canada, but did not, as expected, turn out to be the first of many such.

Figures on Table Cloths

In the hiatus which followed, a plan to base a picture on A. C. Cross' novel "Father Lacombe" did not get beyond the financing stage. Though stock-selling operations were carried on with eclat and something in the neighborhood of $100,000 is reported to have gone somewhere in the process. The money was Canadian.

When a decade ago, the Government accumulated the studio property, the town of Trenton already had become thoroughly critical about its own dreams of a Canadian Hollywood. Too often, at the leading hotel, well-dressed visitors had announced themselves as on the verge of revolutionizing the cinema, but departed, leaving behind them nothing but staggering figures pencilled on the tablecloths for the laundress to wash out.

For the next few seasons, the studio was staffed and operating, making a steady flow of short scenes and educational films. The Government, naturally, found it a good investment. The Ontario Bureau, in this period, grew to be one of the largest nontheatrical distributors in the world.

Then Canada International Pictures looked over the horizon to make "Carry On, Sergeant," a war picture, and its sponsors collected from some of the country's best bankrolls. The bond house of Stimson, which so many others such as the recent economic storm, was engaged in the financing and the total raised was in the neighborhood of a quarter million. Bruce Bairnsfather, famed Better 'Ol cartoonist, was brought in to do a story and direct. A large and very well paid cast went enthusiastically to work. Among comedians were Jimmy Savo, and Hugh Buckler, English stage star, had the lead. The picture was silent and was rendered in understandable English when it was finished. A week's test run in Toronto produced a terrible lack of business and the picture went on the shelf, but, up until four weeks ago, efforts to salvage something were still required.

"Empire" Project Fades

Since that major smash, little has been heard of Trenton. A proposal to make "Empire" pictures was based on the hope that Canadian-born stars would return for single pictures and quota laws would make it possible to sell the product. Every film player of Canadian birth was included, including Mary Pickford, the late Marie Dressler, Norma Shearer, Raymond Massey, David Manners and Fay Wray. The promoter had gone so far as to telephone Government officials and ask rental rates on the studio and to issue statements to the newspapers.

That was Trenton's last break as a film center until the current announcement that all is over. It has been the scene of the most persistent efforts at Canadian feature production, almost invariably ill-starred. At the moment, there are seven in sight seeking to uphold and carry on its traditions.

Three Join Carriers

Three additional film delivery companies have joined the National Film Carriers Association, according to James Clarke, president. They are: Cross Country Delivery Service, Seattle; Ansler and Waltz of Columbus, and Theatre Transport Company, Toledo. There are now 30 companies in the organization.

Review Is Refused In Zoning Decision

Reversal by the ninth district circuit court of appeals of a judgment of $35,336.15 awarded by a lower court as damages for changes in zoning was given the third approval of the United States supreme court this week when that body denied a petition of Fae Robison of the Seville theatre, Inglewood, Cal., for review of the case.

The court's order was rendered without comment.

The case was originated in the United States district court for Southern California, where the plaintiff brought suit against First National Pictures, Inc.; Metro-Goldwyn-Mayer Distributing Corporation; Universal Film Exchanges, Inc.; Fox Film Corporation, and the Los Angeles Film Exchange Board of Trade, for violating Sherman Anti-trust Act in that the defendants, "acting under the advice of plaintiff's competitor, conspired to refuse, and did thereafter refuse, to furnish plaintiff with motion picture films in fair competition with said competitor" and charging that the film companies, by means of the standard exhibition contract and the zoning and clearance control provisions thereof, through the Film Board of Trade, arbitrarily rezoned the Seville theatre, and only the Seville, "out of the Inglewood zone, where it was built, situated and operated profitably, into an arbitrary Los Angeles zone where it was never so situated.

The district court found in favor of the exhibitor, but its decision was reversed by the circuit court of appeals.

Tynan New President Of Catholic Actors

Brandon Tynan has been elected president of the Catholic Actors Guild of America. Other officers named are: First vice-president, Gene Buck; second vice-president, Wallace Ford; treasurer, Rev. John F. White; secretary, Donald Brian; chairman of the executive board, Pedro De Cordoba; executive committee, Elizabeth Lonergan and Mrs. John Cross; chairman of the advisory board, Fred Timms. Father Leonard, pastor of the Actors' Church, will remain as chaplain.

Mr. Buck, who has served three terms as president, has been given a life membership in recognition of his services.

Columbia Declares Dividend

Columbia Pictures Corporation has declared a regular quarterly dividend of 75 cents on its preferred stock, payable December 1 to stockholders of record November 15.

1,000th Erpi Installation

Installation of Western Electric wide range equipment in the Atlas theatre, Seattle, marked the 1,000th such installation for Electrohome, Inc. On the same day the 1,001st installation was made at the Howell theatre, Platts, Fla.

Hallow'en Party Planned

The Warner Club will hold a Hallowe'en Dance at the Hotel Commodore on October 30.
"Film Daily" on Newsreels

Chester B. Bahn of the "Syracuse Herald" on the
King Alexander Murder Scenes

"By all means see the Fox Movietone newsreel record of the assassination of King Alexander of Yugoslavia and M. Louis Barthou, French Foreign Minister. For completeness of coverage, and for intelligent editorial handling, the Fox footage undeniably leads the field."

New Fox Movietone News
Everything new but the trade mark

Produced by Truman Talley
Edited by Laurence Stallings
## THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended 20, 1934, from 101 houses in 18 major cities of the country, reached $1,121,683, an increase of $45,196 over the total for the preceding calendar week, ended October 13, when 101 houses in 18 major cities reported an aggregate gross of $1,076,487.

(From Motion Picture Herald, October 27, 1934. Reproduction of material from this department without credit to Motion Picture Herald expressly forbidden.)

### Theatres

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<tr>
<th>Theatres</th>
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<td></td>
<td>Picture</td>
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<td></td>
<td>&quot;Servants' Entrance&quot; (Fox)</td>
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<td></td>
<td>&quot;Lemon Drop Kid&quot; (Para.)</td>
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<td>Keith's</td>
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<td>&quot;The Gay Divorcee&quot; (Radio)</td>
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<td>&quot;That's Gratitude&quot; (Col.)</td>
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<td>Metropolitan</td>
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<td>Buffalo</td>
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### High and Low Gross

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<td>&quot;Madame Du Barry&quot; (W. B.)</td>
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<td>&quot;Belle of the Nineties&quot; (Para.1)</td>
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<td>&quot;Lemon Drop Kid&quot; (Para.)</td>
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<tr>
<td></td>
<td>&quot;The Last Gentleman&quot; (A. U.)</td>
<td>16,700</td>
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<td></td>
<td>&quot;Born to Be Bad&quot; (U. A.) and</td>
<td>6,800</td>
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<td>&quot;Hat, Coat and Glove&quot; (Radio)</td>
<td>5,000</td>
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<td>&quot;A Lost Lady&quot; (F. N.) and</td>
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<td>&quot;Lemon Drop Kid&quot; (Para.)</td>
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### High and Low Gross (Cont.)

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<td>&quot;A Lost Lady&quot; (F. N.) and</td>
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<td>&quot;Lemon Drop Kid&quot; (Para.)</td>
<td>9,200</td>
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</tbody>
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### Other Notes

- High 1-12-34 "Fog" | 23,500
- Low 1-11-34 "Topea" | 11,000
- High 1-14 "Island of Lost Souls" | 15,000
- Low 7-9-34 "She Had to Say Yes" | 6,000
- High 12-2 "Little Women" | 28,000
- Low 6-1-34 "When the Angels Came" | 10,000
- High 1-7 "Strange Interlude" | 23,000
- Low 7-7-34 "Men Must Fight" | 17,000
- High 11-4 "I'm No Angel" | 44,500
- Low 8-4-34 "Notorious Sophie Lange" | 16,000
- High 2-25 "Dangreringly Yours" | 20,000
- Low 12-18-34 "Fhouswife" and | 17,000
- "She Learned About Sailors" | 7,000

- High 12-9 "Danning Lady" | 21,000
- Low 3-3-35 "Our Bitters" | 9,800
- High 4-21-34 "The Lost Patrol" and | 10,000
- "Three on a Honeymoon" | 8,100
- High 12-16 "Solitaire Man" and | 3,500
- "Day of Reckoning" | 27,200
- High 11-4 "I'm No Angel" | 27,200
- Low 7-28-34 "Here Comes the Navy" | 4,800
- High 10-14 "It Happened in the Nineties" and | 17,000
- "Before Midnight" | 16,700
- Low 8-4-34 "Dancing Lady" and | 4,200
- "Midnight" | 4,200

- High 9-2-34 "Goodbye Austin" | 75,000
- Low 10-14 "I'm No Angel" | 50,000
- High 12-16-34 "He, Nellie" | 10,000
- High 9-9-34 "Morning Glory" | 37,000
- Low 10-1-34 "Eve" | 3,000
- High 9-15-34 "Dames" | 23,000
- Low 8-4-34 "Fists Inside Out" | 20,000
- High 10-14 "Dancing Lady" | 18,000
- Low 2-18-34 "Lucky Deville" | 19,000
- High 5-3-34 "The House of Rothschild" | 35,000
- Low 3-18-34 "Perfect Understanding" | 6,000
- Low 11-14-34 "Private Life of Henry VIII" | 12,000
- Low 3-14-34 "Internal Misses" and | 1,800
- "Exposure" | 1,800
- High 10-21 "East of Pith Avenue" | 30,000
- Low 6-10-34 "Citrus Queen Murder" | 2,000
- High 3-3-34 "It Happened One Night" | 28,000
- Low 8-19-34 "No Man's Land" | 4,500
- High 8-19-34 "Tugboat Annie" | 26,000
- Low 9-1-34 "The House of Rothschild" | 20,000
- High 9-15-34 "Chained" | 10,000
- Low 11-18-34 "Stage Door" and | 2,500
- "Hell and High Water" | 2,500
- High 2-25 "Cavalcade" | 10,000
- Low 8-11-34 "I Give My Love" | 1,200
- High 9-9-34 "Belle of the Nineties" | 16,500
- High 11-1-34 "Fugitives" (Sidney Franklin) | 17,500
- Low 12-16-34 "The World Changes" | 19,500
- Low 6-10 "Zoo in Budapest" | 4,700
- High 1-11-34 "The Kid From重手" | 7,000
- Low 10-6-34 "Fussered" and | 1,200
- "Our Daily Bread" | 1,200
- High 1-7 "Handle With Care" | 15,000
- Low 12-17-34 "Fugitives" and | 1,500
- "The Poor Rich" | 1,500
- High 1-27-34 "The Big Shakedown" | 7,000
- Low 1-27-34 "Chide Street" | 2,000
- Low 1-27-34 "The Big Shakedown" | 7,000

### Notes on films mentioned:

- "The Madam" (Col.)
- "Caravan" (Fox)
- "The Count of Monte Cristo" (A. U.)
- "Have a Banana" (W. B.)
- "The Command of Monte Cristo" (A. U.)
- "A Girl of the Limberlost" (Mon.)
- "Desirable" (W. B.)
HER LOVELINESS WILL WEAVE ITS SPELL!

Audiences can never forget her beauty...nor forgive her enemies...when with appealing eyes she begs to rejoin her people...when her innocence betrays her to the dark schemes of ruthless men. You and your customers will discover for yourselves her amazing personality...in this drama taut with suspense!

Marie Galante

SPENCER TRACY • KETTI GALLIAN

NED SPARKS • HELEN MORGAN
SIEGFRIED RUMANN
LESLIE FENTON • ARTHUR BYRON
JAY C. FLIPPEN & STEPIN FETCHIT

Produced by Winfield Sheehan • Directed by Henry King
Screen play by Reginald Berkeley • Based on a novel by Jacques Deval

DANGER SPOT OF THE WORLD

The Canal Zone... strategic center of international intrigue... seething with spies... land of mysterious disappearances... and unexplained deaths... grim stage for this fascinating drama.
## THEATRE RECEIPTS--CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td><strong>Indianapolis</strong></td>
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<tr>
<td>Apollo</td>
<td>3c-4c</td>
<td>25c-40c</td>
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<tr>
<td>Indiana</td>
<td>3.800</td>
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<tr>
<td>Lyric</td>
<td>2.000</td>
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<td>High</td>
</tr>
<tr>
<td>Palace</td>
<td>3.000</td>
<td>25c-40c</td>
<td>High</td>
</tr>
</tbody>
</table>

| **Kansas City** |---------------|---------------|--------------------|
| Mainstreet      | 3.049         | 25c-40c       | High              |
| Midland         | 4.000         | 25c-40c       | High              |
| Newman          | 1.800         | 25c-40c       | High              |
| Tower           | 2.200         | 25c-35c       | High              |
| Uptown          | 2.000         | 25c-40c       | High              |

| **Los Angeles** |---------------|---------------|--------------------|
| Low's State     | 2.416         | 30c-55c       | High              |
| Paramount       | 3.596         | 30c-55c       | High              |
| RKO             | 2.700         | 25c-40c       | High              |
| W, B. Downtown  | 3.400         | 25c-40c       | High              |

| **Minneapolis** |---------------|---------------|--------------------|
| Century         | 1.650         | 35c-55c       | High              |
| Lyric           | 1.238         | 20c-25c       | High              |
| RKO Orpheum.... | 2.900         | 25c-50c       | High              |
| State           | 2.300         | 25c-40c       | High              |
| Time            | 2.000         | 30c-35c       | High              |
| World           | 4.000         | 25c-75c       | High              |

| **Montreal**    |---------------|---------------|--------------------|
| Capitol         | 2.547         | 25c-60c       | High              |
| Loew's          | 3.115         | 30c-75c       | High              |
| Palace          | 2.600         | 30c-75c       | High              |
| Princess        | 2.272         | 30c-65c       | High              |

| **New York**    |---------------|---------------|--------------------|
| Astor           | 1.012         | 50c-12-20     | High              |
| Capitol         | 4.700         | 35c-1.65      | High              |
| Mayfair         | 2.300         | 35c-45c       | High              |
| Palace          | 2.550         | 30c-75c       | High              |
| Paramount       | 3.700         | 35c-99c       | High              |
| Rialto          | 2.200         | 30c-45c       | High              |
| Rivoli          | 2.520         | 40c-99c       | High              |
| RKO Music Hall  | 5.945         | 35c-61.65     | High              |
| Roxy            | 6.200         | 35c-55c       | High              |
| Strand          | 3.000         | 25c-11.10     | High              |

### Notes:
- **Indianapolis**: The "Judge Priest" was at the Apollo, Circle, Indiana, and Lyric, and the "Six Day Bike Rider" was at the Palace.
- **Kansas City**: The "Gay Divorcee" was at Mainstreet, Midland, Newman, and Tower, and the "Case of the Howling Dog" was at Uptown.
- **Los Angeles**: The "Barretts of Wimpole Street" was at Low's State, Paramount, and RKO, and "Cavalcade" was at W. B. Downtown.
- **Minneapolis**: The "Barretts of Wimpole Street" was at Century, Lyric, and Palace, and the "Cleopatra" was at Princess.
- **Montreal**: The "Richest Girl in the World" was at Capitol, Loew's, and Palace, and the "One Night of Love" was at Princess.
- **New York**: The "Merry Widow" was at Astor, and the "Monte Cristo" was at Rivoli.

### High and Low Gross:
- **High**: Includes "The Damned of Wall Street" (London), "The Last Gentleman" (U.A.), and "The Son of the Desert" (Low 8-19-34: Straight Is The Way)...
- **Low**: Includes "The White Sister" (4th week) and "The House of Rothschild" (4th week).
IMPORTANT ADVANCE INFORMATION!

We urge you to screen at your first opportunity HELEN HAYES in "WHAT EVERY WOMAN KNOWS." This is truly one of the finest, sincerest, most human pictures of our time. We suggest that your advertising should take the form of a personal recommendation. Tell your patrons that again you advise them to attend a new Helen Hayes picture. Tell them that their faith was justified when you recommended "Sin of Madelon Claudet." You can go on record emphatically in your approval of "WHAT EVERY WOMAN KNOWS." Remember, it is Sir James M. Barrie's great play. In the cast, Brian Aherne and Madge Evans. M-G-M is heartily proud of it!
ETHEATRE RECEIPTS—CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td>Oklahoma City</td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
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<tr>
<td>Capitol</td>
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<td>10c-45c</td>
<td>&quot;Gilt of Gab&quot; (Univ.)</td>
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<tr>
<td>Criterion</td>
<td>1.700</td>
<td>10c-50c</td>
<td>&quot;Madame Du Barry&quot; (W.B.)</td>
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<tr>
<td>Liberty</td>
<td>1.500</td>
<td>10c-36c</td>
<td>&quot;Wake Up and Dream&quot; (Univ.)</td>
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<tr>
<td>Midwest</td>
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<td>&quot;Hell Cat&quot; (Col.)</td>
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<td>&quot;Case of the Howling Dog&quot; (W.B.)</td>
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<td>Omaha</td>
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<tr>
<td>Brandeis</td>
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<td>&quot;The Gay Divorcee&quot; (Radio)</td>
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<td>Orpheum</td>
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<td>&quot;Mrs. Wiggs of the Cabbage Patch&quot; (Para.) and &quot;Have a Heart&quot; (MGM)</td>
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<tr>
<td>Paramount</td>
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<td>&quot;Chained&quot; (MGM)</td>
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<td>World</td>
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<td>&quot;Charlie Chan in London&quot; (Fox) and &quot;Lemon Drop Kid&quot; (Para.)</td>
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<td>Philadelphia</td>
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<td>&quot;The Last Gentleman&quot; (U.A.)</td>
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<td>Ardena</td>
<td>600</td>
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<td>&quot;Cleopatra&quot; (Para.)</td>
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<td>&quot;The Barretts of Wimpole Street&quot; (MGM) (6 days-2nd week)</td>
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<td>Earlie</td>
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<td>&quot;Richest Girl in the World&quot; (Radio) (6 days)</td>
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<td>Fox</td>
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<td>&quot;Now and Forever&quot; (Para.)</td>
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<td>&quot;Power&quot; (Gaumont-British) (7th day)</td>
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<td>&quot;Scarlet Empress&quot; (Para.)</td>
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<td>&quot;Lemon Drop Kid&quot; (Para.)</td>
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<td>Broadway</td>
<td>1.912</td>
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<td>&quot;Six Day Ride Rider&quot; (F.N.)</td>
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<td>Music Box</td>
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<td>25c-35c</td>
<td>&quot;Dearable&quot; (W.B.) and &quot;Death on the Diamond&quot; (MGM)</td>
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<td>Oriental</td>
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<td>&quot;One More River&quot; (Univ.) and &quot;Romance in the Rain&quot; (Univ.)</td>
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<td>United Artists</td>
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<td>&quot;Barretts of Wimpole Street&quot; (MGM) (3rd week)</td>
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<td>San Francisco</td>
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<td>&quot;Wake Up and Dream&quot; (Univ.) and &quot;Destrable&quot; (W.B.)</td>
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<td>&quot;Count of Monte Cristo&quot; (U.A.)</td>
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<tr>
<td>Warfield</td>
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<td>Blue Mouse</td>
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<td>&quot;The Count of Monte Cristo&quot; (U.A.)</td>
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<td>Fifth Avenue</td>
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<td>&quot;Dude Ranger&quot; (Col.) and &quot;Most Precious Thing in Life&quot; (Col.)</td>
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<td>&quot;Have a Heart&quot; (MGM)</td>
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<tr>
<td>High and Low Gross</td>
<td>(Dates are 1933 unless otherwise specified)</td>
<td></td>
<td></td>
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</table>

- Oklahoma City: High 1-30-34 "Going Hollywood" | 4,100
- Low 3-11 "From Hell to Heaven" | 1,250
- Omaha: High 11-18 "College Coach" | 11,000
- Low 3-11 "Detective Story" | 11,000
- Paramount: High 6-16-34 "Half a Sinner" and "Uncertain Lady" | 5,000
- Low 3-18 "The Death Kiss" and "The Fourth Floor" | 1,100
- World: High 2-25 "State Fair" | 8,500
- Low 3-11 "Employees' Entrance" | 1,400
- Philadelphia: High 5-5-34 "The House of Rothschild" | 21,600
- Low 6-9-34 "Screw and Son" | 4,000
- Portland, Ore.: High 1-6-34 "Rock Group" (7 days) | 6,500
- Low 9-1-34 "Notorious Sophie Lange" | 1,400
- San Francisco: High 1-16-34 "Sin of Nora Morea" and "Along Came Sally" | 10,000
- Low 6-30-34 "Where Sinners Meet" | 8,000
- High 4-17-34 "The Cleanfellow" (Fox) | 1,400
- Low 3-12 "Saturday's Millions" | 10,000
- High 4-22 "Cavalcade" | 20,000
- Low 3-12 "His House" | 1,250
- High 4-8 "2nd Street" | 7,000
- Low 3-12 "The Judge" (Univ.) | 1,700
- High 2-23-34 "The Hollywood Party" | 3,500
- Low 3-12 "The Little Giant" | 10,000
- High 7-14 "I Love That Man" | 4,000

(Total receipts cover period from January 1933, unless otherwise specified.)
THE PRESS ACCLAIMS EDWIN C. HILL

HILL'S REVOLUTION METROPHONE NEWSREEL WILL PROBABLY REVOLUTIONIZE TECHNIQUE

HILL MAKES DEBUT IN 'METROPHONE' NEWSREEL

The press acclaim Edw. C. Hill's "Metronome" newsreel technique which is a revolution of the film industry. It is expected that the "Metronome" newsreel will completely revolutionize the film industry. The newsreel will be broadcast on a nationwide basis. It is expected that the "Metronome" newsreel will completely revolutionize the film industry. The newsreel will be broadcast on a nationwide basis.
DEAR HERALD:

Those of you who don't know Regina C. Moseley are out of luck and have our sympathy. Regina is the secretary of the local Code boards and if we had a grievance of any kind against a film company we'd sooner have Regina adjust the matter for us than to take it before the Code Authority. Like all other girls, however, she has one fault, she doesn't seem to be able to recognize "beauty unadorned." We have asked her to go to lunch with us but she always has an alibi. The other day we saw this "alibi" and she stated it was a memory-set Pokahontas with red hair and freckled face.

Miss Regina is different from Lola Gent, the secretary of the Film Board at Los Angeles, for she said she would go to lunch with us if she had a good alibi, which proved that it is "very unusual" out there.

Charles Lee Hyde of Pierre, South Dakota, writes an open letter to us in the HERALD telling us of a fire in his home recently. He is very sorry to learn this and we hope that the damage was slight. He also tells us that Freddie Horn did a lot of work helping him put the fire out. We have known Freddie for some little time. He is a film salesman for Warners out of St. Louis, under the direction of Sherm Fitch, the manager, and if Sherm would make an affidavit that Freddie actually worked, we might take something to him, but Sherm wouldn't do that, nor would we doubt Charles Lee, but Sherm isn't that kind of a guy.

Billy Youngclaus tells us that he has sold his and the war is Columbus and has bought the Empress at Grand Island, Nebraska. He says he is having the house redecorated and as soon as it is finished he intends to open it at 10 and 15 cent prices. Since the crops around Grand Island were destroyed by the dry weather and excessive heat, it is likely that 10 and 15 cent prices will appeal to the theatre-going folks of that section.

Through the courtesy of Ted Mendenhall, Paramount Exchange Manager, we were permitted to witness a showing of "Cleo-patra" at the World Theatre. We are not a critic of pictures and we don't pretend to know very much about it, but our guess is that if this picture had been made back in the days of the "Birth of a Nation" it would have been given that special hard run for first place, as a screen classic.

This is a very spectacular production, directed as only Mr. Cecil B. De Mille can direct them, and Claudette Colbert, as Cleopatra, was excellent and supported by an excellent cast. If your audience likes spectacular productions they will surely like this one. This isn't a criticism, it is a statement of a fact. We liked it because of its splendid direction and its splendid cast.

And Another Thing

And then, there's another thing, as Andy Gump said to Min. If you will go and see Columbia's "One Night of Love" and hear Grace Moore sing "The Last Rose of Summer" and selection from "Carmen" and "Madam Butterfly" and don't say that she has the loveliest voice you ever heard you can set us down as not knowing very much about it. This picture is built somewhat on grand opera, with not enough grand opera in it to hurt anybody. It has a love scene in it that will take you back to the moonlight evenings and the old garden gate after the old man had gone to bed. When Miss Moore sings "The Last Rose of Summer" you will be sorry that the roses are all gone.

Louis S. Wintroub, of Fontenelle Film Company, and his twin sister, Gerry Wintroub, are soon to stage a double wedding. Louis told us that he was going to marry a girl and Gerry will marry a boy. Louis says there will be no pork chops at the wedding dinner. We'll betcha it won't be carp. Good Luck to both of them.

"MGM shot both barrels when they made "Hideout," with Robert Montgomery and Maureen O'Sullivan. This is a semi-gangster picture, minus the rough stuff that so often appears in this kind of entertainment. It is full of comedy situations and Montgomery and Miss O'Sullivan make a good pair and they give a very excellent performance in this comedy-drama. It should leave a pleasant memory with all who see it. Robert Montgomery is a gangster who is wounded by the officers and he gets away and finds refuge with a farmer. Here you see cows, chickens, turkeys, geese, rabbits and the farmer's daughter, Maureen O'Sullivan, and when Robert gets his eyes on Maureen he loses all sense of direction.

The farmer's mamma falls for Bob in a big way and so does Maureen, and the love scenes between Maureen and Robert never were surpassed except by Eddie Dowling in "The Rainbow Man," and Eddie's love scene in that picture stands out in our memory as having been done just as it ought to be done.

Something to Write Home About

When you see "Hideout" you will have something to write home about, and while you are writing you better write to MGM and tell them this is one picture that the Legion of Decency couldn't find any fault with. Maybe they would like to know that. And you might say also that a few more pictures of this one will put the picture business back on a paying basis where it ought to be. You might also tell 'em that kid in the picture they called "Willie" is about as good as any youngster you ever have seen.

We were at Schnieder and had a delightful visit with Mr. and Mrs. Robertson, who told us that Robert the Robertson tried to run his theatre without the Herald for some little time but found it was too much of a task.

We have received a copy of the San Marcos Daily News of San Marcos, Texas. There are a lot of towns in Texas that probably you don't know anything about—
even Texas don't know all of 'em herself—but San Marcos is the town where F. W. Zimmerman runs the Palace theatre. He recently had a celebration down there, the occasion being the twelfth anniversary of the opening of the theatre. The San Marcos Daily News is given over almost entirely to this Anniversary and Zim received a basketful of letters and telegrams congratulating him, and they came from about everybody in Hollywood—Clark Gable, Robert Montgomery, Stan Laurel, Greta Garbo, Helen Hayes, Wallace Beery, Norma Shearer, Walt Disney, Marion Davies, Myrna Loy, Will Rogers and a host of others—and from the way Zim writes about it, somebody has to sit up with him. Zim is a good theatre operator but we have to teach him how to catch bass in Red Wing lake.

COLONEL J. C. JENKINS

The HERALD'S Vagabond Columnist

Reliance Plans Three More for United Artists

Reliance Pictures, whose product United Artists releases, plans three more pictures for the 1934-35 season. Two have been made thus far. Among the three planned are "Beau Brummel," with Robert Donat and "Gunga Din," which will be directed by Sam Wood. Already made are "The Count of Monte Cristo" and "Transatlantic Merry-Go-Round." Edward Small, head of Reliance, declared last week that all production will be done on the Coast.

Quality Names Königswald

Gus Königswald, former exhibitor, has been the New York manager for Quality Premium Distributors, this marks the tenth branch established by Quality for handling theatrical premiums. C. H. Goodwin and David Barrist, former publishers of regional papers, head the company. Ben Kassoy is general field representative with headquarters at the Philadelphia home office.

Trailer on "Flirtation Walk"

In a tieup with Arthur Murray, operator of a dance studio in New York, Warner has prepared an exploitation trailer on the forthcoming "Flirtation Walk," starring Dick Powell and Ruby Keeler. The trailer is aimed at popularizing the dance named for the title which is featured in the film. Instruction booklets have been prepared.

Named Principal Manager

A. M. Goldstein, former manager of the General Film Company, Portland, has succeeded Jack Rosenberg as Pacific Northwest manager for Principal Pictures, with headquarters in Seattle. Walter Wessling will be in charge of Principal in Oregon.

Projection Room Opened

William B. Guleman has opened a new projection room in the Mecca Building, New York, equipped with new high intensity arcs and "blended wide fidelity" sound.
LOEW BOOKS "POWER"

RKO AND PUBLIX
BOOK "CHU CHIN CHOW"

"MAN OF ARAN" PREVIEW
RITZ CARLTON HOTEL, N.Y.,
$7.50 A TICKET, STARTS ROBERT
FLAHERTY'S SAGA OF THE SEA,
OFF WITH A BANG!

Physical Distribution—Fox Exchanges—Canada—Regal Film, Ltd.

MEANS GAUMONT BRITISH...AND
GAUMONT BRITISH Means Business
THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

No. 80—PREMATURE ADS AND RIGHTS OF EXHIBITORS

QUESTION—I am designated as first-run on my contracts by the distributor, there being no opposition in my town. My competitor is 17 miles away, in a town connected with mine by a modern highway. With modern cars it is only a comparatively few minutes away to the competitor’s theatre (also a first-run). Now, this exhibitor comes over to my town and plasterers posters, billboards, window cards, heralds, palm, network and the like. As a result he gets the cream of the business. The distributors give him preferred playdates on the grounds that he gets the cream. I understand his activities in violation of the code. Can I compel the competitor to discontinue this practice, or are situations such as this exempted from a first-run. Of course, the distributors do not consider it that way. Their intentions are to get all the rental they can. Your advice will be appreciated.—FEAR.

ANSWER—The motion picture code specifically says that a subsequent run theatre shall not advertise the same pictures that are played by the prior run previous to their exhibition at the theatre which has the right to the prior run. The point here appears to be who has the right to the prior run, and, therefore, it is suggested that the situation be placed before the local Grievance Board, located in the exchange city in the territory in which the theatres are located, and the board will decide such point.

In the event, the competitor is not permitted to flood the complainant’s town with passes, and such practice is sufficient cause to file a complaint against the competitor with the local Grievance Board, which would undoubtedly order the competitor to cease and desist from issuing such passes on the wholesale. The clause in the motion picture code which controls such a practice specifically says that “no exhibitor shall lower the admission prices publicly announced for his theatre by giving rebates in the form of lotteries, prizes, reduced script books, coupons, throw-away tickets, or by two or more admissions.”

No. 81—ELIMINATION PRIVILEGES—ACCREDITED EXHIBITORS

QUESTION—As we understand it, we are entitled to eliminate one picture under the code after we have played 10 from all the different film companies, if we have the complete product of features under contract. However, Metro has released since December 7 some pictures on this year’s contract and some on last year’s contract. What we want to know is do all the pictures released by Metro since December 7 count when you are eliminating, or do you just count those on this year’s contract? We were under the impression that you would count all pictures released since December 7, regardless of on what contract they were when you figured the elimination.

Another question is this: I have a contract from RKO which in the form-part of the contract states that any pictures released since No. 12, which was released December 7, 1933, are not subject to elimination, 25 Number of Features Contracted for, 22.” In the body of the contract written by typewriter it says: “Our present contract 25 pictures not exceeding 22 features, such rejections to come from the lowest allocated license fees, etc. You see this year RKO only released 42 pictures. I believe, if you count 25 from 42 that would leave only 17 features to play. Now, which is the least number of features that According to our contract we must play.—MISOURI.

ANSWER—Regarding the first question, about the right to eliminate pictures under the code, the elimination clause in the code permits an exhibitor to eliminate from a single contract 10 per cent of all pictures released after December 7, 1933, even though such pictures were contracted for prior to that date; provided, however, that the exhibitor’s specific contract states under the contract the elimination is in good standing; and, provided further, that the average rental for each picture of the group is not more than $230 per picture; and, provided further, that the exhibitor purchased at the one time, under that contract, all of the pictures offered to him by the distributor.

The last of the foregoing provisions means that if the distributor offered to the exhibitor 50 pictures and the exhibitor contracted to take them in a single contract that contract to eliminate 10 per cent of the group, provided the contract is in good standing and also provided that the average rental for each picture is less than $230.

If the distributor offered to the exhibitor 50 pictures, or any other number, and the exhibitor accepted any part of the group and rejected all others, then he would not be permitted to eliminate 10 per cent of the partial group of features accepted. All of the pictures offered by the distributor, the exhibitor at one time must be contracted for, otherwise the elimination clause under the code would not be effective.

Regarding the second question, because the inquiry involves a purely contractual matter and does not come under the code, it is suggested that the exhibitor discuss his problem with the exchange.

No. 82—DISTRIBUTION OF PREMIUMS TO PATRONS

QUESTION—We are considering giving away premiums away at the theatre with each paid admission. Is this permissible?—PENNSYLVANIA.

ANSWER—The motion picture code permits exhibitors to give away premiums to each patron entering a theatre, or to each class of patron (such as premiums offered to all children, or to all women, or to all men), unless 75 per cent of other exhibitors actively and continuously operating theatres in any territory shall have declared in writing that premiums shall not be permitted in that territory and such notice shall have been filed with the local Grievance Board in the exchange city in the territory in which the theatres are located, and in the event of the filing of such notice then premiums shall automatically be outlawed in the territory, and, consistent refusal of exhibitors to abide this decision can result under the code in the severance of their film service by the exchanges.

MGM Plans Crime Shorts

MGM plans to produce a series of six two reel dramas based on actual crimes as indicated in police records. The first will be called “Two Hundred Grand,” with George Seitz directing. Harry Rapf will produce.

Brandt Has 30 Theatres

Harry Brandt has added three more theatres to his New York circuit, making a total of 30 houses. The theatres purchased are the New, Rivoli and Boardwalk at Rockaway Beach, L. I.

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 clauses of the Code 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.

Five Winners Named In Monogram Contest

Five winners have been selected in the contest conducted by Monogram Pictures and the Agfa Company to discover new screen talent, and have left for Hollywood, where they will appear in Monogram’s “Women Must Dress.” The winners are: Harriet Allyn DeBusman, Kansas City; Nell Rhoads, Amarillo, Texas; Madelyn Earle, Salley, S. C.; Anne Kasper, Easton, Conn., and Anne Johnston, Jackson Heights, New York.

The judges were Trem Carr, vice-president in charge of Monogram production; Carl Laemmle, Jr., Universal production head; Eric von Stroheim and Carl Freund, directors, and Rian James, scenarist.

U. S. Gets Dresser Tax

The United States government has collected $41,200 from the estate of the late Marie Dressler, the sum representing taxes her income for the last months of her life, and a compromise settlement on payments claimed as due in 1932 and 1933.

Wanger Plans Story Contest

Walter Wanger, producing “The President Vanishes” for Paramount release, plans an international novel contest to obtain a sequel to that story. The winner will have his story published and purchased by Mr. Wanger for the screen rights.

Barrymore Writ Refused

The United States supreme court last week rejected an application by John Barrymore and Dolores Costello for a writ against the Guarantee Building and Loan Association, in a suit over a judgment resulting from deposits they had in the institution.

Elissa Landi Sues Payne

Elissa Landi has filed suit in Hollywood against Joyce Payne for $1,932.80 for damages allegedly incurred when Mr. Payne sued some time ago. That suit was dismissed.
Business Queried

On NRA Effect

The Merchants' Association of New York last week sent to 12,000 local representative business men a questionnaire, comprising seven specific questions on the national recovery program, designed to ascertain definitely what effect the NRA has had on business of various types.

In an accompanying letter, Louis K. Comstock, association president, pointed out that it is just a year since the gigantic NRA parade which launched the recovery program in New York. Queried were all fields, including foreign trade and shipping, finance, general trade, building, insurance, hotels, restaurants and amusements, professions, public utilities, advertising and publishing.

The association indicated the questions were planned to elicit information concerning the effect of NRA on business activity and profits, the attitude of business men toward government labor policies, whether the codes in industries are being enforced.

The seven questions are as follows:
1. Has the government recovery program helped or retarded business activity in your industry or trade? Has it increased profits? Decreased profits?
2. Do you think the present policy of the government with respect to labor tends to discriminate unduly in favor of employer? Or employee?
3. Is the code for your industry being reasonably well enforced?
4. Do you think code administration and enforcement should remain in the hands of industry? Or be taken over by the government?
5. The national industrial recovery act expires June 16, 1935. In your opinion is it in the best interests of the country to re-enact it? Modify it? Abandon it?
6. In your judgment, what features of present government tendencies are harmful?
7. In your judgment, what features of present government tendencies are beneficial?

Ellison Judgeship Candidate

Millard H. Ellison, brother-in-law of Felix Feist, MGM executive, and well known in motion picture circles in New York, is a candidate for justice of the supreme court of New York, on the Republican, City Fusion and Recovery Party tickets. He is an attorney.

Ross Promotes Thayer

W. R. Thayer, Cincinnati manager for Ross Federal Service, has been transferred to the Coast, where he will be district manager. G. W. Wagner, manager of the Milwaukee office, succeeds Thayer in Cincinnati.

Strong in Own Business

M. D. Strong has resigned as director and general manager of Inter-Continent Film Corporation, to enter business for himself, under the name of Criterion Films. He will finance and distribute both foreign and domestic films.

Columbia Signs Durante

Jimmy Durante, comedian, has been assigned a featured role in Columbia's "Carnival."
Public taste cannot always be charted
but the elements that go into the making
of good pictures and profit can be
analyzed in the light of box office figures.

The forthcoming BOX OFFICE CHECK-UP
analyzes box office records for the
year of outstanding money-makers and
defines values that go into the making
of fine and successful motion pictures.
It is an interpretation of the contribution
of the studio on the one hand and the
showman-exhibitor on the other.

BOX OFFICE
CHECK-UP
OF 1934
Skouras and Kent
Confer on Circuit

Early recovery of the Fox West Coast Theatres group from its bankruptcy status was looked for this week as conferences got underway in New York to complete a plan of reorganization. Charles Skouras, FWC operating receiver, and Edward Zabin, his assistant, went into extensive conversations with Sidney R. Kent, Fox president, and representatives of Chase National Bank and Hughes, Schuman & Dwight.

At Kansas City, over the week end, Mr. Skouras and his party had conferred with Elmer C. Rhoden, operating head of Fox Midwest.

A foreclosure sale of Fox West Coast properties is expected in six weeks. Trustees have appropriated $150,000 for 100 per cent settlement of claims up to $30,000.

Reports have been current in New York that reorganization of FWC and its subsidiaries would be accomplished by the end of November, with each of the present operating heads to continue as presidents of newly formed companies, all to be controlled by a holding company headed by Mr. Kent, and with Spyros Skouras continuing as operating head of all FWC subsidiaries.

On the petition for reorganization of Fox Theatres Corporation, Archibald Palmer, counsel for a group of Fox Metropolitan bondholders, brought in an examination of A. C. Blumenthal that Mr. Blumenthal had discussed the making of a bid for Fox Theatres assets if the petition for reorganization were successful. Mr. Blumenthal testified he had made a "gift" of his $350,000 claim against Fox Theatres to his sister, Miriam Rogers of Boston.

Mr. Blumenthal also said he had discussed possibilities of a reorganization of Fox Theatres with his sister's attorneys in Boston, with Ernest W. Nivers and Alvin J. Schlosser of Halsey, Stuart & Co., with various creditors of Fox Theatres whom he said he could not remember, and with "an attorney associated with Nathan Burkan." Mr. Blumenthal revealed that the petition for reorganization subsequently was joined by his sister, who identified herself as a creditor of the corporation, and the case was assigned by him her by him.

Mr. Palmer then asked Mr. Blumenthal if counsel for his sister, ex-Judge Charles Kelly, also counsel for petitioning creditors, had told him that "he could get some money out of a reorganization of Fox Theatres." Mr. Blumenthal answered that it hasn't been "put as bluntly as that."

The petition was voluntarily withdrawn by ex-judge Kelly Monday, at a hearing before Federal Judge Martin T. Manton. Judge Kelly said all claims filed against Fox Theatres would be examined on their merits by a special master November 8 and received Judge Manton's permission to reinstate the reorganization petition thereafter.

Hayden, Stone Co. soon will make a new bid for Fox Metropolitan Playhouses assets, it was learned, the first bid of $4,500,000 having been rejected by the bondholders' committee.

The new draft, if it is understood, will incorporate a stock issue.

A move is reported on foot in New York by local independent exhibitors to merge 30 theatres into one big circuit.

Sale To Do Six for MGM

Charles (Chic) Sale will make six one-reel novelties for MGM. He is under contract to Hal Roach.

IMPRESSIONS OF
"TRANSATLANTIC MERRY-GO-ROUND"
by Jefferson Machamer

*A RELIANCE PICTURE
Produced by EDWARD SMALL
Released thru UNITED ARTISTS
**Sonotone Meeting**

**Told Sales Better**

The Sonotone Corporation, devoted exclusively to the manufacture and sale of devices to aid the hard of hearing, held its second annual convention at the Park Central Hotel in New York on Monday, Tuesday and Wednesday of this week. Dr. Hugo Lieber, president, announced three new developments in the apparatus of the company, a new single transmitter, which has the appearance of a jewel, rather than a piece of equipment; a development in the group equipment field for theatres, churches and schools, and a new portable recording equipment whereby the human voice can be recorded and later reproduced for schools and colleges.

Approximately 350 representatives, from the United States, London and Paris, were in attendance at the convention. Dr. Lieber declared that a new era for the hard of hearing is at hand, in view of the fact that for the first time individuals afflicted with hearing difficulty may have instruments fitted to their particular needs, such as glasses are fitted in the case of eye troubles. A 100-foot theatre trailer is planned to acquaint the public with the device.

An increase nearly doubling the total number of dealers in the United States was announced, more than 700 now active comparing with 350 at the same time last year. An increase was likewise reported in the foreign field, 35 at present comparing with six in 1933.

Sales for 1934 are expected to approximate $1,250,000, comparing with $766,000 last year and $242,000 in 1932. For the first eight months of this year, sales amounted to $881,369, as compared with $394,292 for the same period in 1933. Dean Babbitt, vice-president and general sales manager, introduced the speakers at the convention.

**Finishes Industrial Film**

Emerson Yorke, formerly of Paramount Studios, has completed production on a two-reel industrial subject, "Romance of Rugs," called "an educational photographic theme in two studies." The film pictures the making and care of Oriental rugs, and is available in 16 mm. and 35 mm. sizes.

**Asks Reorganization**

The Alameda Park Company, operating at Alameda, Cal., has asked the federal courts for permission to reorganize under the bankruptcy laws in order to gain time to pay its creditors. The company owes $379,520.

**Loses Suit on Appeal**

The United States circuit court of appeals, at Richmond, has decided against Nathan Schwartz, in his suit against Universal Chain Theatres Corporation, for alleged breach of contract.

**Seider Moves Office**

Joe Seider has moved the offices of the Prudential Theatres in New York to the Paramount Building from 630 Ninth Avenue.
Chesterfield


Columbia

BEYOND THE LAW: Tim McCoy, Shirley Grey—A fine action picture. Tim is there with the goods and he had good support in both story and the cast.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.


DEFENSE RESTS, THE: Jack Holt, Jean Arthur—A picture with a lot of war in it. A play of a successful lawyer who did not know how he made his money and got his publicity. A good picture from start to finish.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.


FIGHTING CODE, THE: Buck Jones—This is one of the best Western pictures we have shown in a long time. Pleased and did above average business. Business here is an old one. Exceedingly well—Arthur V. Vercho, Opera House, Abbeville, S. C. Small town patronage.


HELL CAT, THE: Robert Armstrong, Ann Sothern—Did not see this but comments indicate that it was a very nice Western.—Sauvane Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

IT HAPPENED ONE NIGHT: Claudette Colbert, Clark Gable—It was a swell show. Pleased. Also big a gross—Ivan Ashcraft, Manager, Midway Theatre, Protection, Kan. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Nothing to add to what already has been written about this picture. Business satisfactory even though played late. Running time, 106 minutes. Played Sept. 16-17—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.


ONCE TO EVERY WOMAN: Ralph Bellamy, Fay Wray, Walter Connolly, Marie Curie—A very good picture that, for a reason I cannot understand, Colombia gave the title. The picture was to me equal to “Men in White,” but the trailer and title are misleading and the impressive patrons did not know what to expect. Business average. Running time, 70 minutes. Played Sept. 26-31—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.


WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Madeleine Carroll—This picture shows the sinking of a deluxe liner and is a tip from the Morro Castle. It does big business. Play it quickly. In the press books no mention is made of the big scenes even if they are gigantic. They confine themselves to the kind of necessary bed scenes. Played Sept. 11-12—Fred White, Midway Theatre, Protection, Kan. General patronage.

WHOM THE GODS DESTROY: Walter Connolly—This picture shows the sinking of a deluxe liner and is a tip from the Morro Castle. It does big business. Play it quickly. In the press books no mention is made of the big scenes even if they are gigantic. They confine themselves to the kind of necessary bed scenes. Played Sept. 11-12—Fred White, Midway Theatre, Protection, Kan. General patronage.

First National

CONVENTION CITY: Jean Blondell—Nothing to write home about although it is a good show for the type. Plenty of comedy and a buming picture you can use your own judgment in playing it. C. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

DRAGON MURDER CASE, THE: Warren William, Lilac Talbot, Margaret Lindsay—The picture is all right if you patronage that kind of story. Minus don’t. No business.—W. H. Hardman, Royal Theatre, Franklin, Ohio. General-fast day patronage.

DRAGON MURDER CASE: Warren William, Margaret Lindsay—A good murder mystery that is slow and well made. At home it shows a slow start but holds tense interest. Advertisers that is adapted from a N. S. Van Dine story. Running time, 65 minutes. Played Sept. 10-11—H. M. Johnson, Avon Park, Fla. General-small town patronage.


RETURN OF THE TERROR: Mary Astor, Lynne Talbot—Personally, I thought this was a washout. I saw it four times and don’t know yet who killed who and why.—H. M. Johnson, Avon Park, Fla. General-small town patronage.

SIDE STREETS: Al Jolson—Not the special one could expect. You won’t miss much if you pass this one up.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.


Fox

BABY TAKE A BOW: James Dunn, Claire Trevor—A very good picture that pleased the majority of our patrons. It is a picture without much romance and a touch of music and one song, Shirley Temple, “I’m Four Today.” The picture was well received. There is one objection, starting a kid in a story with a stanger atmosphere and here’s hoping that it will be stopped. Business only fair during run. Running time, 73 minutes. Played Oct. 8-9-10—J. M. Wall, Oxford Theatre, Oxford, N. C. General patronage.

BABY TAKE A BOW: James Dunn, Shirley Temple—This picture I need no further introduction for this one. James Dunn and Claire Trevor are fine and Shirley is simply splendid. By all means get this picture. I played it second run and did a good business. Played Oct. 8-9-10—J. M. Wall, Oxford Theatre, Oxford, N. C. General patronage.


CALL IT LUCK: "Pat" Paterson, Charles Starrett—The picture went over good. It is a good, fresh, fast moving drama.—W. H. Hardman, Royal Theatre, Franklin, Kan. Small town patronage.


GRAND CANDY: Warner Baxter, Madge Evans—A good film, not quite enough ingredients to finish. Not the best but it will please. Showed
MOTION PICTURE HERALD

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it at a bargain price and did not lose, so why should I worry. Running time, 85 minutes.—Walter Odlum, Sr. Dixie Theatre, Durant, Miss. General patronage.


WORLD MOVES ON: The: Madeleine Carroll, Franchot Tone—We liked this one and it was a good picture idea. Played September 28—10 runs. Played October 8—9—A. V. Verochte, Opera House, Abbeville, S. C. Small town patronage.


HAPPY LANDING: Ray Walker, Jacqueline Wells —A good picture of the program type of picture, being the airplane squad of the border patrol in flying stuff. This played on a double bill with a John WayneWestern, gave the fans a program right up their alley. Also a good program of world praise of the show. Walker doesn’t get any money as he doesn’t have his own picture, but is sometimes billed to best business in weeks. Running time, 65 minutes. Played September 25—A. V. Verochte, John Johnson, Hellig Theatre, Eugene, Ore. University and general patronage.


LITTLE MISS MARKET: Adolph Menjou, Dorothy Dell, Shirley Temple—Not near so good as “It’s a Date,” but it will please the girls in the theatre. Shirley Temple’s father was it more than wonderful. In “It’s a Date” she used her vocalizing to the very best advantage. She is a very good actress and a very good singer. Played September 25—A. V. Verochte, Opera House, Abbeville, S. C. Small town patronage.


MONSTRON: THE: David Manners, Phyllis Barry—A Holmes mystery with all the tricks of the trade. This made my theatre outshine every other theatre on Friday Saturday. My patrons on this one. Non-patronage. Played September 26—two showings. The business was best in weeks, as it caught on and drew the best business. Played September 27—75 minutes. Played September 28—A. V. Verochte, John Johnson, Hellig Theatre, Eugene, Ore. University and general patronage.


STAR PACKER: THE: John Wayne, Verna Hillie—Played September 26—A. V. Verochte, Plane. Played the best of the western pictures of all time. It is a good story and of the first order type of western. Recommended to make a western. With the good stories Monogram has been giving Wayne, he has reached the top pinnacle of his career and always makes good business here. Played October 13—J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARAMOUNT

ELMER AND ELSE: George Raft, Frances Dee—A good picture but their stunts were too slow and was pointless. Patrons kicked on this one. Played September 25—A. V. Verochte, Plane. Played September 25—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.


LADIES SHOULD LISTEN: Cary Grant, Genevieve Tobin—This is a lively comedy that is full of action, romance and comedy situations. It is straight set in the atmosphere of a modern beauty salon. The Baby Stars of 1934 add much to the entertainment and the entire cast does splendid performances. Played this on a late Saturday night show to average patronage. Played September 27—70 minutes. Played October 13—10—95 show—J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRAVELERS

SIDNEY R. KENT, Fox president, has returned to New York after a vacation trip to White Sulphur Springs.

CARL LAMMILLE, Jr., is on a trip to New York from the Coast by boat. He arrives Nov. 5.

HUGH WALPOLE, noted British author under contract to MGM, will leave Hollywood next month for a vacation in England, returning to the studios in the spring.

BERNHARD VIERTEL, director, sailed for England from New York.

JACOB GUECKEDU, film exporter and importer, sails Saturday for South America, to be gone three months.

LEO BULGAKOV, stage producer and director, returned to Broadway from Columbia's studio, where he did "White Lies."

NEB E. DEPINE, head of Radio distribution, returned to New York from studio conferences in Hollywood.

JOSEPH M. SCHENCK, president of United Artists, arrived in London from New York.

WALTER CONNOLLY arrived in New York from Hollywood.

FAY Wray was in New York from the coast. SOU LESSER, EDDIE CLARK and GEORGE O'BRIEN, touring Europe, from New York and Hollywood, arrived in Paris and will proceed to Rome.

JOHN D. CLARE, Fox general sales manager, flew to Hollywood from New York, and from the coast will visit all Fox exchanges with HERMAN WENDER.

SAUL ROGERS, motion picture lawyer, will leave New York City for a vacation upstate, next week.

DANNY THOMAS, N.E.A. syndicate writer in Hollywood, is in New York.

CURTIS NAGEL returned from Australia with material for Walter Putter's "Travelogue" Columbia shorts.

STEPHEN FITZGIBBON, Paramount director in France, arrived in New York from Paris.

ARTHUR ABBEL sailed for Mexico.

JOHN BOLES sailed from New York for California.

ALICE FAYE arrived in Hollywood from New York to play opposite John Boles in Lasky's "Redheads on Parade."

RAY NOLDE, English band leader, arrived on Coast by plane to work for Paramount.

MARK OSTIER, chairman of the board of Gaumont British; MICHAEL BALCON, production director; JEREMY BEREN, general manager; NORA PILBEAM and JACK HULBERT, Gaumont players, arrived in London from New York.

M. A. SCHLESINGER, of General Talking Pictures, New York, arrived in Europe.

WILLIAM M. L. FISKE, 3rd, vice-president of First Division, landed in London.

FRANCIS LISTER arrived on Coast from New York to work for Darryl Zanuck in "Clive of India."

DOUGLAS FAIRBANKS arrived in Hollywood from New York by plane.


EDWARD L. KLEIN, British film importer and exporter, returned to London from New York.

JACK COULT, Columbia vice-president, arrived in Europe from New York.

SAM SMITH, of British Lion Productions, returned to London from New York.

CHARLES SNOOK, CHARLES BUCKLEY and EDWARD ZAIN, of Fox West Coast, arrived in New York from Los Angeles.

ANITA LOUISE, Warner player, will be in New York from Burbank Thursday.

HILARIO GARCIA, Havana circuit exhibitor, arrived in New York.

VICTOR YARON, Hungarian player, was in New York from Europe en route to Hollywood.

MARIAN DAVIES arrived in Hollywood from New York and Europe.

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Dr. August Nagel, manager of Kodak, A. G. in Germany, returned from New York to Stuttgart.


J. M. Gordon, attorney for Jefferson Amusement Circuit, returned to Texas from a code hearing in New York.

Bert Wheeler plans to travel to Europe before returning to Hollywood.

Ed Kafefry, motion picture attorney, returned to New York from Detroit.

Lee Marcus, Radio's short subject production head, is due in New York from Hollywood.

Mark Sanford, Radio director, arrived in New York from the Coast.

Bette Davis, Warner player, and her husband, Harmon Nelson, are due in New York from Hollywood by auto en route to Boston.

Kay Francis, Warner star, arrived at Burbank from New York.

ARTHUR PRATCHEETT, former Paramount manager in Cuba, and recently appointed manager in Mexico, arrived in New York.

Halo Romch, Metro producer, was in New York from Culver City.

Harold S. Barrow, of Warners, returned to New York from Washington.


Sig Wittman, of Universal, was in Philadelphia, Pittsburgh and Washington.

Al Bandy, sales representative of the film division of General Electric, left New York for Chicago, Detroit and Cleveland.

Babe Daniels and her husband, Ben Lyon, arrived in New York from the Coast.

H. N. Swanson, former Radio production executive, arrived in Hollywood from New York to become representative of a literary agency.

WOULD YOU
BUY A CAR
THAT HAD NO SPRINGS?

- If your seats are hard, lumpy, and uncomfortable, you've just about as much chance of getting and holding patronage as a manufacturer who turns out a springless car. Get the jump on your competition by reseating with comfortable, upholstered chairs.

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

Branches in all Principal Cities

Ask Us,
"How can I reseat and pay for new chairs conveniently?"
CLEAN COMEDY CALLED BIG NEED

saying with Eddie Quillian, as has Exhibit Extra, by Jayne Jenkins, here's a word from Mrs. B. Smith of the Joy theatre at Rockmart, Georgia.

In a recent copy of Motion Picture Herald appeared a letter from Mr. Vaviers of Jobstown, Pa., in which he wrote of the popularity of Eddie Quillian's pictures in his territory.

This letter was very interesting to me as I had met Eddie Quillian when I attended an exhibitors' convention in Hollywood. He was then making comedies for Mack Sennett, and so outstanding was his work in these that I have followed with interest his progress from short subjects to feature pictures.

I was glad to learn that a reissue had been made of "Big Money," as it was one of the best features to have run in my theatre. He has always been popular with my patrons, and other exhibitors in my territory tell me he is just as popular with their patrons.

I noticed also in the Herald that an Eddie Quillian picture would be released soon; this should be appreciated by the exhibitors as we are badly in need of good comedy type pictures of Eddie Quillian has always made.


DOWNTOWN THEIR LAST YACHT: Polly Moran, Mary Boland, Sidney Blackmer, Sidney Fox—very good picture that was absolutely superior, liked it. Great step downward from "Flying Down to Rio." This was not the first failure, either, from this company. 30 minute short picture. Running time, 50 minutes. Played October 6—Don Kelsey, Lyric Theatre, Blacksburg, Va. General.

DOWNTOWN THEIR LAST YACHT: Sidney Blackmer, Sidney Fox—Some one got this one all messed up. A lot of good talent wanted. A little fun, but the picture wasn't lusty. Big shots and good singing. I can't what it lacked. Mr. Blackmer did a good job to make good entertainment out of it—Bert Silver, Silver Family Theatre, Cambridge, Mass. General.
MOTION PICTURE HERALD

October 27, 1934

NANA: Anna Sten—This new star should give a great picture, but the story is too much like the old story of a suffering woman, and tears will be plentiful at the box office. Our patrons do not like this type of entertainment, we play it for the average woman and it is not worth the 80 minutes. Played October 31-12—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIVE US A BREAK: This is a poor picture. It is not the type of entertainment we have been accustomed to. Played October 7—J. J. Sheriff, Orpheum Theatre, Oxford, N. C. General patronage.


W arner

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Very good musical. Ruby Keeler's singing was not pleasing as in "Twentieth Million Sweethearts." Business good—Well, not as good as it might have been. Played October 5—J. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

DR. MONICA: Kay Francis, Warren William, Jean Muir, Verne Teasdale—This is good entertainment and a good story. That was what it was missing, and we should keep kids and adults to the women on the picture. It is a drama dealing with a delicate subject—that of an unusual love triangle. The producers never got away from the baby theme. If not, the industry is lost. The trailer sold the picture and we played it one day good business. Running time, 52 minutes. Played October 11—Smith, Orpheum Theatre, Oxford, N. C. General patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles, Marjorie Main, John Qualen—A good drama. Played on double feature bill and got film rental out of the show. Nothing the matter with the picture. It is good and funny—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles, Marjorie Main, John Qualen—A good drama. Played on double feature bill and got film rental out of the show. Nothing the matter with the picture. It is good and funny—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.


HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Here is a great picture that will draw a good box office. There is great comedy, drama, full of action, thrill, comedy, romance and is just all around good for the business. Played Thursday, Oct. 4—5—J. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.


W RITTEN OF NERO: Glenda Farrell, Margaret Lindsay, Temple—This is a very poor picture. It is just not worth the money.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—This is a pictures that pleased our patrons. Played Thursday, Oct. 4—5—J. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

WORLD WIDE


SHORT FEATURES: Du Bray


MGM


ATTENTION, SUCKERS!!—Oddities—This is a good one-reeler showing many interesting card tricks, how- ever the trick with the colored cards is the one that gets our attention. The remarks by Pete Smith are worth the price of admission. Played Thursday, Oct. 4—5—J. M. Johnson, Avon Theatre, Oxford, N. C. General patronage.

BIG IDEA, THE: Musical Review—A very good two-reeler musical review. These musicals are nearly all good and go over big. Running time, 20 minutes.

C AVE MAN: Willie Whopper—This is a very good comedy picture that will please the average family, especially the kids. Metro seems to be improving this line and we can recommend this. Played Thursday, Oct. 4—5—J. J. Sheriff, Orpheum Theatre, Oxford, N. C. General patronage.

GOOFY MOVIES: No. 5—Not much to these shorts if I am a good judge. I have had several complaints on these shorts. Played Thursday, Oct. 4—5—J. M. Johnson, Avon Theatre, Oxford, N. C. General patronage.


IT HAPPENED ONE DAY: Charley Chase—Only a few laughs in this one. All comedies have been pretty sore lately. Played Thursday, Oct. 4—5—J. J. Sheriff, Orpheum Theatre, Oxford, N. C. Small town patronage.


METROTONE NEWS NO. 26: Edwin C. Hill, Globe Trotter—So this is what Metrotone really is. Metrotone is a good camera and Globe Trotter and should be his last one. The photography in this one is just great and speaks for itself. Played Thursday, Oct. 4—5—J. J. Sheriff, Orpheum Theatre, Oxford, N. C. General patronage. I think that I would talk much better and all of my patrons were disappointed in this one. Played Thursday, Oct. 4—5—J. M. Johnson, Avon Theatre, Oxford, N. C. General patronage.

NEXT WEEK END: All Star Cast—This is only fair entertainment of the slapstick variety. The story
MOTION PICTURE HERALD

SHORT PRODUCT PLAYING BROADWAY

Week of October 20

ASTOR
Pro Football
Pro Football
MGM
CRITERION
In the Arena...

MAYFAIR


PRO FOOTBALL: Oddities—Your patronage does not have to be football minded to enjoy this very

FRIDAY NIGHT AT THE ORGY: One of the most

UNIVERSAL

B. Jef-


PRO FOOTBALL: Oddities—Your patronage does not have to be football minded to enjoy this very


HARRY, THE ACE—Bert Lab—This is the best comedy with lots of laughs. Running time, 29 min.

THE PERSISTENT REVOLUTION:—This is a series of the best short films about the great

KING STAG:—This is a very good comedy that will please your

SILENT MINE:—This is a very good comedy that will please your

THE CAT BIRDSEED—Another good comedy with lots of laughs. Running time, 29 min.

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THE STARS MUST GO

The blazoning by Metro-Goldwyn-Mayer of the four-star rating given "The Merry Widow" by the New York Daily News is not only unnecessary in selling that excellent production to the public but weakens the position of theatemen throughout the land who find only box office harm in this method of reviewing.

From the opinions of members, published on a following page, we quote J. L. Cartwright, of Daytona Beach, Florida, who says: "The meager glow of three or four stars is not bright enough to illuminate the screen universe for its multitudinous audience." And this thought no doubt expresses the sentiment of many straight thinking showmen.

The endorsement given star-rating by the exhibitors themselves is to be regretted especially at this time when some progress in the general campaign against the evil might be reported, to judge from the recent action of the New York. This publication, responsible for the origin of the system, has evidently made somewhat of a tactical retreat by yanking the offending symbols from the head of the picture reviews and endeavoring to bury them, but not too inconspicuously, in the body of the criticisms.

The slight concession on the part of the publishers, though indicating a willingness to recede from a previously adamant position, is not enough.

There can be no compromise. The stars must go. But they will not go until producers and exhibitors present a solid front by discontinuing the featuring of these injurious stars in all manner of advertising.

TO MR. ANONYMOUS:

This acknowledges yours of recent date requesting this department to publish attached open letter to theatre executives calling attention to the continued danger of paying able managers salaries less than commensurate with their positions and responsibilities. What you say is true, undoubtedly, but you weaken your case by remaining anonymous.

We are grateful that members come to us with their difficulties, and if our feeble talents are helpful to any extent in smoothing the way, much the better. However, those men who call upon us must identify themselves. We cannot intercede for shadows. Therefore this department does not choose to publish anonymous letters.

We yield to no one in our desire to battle for the man in the field who in so many cases is so shamefully imposed upon. Ammunition is needed, but less than useless are the "blank cartridges" of anonymity.

ONLY MERIT COUNTS

For the information of those showmen who may assume that entries for the Quigley Awards must be put together artistically to receive consideration, allow us again to repeat "taint so." Theatemen desiring to do up their entries are invited to do so, but the form of presentation is of no importance in the decision of the judges.

Winning campaigns are chosen strictly upon merit and no other factor enters into the final choice. Please remember, it's the "meat" that counts and not the fancy package.

THAT VITAL QUALITY

A visiting Round Tabler, now unemployed, conveys to us the information, disquieting if true, that at some of the offices where he has made recent application a preference is being expressed for college men to be trained for positions as managers. Without going too deeply into the virtues of education as a stepping stone to managerial prominence, considerable thought should be given to this slant by interested theatre executives before any such movement becomes general.

There is little doubt that the university graduate in many cases is better equipped to battle the world than his unlearned brother. But whether or not this applies to the business of theatre operation is a horse of a much different color. The college man may attain Phi Beta Kappa, cum laude, Ph.D. and what have you, and still lack that most vital and necessary showmanship which is to be had for the asking among many unemployed showmen with graduate degrees only from the College of Hard Knocks.

A ROYAL SEND-OFF

When after two fruitful years as the manager of the Savoy Theatre, in Princeton, Kentucky, Paul Wyckoff resigned to take over the Riviera, in Anderson, Indiana, one of the local papers not only ran a two-column front page story on his promotion but topped it with a six-column banner head. We refer this unusual send-off to exhibitors who still refuse to allow managers to take an active part in community affairs.
Larson Clicks With
World Series’ Wager

Just before the opening of the World Series, we ran a box reporting Frank Larson’s unique gag of betting the entire populace of Idaho Falls, Idaho, a free show at the Paramount Theatre if Frank failed to pick the winner of the Series.

Larson selected the St. Louis Cardinals and thus was saved the necessity of acting as host to his town, although on a number of different occasions he reports his chances looked extremely dubious.

Much advance publicity was secured on this, especially in the sport pages of the various local dailies. The nature of the bet made it real news and as results of the game were published, daily stories were also run on the progress of the wager. Larson further put up a score board in front of the theatre which also helped.

Stunt Pulls Extra Grosses

Frank kept interest high at the theatre by running trailers, lobby cards and kept mentioning the gag in his advertising. In addition to his newspaper, this included circus heralds plugging the bet and the stage appearance of a mind reader whom Larson had selected the Cardinals in advance, thus building up extra attention.

So well was the idea maintained and so well was it sold, that this Round Tabler reports extra grosses for the attraction playing after the series was over. This was reported to be the same story last year when the gag was first pulled and, although Larson lost in 1933, he states that so many paid their way in for the early shows to have a seat for the free performance, his usual grosses for the day shot up some $300.

As we suggested, this stunt can be adapted right now to the football season where local interest is out of the ordinary. The bet can be made on some important game a few weeks ahead, allowing plenty of time for the buildup in which newspapers should be willing to cooperate. And, of course, it is just as good for next year’s World Series or for that matter any local baseball game or other athletic event.

Work For A Quigley Award!

"Where's Wimpole Street?"
Asks Harold Kaplan

Four men on the street asking people to direct them to "Wimpole Street" was one of the stunts pulled by Harold Kaplan, Century Theatre, Minneapolis, Minn., for the "Barrett" date.

Slips were handed out in beauty parlors calling attention to the Shearer haircub. Leading depots used tack cards reading "Take advantage of low excursion to see Barrett’s." Screening was held for well known women whose word-of-mouth comments aided. Special writeup and art on Norma Shearer placed in teachers' bulletins.

Unique Lobby Flash on 'Happiness Ahead'

In exchange for a split of the receipts on the first Monday showing for the benefit of their Christmas basket fund, the Hearst papers were reported to have given a lot of additional space to the opening of "Happiness Ahead" at the New York Strand. Other publicity was placed in suburban newspapers in 25-mile area.

Further newspaper tee was effected with the Evening Post, which used large cuts of Dick Powell, Josephine Hutchinson and the title of the picture in a full page ad to stimulate a circulation contest. Paper further plugged the title by tying it into ad on contest in one of masthead boxes. The Hoff cartoon teaser drawings also made effective advance advertising.

Interesting innovations were featured in the lobby over the front arch being built what was called a Photomontage (see photo) the display made up of scenes from the picture radiating from a circular sunburst of star heads. The flash on actual film was illuminated from the rear, portions of the whole being lit up at different times to give an effect of motion.

From the left corner of the arch straight tubes of Neon gave the effect of a music bar, title in sheet chromium against the tubing, star names and credits also in chromium. P. A. system played the title song of the picture.

On opening night, sound truck toured New York and Brooklyn, attendants distributing heralds, and advertising blimp traversed the Times Square section. Soft drink, soap, magazine, Postal Telegraph and florist tieup, as suggested in the press book, were some of the other stunts put across.

Work For A Quigley Award!

Cartwright Builds Doll House for Shirley

A unique miniature display was built by J. L. Cartwright, Empire Theatre, Daytona Beach, Fla., on "Baby Take a Bow," in the form of a doll house with entrance measuring 42 inches high, exact height of La Temple. Card on door called attention to height and offered free admission to persons who could enter door without stooping.

Cartwright also gave away small celluloid dolls with tags attached reading "Take me home, but bring me back to see, etc., etc." Imprinted balloons, some of which contained passes, were dropped from plane over beach, tire covers on taxis and telephone directory gag were some of the other stunts used.

Work For A Quigley Award!
Chair Derby Helps
Knight on "Dames"

The host of ideas put across by Manager Fuzzy Knight on "Dames" at the Fairmont, Fairmont, W. Va., excited enough local interest to land an editorial in one of his papers on the picture and the advertising effort put behind it. While commenting Fuzzy's work, the editor took the opportunity to stress the importance of advertising to stimulate business in all lines.

Two of the gags that brought Knight the deserved bows were first, a "female" flagpole sitter atop the marquee who really was a professional dressed in woman's clothing. The second was a rocking chair derby in which three girls (see photo) were seated in a prominent spot and kept rocking supposedly, to quote the copy, to win prizes so that they could see the picture. On the first, want ad was used for girl to act as flagpole sitter, the slant bringing over 25 replies.

Airplane toting a 70-foot banner also helped as did Hollywood opening announcement at local fight club by famed Jack Dempsey, in town to make appearance at fistic arena. Wigwagging Boy Scouts collecting crowds displayed theatre banners and newboys carried back-placards in advance.

Local girls in banded new model car, high school girls with shorts bicycling, carrying picture copy, panels attached to pay stations, and 10 by 28 pole cards on incoming roads were also used. Additionally outstanding, reports Knight, was a mounted 24 sheet on front porch of residence at head of Main Street seen by all incoming and outgoing motorists, the flash in metallics showing up especially well at night.

Work For a Quigley Award!

Giant Wire Invite

On the occasion of the third anniversary of the Arcade in Springfield, Mass., Manager Walton B. Howe had "Joe and Battee," well-known Canadian radio stars on the bill, deliver to local Mayor giant invite telegram to attend the anniversary showing. Radio team took advantage of crowds gathered to witness ceremony to put on a little of their act.

Work For a Quigley Award!

Three Months Remain for Quigley Awards

Rules and Information

A Quigley Award — a silver plaque, is presented each month during 1934 for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table Club on pictures played between the first and last days of that month.

The Quigley Grand Award will be presented at the end of 1934 to the theatre manager submitting, in the opinion of the judges, the most meritorious campaign on any pictures played between Jan. 1 and Dec. 31, 1934.

Campaigns should be forwarded as soon as completed, but may be forwarded after the last day of the month. They are on pictures played during that month. This may include attractions played on the last days of one month and the first days of the following.

Theatre Managers everywhere in the world are eligible and campaigns may be on domestic or foreign products, from major or independent producer. Campaigns from foreign lands will be given consideration to make up for the difference in mailing time.

Every Campaign entered must contain visual evidence of everything used, such as tear sheets, photos, heralds, etc., etc. Managers must obey this ruling to be eligible for Awards.

Equal Consideration will be given all campaigns, irrespective of their origin. Managers with small budgets have the same break as those with unlimited appropriations. Remember, "it's not how much — but how good."

Forward all Campaigns to Quigley Awards Committee 1790 Broadway, New York

October Judges and October Deadline

The industry representatives who have accepted appointment to the Quigley Awards Committee for October are Messrs. John D. Clarke, General Sales Manager, Fox Film Corp.; H. D. Buckley, Vice-President, United Artists Corporation; Robert M. Gillham, Advertising and Publicity Director, Paramount Pictures.

As stated last week, the deadline for October is midnight of Thursday, November 8, and to be eligible for consideration all entries must be at headquarters by that time. Address is noted at bottom of column to right.

Knight's Rocking Chair Derby

Competition Enters Last Laps As October End Approaches; Entrants Speed Campaigns by A-MIKE VOGEL

The end of the Quigley Awards year appears distinctly upon the horizon, for with the ending of the October competition, but three months remain in what has in this short time proved itself to be the most practical idea yet conceived to bring to the able manager his long deferred recognition.

October, November, December and then — the prize thrill of the year, the choosing from the monthly winners of the fortunate showman who will receive the Quigley Grand Award.

Until now, little has been said about this ultimate award, but as the close of the year approaches, attention is being directed to what many theatremen regard as the most desired prize in the history of theatre exploitation and advertising.

Again, for the information of those unacquainted with this much coveted trophy, the Grand Award is 11 inches wide by 14 deep, mounted on heavy grain mahogany 12 inches wide by 15 deep all over. Upon its silvered surface are 12 small plates, upon each of which is inscribed the name of the monthly winner. And above is a large plate announcing the inscription of that theatremen whose name will be honored above all the rest. Photograph of the Grand Award appeared in issue of Jan. 3, 1934.

To you showmen who have not yet landed a Quigley monthly plaque, be informed then that three opportunities remain to enter into the beloved circle. And, gentlemen, make no mistake regarding the position held by those who have already been selected as Quigley Award winners.

As the months go on, the virtues of the Quigley competitions are being brought home to more and more theatremen. In Pittsburgh, a few weeks back, the September winner, Jim Totters, said that the presentation to him of the Award was one of the greatest moments of his career, and it is expected that his participation will eventually earn him still greater rewards.

In next column we are again running the rules for those few who have up to now missed their previous publications. Study these simple rulings and come on in.
Thomason Uses Clowns For “Circus” Stunt

Richard M. Thomason, Crystal Theatre, Ellis, Kansas, on “Circus Clown” flashed a large banner (see photo), copy reading “Your only chance to see a circus this year, etc.” Clowns carried the banner all over town.

Another gag Dick pulled was a “plant” in audience and clown on stage who would offer to take photos of any patron. “Plant” on posing for picture would find himself playfully covered with black fluid, expelled from the trick camera.

Recently Thomason offered his own and his operator’s services to a local school to help install outdoor fighting system for night football games—just another builder-upper to help Dick strengthen his community standing.

Work For a Quigley Award!

“Adventure Girl” Speedboat Ballys Date at Strand

Allen Shaumburg, publicist, Strand, Stamford, Conn., on “Adventure Girl” engineered a novel street bally in which a speedboat was mounted on a large bannered truck (see photo) and girl dressed to impersonate Joan Lowell in oil skins and sou’wester sat at the wheel of the boat. Tieup was also made for parade of cars carrying theatre bannners.

Hookin with Board of Education had Joan Lowell in person address high school pupils, stunt breaking local dailies.

Work For a Quigley Award!

Kids Construct Banners To Plug “Circus Clown”

Topping the usual kid parade, Dave Helbig, Andalus Theatre, St. Bernard, Ohio, for “Circus Clown,” admitted grants the first twenty-five kids that arrived at his theatre dressed as clowns. As an extra bonus, kid who constructed the largest banner carrying theatre copy was presented with a ticket good for the entire week.

Work For a Quigley Award!

Bernstein Asks Secrecy With Teaser Herald

For his teaser heralds on “The Last Gentleman,” Julius Bernstein, Loew’s Theatre, Toronto, Canada, distributed cards with copy reading “Can you keep a secret? We doubt that you can keep this one.” Rest of copy in smaller type told of the surprise climax to picture with request not to reveal it.

Tieup with laundry netted bannered delivery trucks and window cards. A head, newspapers played up premiere with feature stories and Arliss cuts, and cigar tieup landed many window streamers.

Work For a Quigley Award!

De Camac Uses Various Stunts in Calcutta

Not far behind us are our brothers from overseas in their exploitation stunts as witness the work of Peter de Camac, Glove Theatricals, Calcutta, India, who for “Viva Villa” had a prologue on stage with a dancer doing a rumba with dance fading into the picture. In his lobby, Peter used six-foot cut-out of Beery in Mexican uniform. Table cards placed in restaurants, door-knob hangers and handbills in three languages distributed from house to house.

On “Tarzan” Camac’s street bally consisted of truck with 24 sheet of Tarzan carrying mate over his shoulder and general jungle atmosphere, and for “Thin Man” three Indians dressed exactly like the thin man distributed leaflets informing public that reward would be offered for his capture.

Ingram Makes Rain On “Romance” Front

A novel gag is reported by Marty Ingram, Hudson Theatre, Kearney, N. J., on “Romance in the Rain” wherein he suspended a pipe with air coming out of it and drilled with tiny holes. From outside water outlet a regular hose was connected to suspended pipe allowing “rain” to drop down on the foot April Fool’s joke. A number of one sheets were mounted on compo board and suspended from pipe on marquee by thin wire from which water also trickled, giving realistic rain effect.

Work For a Quigley Award!

Holds “Cristo” Midnite Screening for Teachers

William Tubert, Keith’s Theatre, Syracuse, N. Y., made radio tieup for a fifteen minute broadcast of Monte Cristo, and also had announcements inserted in all outgoing packages at leading department store, imprinted paper bags distributed at local perfumer and book marks in libraries.

A special midnight show was held for all school teachers as well as local school board heads and for his street bally, Tubert passed his sound truck with sixes and twenty-fours.

Work For a Quigley Award!

Shirley Drinks Milk And Dairy Plugs Date

Wide “kid” coverage was secured by George Rotsky on “Now and Forever” at the Palace, Montreal, Canada, especially noticeable being a tieup with one of the leading dairies specializing in baby’s milk. Special photos of Shirley Temple eating a sandwich with milk beside her was used in a series of 200-line ads before and during run.

Department stores and children’s specialty shop put on sales and built displays around sale of the child star. A similar tieup in making fun of furniture company, specializing in children’s furniture. Magazine distributors also cooperated by displaying cards at all newsstands showing fan magazine front cover of Li Temple and carrying theatre copy.

George also reports another tieup helpful to this showing and following engagements wherein local radio manufacturers put on an open week at the factory, invitation cards being distributed at theatre. Each card was numbered for prize of free radio to be given away at the Palace, coming attractions plugged on reverse of stubs. In exchange for display of new models in mezzanine, Rotsky further secured free broadcasts and generous newspaper advertising.

Work For a Quigley Award!

Stilt Walking Couple “Chained” by Jack Lykes

Reported to be the first time the gag was used that way locally was the man and woman stilt walking bally of Jack Lykes on “Chained” at the Stillman, in Cleveland (photo) which drew substantial crowds, no doubt due to the inclusion of the fair sex in the stunt usually reserved for male execution.

Jack also tied the date into a newsboys’ marathon, banning the sound truck that announced the event and supplying the runners with the numbers that identified each entrant, dailies crediting him for aid.
Fishkin Dresses Lobby
For "Last Yacht" Date

Louis Fishkin, Alba Theatre, Brooklyn, N. Y., sends along the accompanying photo of the display used on "Down to Their Last Yacht." The artist responsible for the attractive set is Stanley Carlin.

The lettering was sprayed red and yellow, the moon yellow; shadow in water a still lighter yellow, while the yacht was white trimmed with orange, the signal flags original colors; sea greenish blue and the palm trees two shades of green.

Work For a Quigley Award!

Cohen Constructs New Front for "Dames"

 Abe Cohen, Schine's Massena Theatre, Massena, N. Y., constructed an almost entire new front (see photo) for his "Dames" date by use of strips of beaver board painted colorfully and a generous sprinkling of glitter. The two chorus girl cutouts measured 40x50 and were lit up from the back, the others pasted on boards and set up on easels. Abe says he did some special billing in surrounding territory, even going into Canada, which is but twenty minutes from his town.

Work For a Quigley Award!

Frank's Hypnotist Bally
Clicks on "Two Faces"

Abe Frank, Lyric Theatre, Camden, N. J., reports the use of different bally for "Man with Two Faces" engaging attractive girl and well dressed man to parade busy thoroughfares. As crowd gathered man would proceed to work fake hypnotism act on the girl, asking questions pertaining to picture and leading gal toward theatre. Another street stunt consisted of man with one half of his body dressed in black and the other half in white carrying sign plugging picture.

Special showing was held for prominent citizens whose testimonials were used in newspaper ads. Newspapers cooperated by running photo of father and son closely resembling each other offering passes to first ten readers to recognize them.

Work For a Quigley Award!

Shaffer Promotes Special Section on House Opening

Promotion of a special newspaper section by Manager Frank Shaffer to announce the opening of the new Virginia, Harrisonburg, Pa., was reported to be more than successful, Frank securing cooperation from 35 merchants who took sufficient space to make the edition costless to the theatre, thus allowing Frank to spend the money thus saved on other profitable stunts. In addition to publishing the opening, Frank devoted quite a bit of the space to his forthcoming releases.

The actual opening was very Hollywood. Immediate streets decorated and large theatre shields placed over each store entrance within two blocks. Streamers and banners were suspended from telegraph poles and 1,000 watt lights were played on front of theatre from across street.

Combining 80-piece girls and boys band paraded the streets and put on a concert in front of the theatre (see photo) before the opening. Mayor and other city officials attended, his Honor making an address of congratulations from the stage. Ladies were presented with roses and autographed photos of Dick Powell, special souvenir programs distributed, wires received from leading locals and Warner stars and Frank rounded out his excellent campaign with a posting of special 14 by 22 cards within a radius of 25 miles on all main arteries.

Hobbirk Builds Stairs
To Marquee on "Belle"

Ross J. Hobbirk, publicity director, Granada, Lewiston, Idaho, assisted by Manager Ford F. Bratcher, for "Belle of the Nineties" used animated cutout of Mae at local open air ballroom and sponsored a Mae West dance with prize to the best "Western" figure. Orchestra and vocalist featured numbers from picture.

Opening day, Ross mounted the moving figure on marquee with stairs leading up from the street (see photo) and reports this gag drew more than usual attention.

Work For a Quigley Award!

Upside-Down Display Ad
Tilts Second Day Gross

Although the virtues of the classified hookups are more or less taken for granted, Manager Joe Ryan, Grand, St. Cloud, Minn., goes into more detail in describing its benefits as used locally. For 10 passes daily, Ryan obtains a two-column five-inch ad and full-page streamer atop the page, the guest tickets given to those whose names are placed between the ads. New names are listed daily and Joe reports that besides the benefits of free advertising, by actual count each ticket recipient brings along from one to four paid admissions.

Ryan also forwards a two-column, upside-down ad on "Bachelor Bait" with outline headline of Stuart Erwin placed head downward. Ticn copy reads "Yes, it's Stuart Erwin—slightly cracked and badly twisted. Gag is given credit for holding up second-day business above normal.

Work For a Quigley Award!

Seaman's "Treasure" Bank Tieup

Bernie Seeman, Ogontz Theatre, Philadelphi, Pa., pulled a neat one for his "Treasure Island" date recently by tying up with a bank promoting and distributing three by five cards with bright new penny pasted in upper corner, copy reading, "This penny brings you a fortune in fortune in entertainment, etc., etc. See reverse side." Other side carried bank's ad and words "Treasure chests for silverware, jewelry, valuable papers, etc., rented for less than one cent a day."

Work For a Quigley Award!

Borrows Zoo Animals
For "Jungle" Lobby

In the nature of a scoop was Manager Seymour L. Morris' street gag of placing a 10-foot cutout of a monkey suspended from the top of a light pole at the town's busiest corner on "Lost Jungle" at the Palace, Oneonta, N. Y., with theatre credit cards attached. Morris reports this one as a "first timer," street signs usually being frowned upon by the city fathers. Also attracting street attention was a float at plasted in parade of circus playing the town.

Letters were written to all members of the local Educational Council detailing the pictures' many endorsements from national organizations, circus heralds distributed at rural routes and post cards mailed to all children in theatre kiddie clubs.

Reeds, cat tails and grass mats decorated the lobby and for further atmosphere, Morris promoted some of the animals from the city zoo, palm trees being placed between each cage to carry out jungle effect.
SYNOPSIS

STARS GENERAL

PROTEST AGAINST STAR RATING SYSTEM

In fact, the reviewer must be by the very nature of his profession something of a provincial. His entire set of values is conditioned largely by his own personal situation. There passes under his scrutiny screen creations that range all the way from the slapstick of the Marx Brothers to masterful adaptations of the classics and the best in naturalistic comedy and drama. And all that he sees and considers, the star method reviewer, with a certitude altogether callow, subjects to an arbitrary and arithmetical grading system that could be applied much better to eggs or tomatoes.

I have managed theatres in more than two score cities in the United States, and that experience taught me that a play meaning much to the audiences of one city, often fails to please in another. There are plays that please youth but displease old age; plays that thrill the adventurous and bore the lovers of ease; plays that please men and offend women, and vice versa. And there are a few plays that satisfy all. But the star system reviewer cannot be at once old and young, daring and timid, masculine and feminine.

The meager glow of three or four stars is not bright enough to illuminate the screen universe for its multidimensional audience.

The creative critic's service to the public, the producer and the theatre consists of illuminative classification and exposition of a play without telling its story. If the reviewer's work is well done, the playgoer will be saved from the disappointment of sitting through an offering that he was sure not to like, and the theatre manager will be spared embarrassment and loss of good will.

It is not the function of the reviewer to tell the playgoer flatly what is good, better or best in terms of stars and fractions of stars. His job is one requiring more skill and greater understanding. It is to aid the playgoer in selecting plays that he is almost sure to like. —J. L. CARTWRIGHT, City Manager, Halifax Theatres, Daytona Beach, Fla.

REVIEWER'S FUNCTION NOT TO GRADE PICTURES

The development of the screen play in the United States has been and still is a rapid and steady advance in artistic creation that has brought more than mere entertainment to its public. And this great adventure in drama-making, in graphic interpretation of modern and past times, the star method reviewer would, if he could, control with a yardstick.

The most obvious elements in the star method are the pretense of authority, the suggested individuality, and the narrow localization and centralization of point of view exhibited by those so-called critics who use it.

The critic, after all, is just a human being. His experiences and reactions certainly cannot be completely common to all humanity.

Let Mr. and Mrs. Public make their own decision as to whether or not they want this type of ever-changing, ever-fluctuating system. The star rating system is like the old report card in school; it gave the faults of the students but offered no remedy for correction.

—GUS LAMPE, MANAGER, ECKEL THEATRE, SYRACUSE, N. Y.

AUDIENCE REACTION FINDS RATINGS WRONG

I note your article in the Motion Picture Herald regarding Liberty magazine and its ratings of pictures. That publication has been a thorn in the side of us for a good many months.

Our audience reaction has indicated that the reviewer has been wrong 70 per cent of the time on pictures which were given low ratings. But make no mistake, there are a lot of patrons to whom this Liberty magazine is the motion picture bible.

It is eminently unfair to prejudice patrons in the way that this magazine does. It certainly requires some strong means to stop this kind of system. It is hard enough to get them in for good pictures, but when this sheet puts the picture on the spot, we can look for poor business on that certain picture.

—A. E. HANCOCK, MANAGER, COLUMBIA, COLUMBIA CITY, IND.

REVIEWER HANDICAP

SAYS SYSTEM DOES NOT HELP THEATRE

Star rating system is a problem that I believe varies in this respect: In Greater New York, both Liberty and Daily News star rating system may mean something but in the hinterlands, or, let us say, in upstate New York, with which territory I am thoroughly familiar, the number of prospective patrons that are guided by star rating is negligible.

I have taken many pictures that were given less than two star rating by Liberty and made money with them. On the other hand, I have had many four star pictures with rave notices and didn't even get by.

First of all if you will trace back the Liberty magazine rating idea, you will find that in nine cases out of ten it's the class or shall we say arty film that gets the four star nod. Never a picture that was meat for the masses. The average person that reads Liberty never went for Dumas, or any of the classics. They go for Elinor Glyn, Fannie Hurst, etc. Therefore, when you read a rave notice that has to do with anything that requires too much concentration, it is just so many words to them. I speak of upstate cities again, let us look at it this way: In upper New York State many pictures are played long before Liberty gives us any rating, so it has no bearing on these pictures either.

It reverts back to the old argument which all theatremen have been through one time or another with local critics. Why should one man's opinion guide the destiny of a million dollar production? What is meat to one critic may be gravy to another. Read the various comments in the many trade papers, weekly and daily. One says a great bet for any theatre; the other says, just a few reels of film.

Does this mean that one critic is right and the other wrong? Are they reviewing a production on the merits of their individual likes and dislikes, or are they reviewing with the idea in mind of the masses; and, after all, isn't it the masses that make standing room, or is it the few who criticize?

I have used Liberty ratings in my ads and fronts and have never noticed or heard commented on, from any patrons, that it either brought them out or kept them away.

I believe that the producers are handicapped with this star rating system and also that the theatre gains nothing either.

If the critics want to be fair in their reviews let them give a resume of the picture along with any highlights they think would interest their readers and keep their personal opinions clear of the review. Then
Showmen From Here and There Report on "Treasure"

In those campaigns already run on "Treasure Island" we have detailed at length what many of the boys have done. Therefore, in the following are spotted highlights of a number of recent contributions.

In Boise, Idaho—

J. R. Mendenhall, Fox Theatre, ran a novelty organ program nine days before consisting of pirate music and slides calling attention to the run, followed by excerpts from the trailer. Program was called "Hollywood Bound" and plugged different stars by means of slides and music. Program was arranged by Farney, owner.

Down Louisville, Ky.—

George Hunt, Jr., at Loew's State, put on a premiere opening with invitations sent to Governor and family, presidents of all social clubs and leading citizens. Two announcers in lobby gave description of opening with all its trimmings and bombs were set off. Carr's-Ford won with a pre-run of theatre, Boy Scout and Bugle Corps marshaled through center of town and wound up playing in front of theatre and broadcast from stage. Red carpet laid from curb to inner lobby and pathway lined with palms.

To Houston, Texas—

Where Bill Taylor, State Theatre, arranged with Municipal Golf course authorities to stage as added attraction the naming of a champion flight for "Treasure Island" and stars. Silverware purchased at less than cost from jeweler was put up as prizes. Cards were placed in all golf clubs and special offers printed with benefit of theatre. In gallery at final match. Trophy Award made from stage was dedicated to popular Houston student and former title holder.

And In Memphis, Tenn.—

Francis Deering, at Loew's State, employed a man to go on streets dressed as pirate selling silver dollars for 90 cents, using appropriate spel Empire in pictures. Baker distributed small dodos entitling kids to free admission if they were able to assemble complete set of dodgers on which appeared letters of title of picture. Baker also carried banniers on all trucks and plugged it over their radio broadcast. Girls paraded streets distributing novelty keys for lock on treasure chest in lobby.

In view of the importance attached to the success of the Better Housing campaigns now being put over nationally under the sponsorship of the Federal Housing Administration, many managers have possibly participated by local campaigns and others are open to such cooperation.

It is obvious that the theatremen should take a leading part in any local housing activity and for the benefit of those desirous of presenting to their civic leaders a more comprehensive plan, we submit the following additional ideas:

The Housing Administration, from Washington, has already appointed many committees to keep up the movement, and to these might be directed a campaign which would embrace housing exhibits at the theatre and perhaps prizes of cash and theatre tickets for contests on various phases of the drive.

Contact Local Organizations

First, it is suggested that the theatre manager make the proper contacts with the various leading citizens who of course should include officers of different lunch and civic organizations, Chambers of Commerce, merchant associations, city officials, women's clubs, school principals, newspaper publishers and others of like importance.

With the cooperation of these leaders, a meeting should be called, possibly at the theatre, at which time the manager could explain the plans for the contemplated campaign, aimed first to stir the enthusiasm of the tradespeople, and secondly, to heighten the interest of the prospective consumers, those citizens who are expected to avail themselves of federal assistance in improving their homes.

Exhibit at Theatre

The exhibit in the theatre, if put over properly, will serve to expedite both of the above aims. Builders, realtors, dealers in builders' supplies, hardware and furniture dealers, interior decorators, nurserymen, garden clubs are merely a few of those who should be invited to participate.

Where lobby space permits, the exhibit should be housed at the theatre, and the Mozambique area might also be considered. That this can be done and done successfully has been proven in more than one instance by members who have put on similar exhibits which have been previously detailed in these pages.

The advance buildup, of course, will be handled by the manager in the same manner as he would put on the advance of any big coming attraction. Screen trailers, window displays, street cards, school principals, newspapers, merchants, radio, street floats and contests may all play a part, the latter to be encouraged by the local press.

It has been suggested that each participating merchant and organization pledge a certain sum for campaign costs and from this might be given cash prizes to those property owners doing the best remodeling jobs and also awards to those architects, builders, interior decorators, nurserymen, etc., cooperating and turning out the prize creations. These awards might be framed photographs of the finished job with a credit card included, or if it were the consensus of the executive committees, additional cash prizes could be offered.

Prizes might also be given for the best exhibits of amateur and professional floral decorations which might be a part of the exhibit, and the younger element should be attracted with an essay contest in the local press on some phase of the housing plan, winners also to receive moderate cash prizes and theatre tickets.

To stimulate business, entrants would be requested to fill out blanks secured in the stores of cooperating merchants. And perhaps arrangements could be made with a local photographer to take pictures of the remodeling projects and magagine to select, let us say, five or six of these for semi-final judging, these prizes to be inspected personally by the judges before making their final decisions.

Of course, there will be many residents who by these activities will be induced to make the necessary loans and proceed to renovate or remodel their homes. Such being the case, obviously the time of the contest should be regulated so that these, too, will have sufficient time to complete their alterations and to forward their entries.

Press Cooperation Necessary

Interest in the contest after the Better Housing exhibit would be kept alive of course by the local press. Although other contests above suggested would be decided much sooner. Managers will realize the necessity of 100 per cent cooperation from their press in advance, during the week and after, and in spots where newspapers are tough, other advertisers on the various committees can be called upon to exert pressure.

The above plan presents many opportunities for the strengthening of theatre prestige and publicity. And of equal importance is that put over successfully, the exhibit and contest ideas of necessity will aid in placing more people on payrolls and more money in circulation to the obvious benefit of the box office.—A-MIKE.

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FRONTS AND STUNTS FROM AFIELD

[Left] J. M. BLANCHARD, Strand, Sunbury, Pa., is the creator of this "light" flash in which the letters are wired and covered with cellophane to give the appearance of a Neon sign. Each letter is 12 inches thick, capitals 3 feet high and other letters 28 inches.

[Right] DAVE MORRISON, Rex, Greeley, Colo., utilized this giant telephone outfit as a P.A. system on "I've Got Your Number", with attached wire running from his office. Dave would call out names of various passersby and also give data on picture. Giant directory carried copy.

△ △ △

[Left] DOC ELLIOTT, Alhambra, Canton, Ohio, promoted this novel aquarium bally for advance lobby flash. The fish in the tank were tied into the plug on "Dragon Murder Case" and Doc reports this unique display plus the novel set piece created unusual interest.

[Right] TOM READ, Paramount, Atlanta, Ga., designed this engaging front on "The Cat's Paw," display executed by house artist WILLIAM PEEK. The background consisted of actual covers of the Saturday Evening Post, and the Lloyd cutouts were highlighted with bulbs around the eyeglasses.

△ △ △

[Left] LOU WASSERMAN, Hippodrome, Cleveland, Ohio, conceived this smart display in selling the date on "Madame DuBarry." Step effect with picture titles in cutout letters and indirect lighting helped greatly in carrying out Lou's idea on the bigness of the date.

[Right] W. C. MCDONALD, Liberty, Great Falls, Mont., and house artist, CECIL F. SMITH, take the bows for this interesting advance lobby flash on "Treasure Island." Boat was made of papier mache and back piece was painted muslin with title in Neon.

△ △ △

[Left] MARTIN BURNETT, Loew's, Dayton, Ohio, obtained this striking window on "Rothschild" from one of his prominently located banks. This angle on the picture was utilized fully in many spots and Burnett's tie-in is a further indication that banks will go for smart exploitation.

[Right] BERT BICKERT and LARRY CONRAD, Palace, Ashland, Ohio, cooperated on the creation of this well done but inexpensive street bally on "Navy." It was built around top and sides of a sedan to obtain raised deck effect. Local bugler in costume blew Navy calls.

△ △ △

An Unusual and Inexpensive Sign

Different Way to Sell Mystery

In the Company of Former Greats

Even the Banks Go For It
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.

CHESTERFIELD

Features

Title Star Rel. Oate Running Time
City Gallop. The. Sally Blen-Henry B. Wallach... May 17... 70... Aug. 23
Curtains Falls, The. Henrietta Crewan Oct. 1... 30... Oct. 26
Glen Stew St. Sally Blen-Charrille Starrett Mari. 18... 75... Sept. 29

Coming Attractions

Carnival Variations. The. The Cyrus Collins. Nov. 12...

COLUMBIA

Features

Title Star Rel. Oate Running Time
Aissa the Mississipi. Richard Greenwell-Stella Seward. Aug. 10... 80... Oct. 20
Beating the Love. The. The McCay-Shirley Grey. July... 78...
Black Moon. Louis Calhurn-Regina Gower. June... 70...
Black Oxen. Alice Sether-Frank Mcclure. Sept. 20... 72... Sept. 15
Bridge of Love. Ruth Belmont-Shirley Grey. Aug. 30... 82...
Defence of the Realm. Back Jones-Dorothy Revell. Mar. 17... 78...
Girl in the Clouds. Ralph Belmont-Shirley Grey. Aug. 30... 82...
Half Past Four. Leslie McClung-Lincoln. Nov. 8... 69... July 14
Hail to the Chief. Cleve Armstrong-Ann Alber. June 16... 49... July 14
It Happened One Night. Cleve Armstrong-Ann Alber. June 25... 40... Oct. 26
Lady Lombardi-My Heart. Leo Adamson. May 9... 70... June 23
Lady Willing. The. Leslie McClung-Blanche Davis. July... 75... Feb. 10
Lissu, The. Donald Mackay-Blanche Davis. July... 77... Sept. 15
Man of the Law. Back Jones-Carolyn Keaton. June 24... 39... Jan. 30
Most Precious Thing in Life. Jean Arthur-Donald Cook. June 7... 75... June 23
Name the Woman. Richard Greenwell-Annabelle Judd. July... 78...
One in a Million. Ralph Belmont-Shirley Grey. Sept. 21... 84... Mar. 26
One Night at Love. Grace Doran-Dan O'Herlihy. Sept. 21... 84... Mar. 26
Sisters Under the Skin. J. Merton-Tina Louise. May 5... 65... May 19
Jasal Register. and and and... March 16...
That's the Spirit. Charles Seals-Mary Carlyle. Oct. 13...
Twelve to One. Walter Cammell-Carolyn Keaton. June 19... 40... Feb. 13
Value in the Name. The. Back Jones-Carolyn Keaton. July 14... 71... July 21
When the Gods Destroy. Walter Connelly-Robert Young. July 14... 71... July 21

Coming Attractions

Against the Law. John Mack Brown-Sally Blane. (See "Police Ambulance," in the Cutting Room, Sept. 22.)
Broadsword Bill. Warner Baxter-Nora Lyss. (See "In the Cutting Room," Sept. 22.)
Call to Arms. Madge Kennedy-Fred Keeling. Wayne Gibson. Cast. Judy Agnes Sherry, Jan. 11, 1934. (See "In the Cutting Room," July 7.)
Camilla. Alice Faye-Lois Tracy. (See "In the Cutting Room," Oct. 25.)
Dallas Reeds. Priscilla Dean. (See "In the Cutting Room," Oct. 25.)
Fugitive Lady. Hall HAMILTON-Flora Rigs. Oct. 30...
Galoprene. Edna May-Annabelle Judd. (See "In the Cutting Room," Oct. 25.)
Pill Fix It. W. Leslie Lightner-M. Barrie. Oct. 13...
Thru the Night. Jack Holt-Jane Anderson. (See "In the Cutting Room," Oct. 25.)
Thru the Night. Back Jones-Dan O'Herlihy. Sept. 21... 84... Mar. 26
Mid of the War. Bruno Robert-Victor Moray. (See "In the Cutting Room," Oct. 25.)
Priscilla Kid. Moira Lister-Catherine Whaneen. Nov. 8...
Spring $1000. (See "In the Cutting Room," Sept. 22.)
Utopia. Ellen Drew-Victor Moray. (See "In the Cutting Room," Oct. 25.)

DU WORLD PRODUCTIONS

Features

Title Star Rel. Oate Running Time
Blue Light Star Rel. Oate Running Time
Daisy in the Case. Dorothy Deven. (See "In the Cutting Room," Oct. 25.)
Daisy in the Case. Dorothy Deven. (See "In the Cutting Room," Oct. 25.)

FIRST DIVISION

Features

Title Star Rel. Oate Running Time
Road to Ruin. Helen Foner-Paul Pava. May 15... 35... Feb. 24

FIRST NATIONAL

Features

Title Star Rel. Oate Running Time
British Agent. Leslie Howard-Kay Franc. Sept. 13... 91... Aug. 11
Chinese Chop. the. Warren William-Lyla Talbot. Aug. 25... 67... Aug. 18
China. The. Warren William-Lyla Talbot. Aug. 25... 67... Aug. 18
Fox Over Europe. Donald Wood-Bette Davis-Lyla. Sept. 25... 66... Sept. 20
Heritage of the Old West. Barbara Stanwyck. Sept. 25... 66... Sept. 20
Lady, A. Stella Browne. June 6... 63... June 16
Man with Two Faces. The. Edward G. Robinson-Wendy Barlow. Aug. 4... 73... July 2
Merry Friars. The. Richard Bartholomew Ann O'Shaughnessy. June 14... 59... May 28

COMING ATTRACTIONS

Bathing Beauty. Alan Macdon-Manley-Kibbee. (See "In the Cutting Room," Oct. 15.)
Cat's Paw. The. Al Jolson-Ruby Keeler. (See "In the Cutting Room," Oct. 15.)
Fitting Up. B. B. Smith. (See "In the Cutting Room," Oct. 15.)
I Lift Nothing. Pat O'Brien-Avon Dorn. (See "In the Cutting Room," Oct. 15.)

FOX FILMS

Features

Title Star Rel. Oate Running Time
Baby Take a Bow. Jean Dumas-Claire Trevor. June 18... 73... June 18
Call It Luck. Leatrice Joy-Charlie King. June 5... 64... June 2
Caravans. Jack B. Cox-Jean Parker-Phillip Holman. Oct. 16... 91... Sept. 8
Change of Heart. Janet Gaynor-Charles Farrell. May 18... 75... May 12
Charlie Chan in London. Warner Oland-Drusilla Geer. Sept. 15... 71... Sept. 7
Constant Nymph, The. Virginia Valli-Dick Powell. Aug. 29... 65... Sept. 22
Dancing in the Dark. Fredric March. May 13... 71... Sept. 7
George White's Scandals. Anna May-Jimmy Durante. May 13... 71... Sept. 7
Handy Andy. Will Rogers-Peggy Wood. July 31... 67... Sept. 11
Lone Wolf. Charles Pollock-Johnson. Sept. 15... 65... Sept. 7
Murder in Trinidad. Heather Angel-Victor Jory. Aug. 8... 74... May 26
Puck's Bad Boy. Dorothy Peterson-P. D. Regan. June 19... 70... Sept. 6
Pursued. Raymond Army-Willard Lowery. Aug. 24... 68...
Red-Headed Woman. Helen Twelvetrees. July 30... 77... Sept. 1
She Learned About Selling. Will Rogers-Peggy Wood. July 30... 77... Sept. 1
Ole Keggs-Nancy Carroll (All Star Musical). May 25... 73... Apr. 28
Stand Up and Cheer. Lewis Stone-Dorothy Petrie. May 4... 65... Apr. 28
Stand Up and Cheer. Lewis Stone-Dorothy Petrie. May 4... 65... Apr. 28
Three on a Horse. Sally Eilers-Jack Bick Brown, Mar. 25... 52... May 28

Coming Attractions

Bachelor of Arts. Tom Brown-Anita Louise. Nov. 23...
Bright Eyes. Shirley Temple-Jessica Duke. Nov. 23...
Curtain Call. Charlie Chan in Paris. Warner Oland. Nov. 23...
Daisy's Inferno. Walter Pidgeon. Nov. 23...
East River. Edward Lowe-Victor McLaglen. Oct. 28...

FOREMOST-BRITISH

Features

Title Star Rel. Oate Running Time
Half a Man. Jack B. Cox-Jean Parker-Phillip Holman. Nov. 30... 77... Nov. 30
Great Gamblers. George M. Cohen. Nov. 5...
Heritage of the Old West. Barbara Stanwyck. Sept. 25... 66... Sept. 20
Lady's Day. Richard Arlen-Mae Clarke. Dec. 16...
Lover's Lane. Spencer Tracy-Ketti Gallia. Oct. 26...

GOLDSMITH PRODUCTIONS

Features

Title Star Rel. Oate Running Time
Born to Hang. All-Star Cast. May 16...
I Hate Women. Walter Pidgeon. April 18...
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**UNITED ARTISTS**

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<td>Blood and Sex</td>
<td>George Raft, Mary Astor</td>
<td>May 72, Apr 30</td>
<td></td>
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<tr>
<td>Blood on the Moon</td>
<td>John Hodiak, Gene Tierney</td>
<td>May 72, Apr 30</td>
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<td>Borderline</td>
<td>Gary Hollywood, Jeff Chandler</td>
<td>May 72, Apr 30</td>
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<tr>
<td>Bridge to China</td>
<td>John Hodiak, Maria Montez</td>
<td>May 72, Apr 30</td>
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<tr>
<td>Bullets or Ballots</td>
<td>Bob Steele, Howard Duff</td>
<td>May 72, Apr 30</td>
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<tr>
<td>The Burning Hills</td>
<td>John Hodiak, Maria Montez</td>
<td>May 72, Apr 30</td>
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</table>

**WARNER BROS.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
<th>Minutes Reviewed</th>
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</thead>
<tbody>
<tr>
<td>Around the World in 80 Days</td>
<td>David Niven</td>
<td>Jul 13, Dec 18</td>
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<tr>
<td>The Bad and the Beautiful</td>
<td>Robert Mitchum, Elizabeth Taylor</td>
<td>Jul 13, Dec 18</td>
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<tr>
<td>The Bad Man</td>
<td>John Hodiak</td>
<td>Aug 6, Oct 24</td>
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<tr>
<td>The Bad Seed</td>
<td>Sigourney Weaver</td>
<td>Aug 6, Oct 24</td>
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<tr>
<td>The Bad Seed</td>
<td>Sally Forrest, Jocelyn Brando</td>
<td>Aug 6, Oct 24</td>
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</table>
MOTION PICTURE HERALD October 27, 1934

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